

*sources from the ancient near east volume 2, fascicle 2 a hurrian musical score from ugarit: the discovery of mesopotamian music by marcelle duchesne-guillemin.*

The Mesopotamians may have even devised a primitive form of musical notation. The lyre is an instrument invented by the Sumerians around B. Exquisite lyres with gold bulls head have been excavated from a royal cemetery in Ur. A lyre was found in the grave of Lady Pu-abi in Ur. Sumerian music consisted of love and drinking songs and hymns composed to gods and kings, and lamentations for the dead. It contains a golden head of a bearded bull that is attached to a soundbox decorated with colored stones and pieces of shell. It was found in the tomb of Puabi in Ur. Marcelle Duchesne Guillemin wrote in her article: Almost all categories of instruments were represented in Mesopotamia and Egypt, from clappers and scrapers to rattles, sistra, flutes, clarinets, oboes, trumpets, harps, lyres, lutes, etc. As early as B. In the New Kingdom, Egypt borrowed several instruments from Mesopotamia: The organ, invented in Ptolemaic Egypt, is first attested in its new, non hydraulic form in the third century A. Musical theory, based on the heptatonic system with seven scales and modes is found in Mesopotamia as early as the eighteenth century B. This theory is reflected in a musical score written beneath a Hurrite hymn of the fourteenth century B. There is an incredibly extensive Music bibliography under the letter M at: In Sumer, music was widely used in religious ceremonies and in funerary ritual as at Ur. The musicians belonged to the temple staff and formed a hierarchy. At Mari a certain Ur-Nanshe was honoured with a statue now in the Louvre. Scenes with animals playing music, even though they may illustrate only fables or proverbs, suggest the existence of a kind of profane music. On the Assyrian reliefs we see music associated with war and royalty. Few of the numerous words designating musical instruments are identified with certainty. A Sumerian pictogram proves that the vertical bow-harp was called balang or balag. The horizontal harp was probably the algar from Elam. The lyre may have been called in Sumerian zami, in Babylonian sammu, in Hittite zinar. A picture of a Babylonian drum has the word lilissu. One aerophone, perhaps a form of oboe, was called embubu. Until November nothing was known of Babylonian musical theory. Since then a series of discoveries have begun gradually to reveal the existence of a definite system as early as the eighteenth century B. It possibly went back even further, to the Sumerians, for the Babylonians inherited many traits from their culture. The music was heptatonic and, as later in Greece, there were seven scales and modes. A Babylonian fragment tells how to pass from one to another on a nine-stringed instrument. This was presumably a musical notation. Three attempts have been made so far at reading this musical score, including one by the present writer cf. Kilmer; Duchesne-Guillemin. Only one piece, labeled h. It consists mainly of "dichords", whose interpretation in relative pitch is well understood from other sources, and of subsequent numerals. The meaning of these numerals repeat counts or rhythmic values? Probably the vocal melody was known to the performers, while the scores provided rough hints at "intervallic harmonization". Although it is likely that one of the notes of each written interval regularly coincided with a vocal note, the latter cannot unambiguously be deduced from the former. A sort of just tuning is used that can, with reasonable certainty, be deduced from the music. The "music" can, perhaps, give an idea of the "harmonic" progression of the hymns, but is by no means intended to represent a reconstruction. Anne Kilmer professor of Assyriology, University of California, and a curator at the Lowie Museum of Anthropology at Berkeley transcribed one of the oldest known pieces of music notation in the world. One text contained a complete hymn, both words and music and is the oldest known preserved music notation in the world. Kilmer transcribed this piece of music into modern music notation. Other individuals have also attempted to transcribe this music, with differing interpretations. The tablets date back to approximately B. Remarkably, the tablets also contain detailed performance instructions for a singer accompanied by a harpist as well as instructions on how to tune the harp. From this evidence, Prof. Kilmer and other musicologists have created realizations of the hymn. There are several audio versions of the Hurrian hymns: There was also an accompanying cassette recording of male voices singing the Hurrian words Brandeis call no. Hurrian hymn Musical Instruments from Mesopotamia: The simplest percussion sticks are held one in each hand. In Mesopotamia they are either

straight or bent like boomerangs. Two pairs in copper from Kish are in the Oriental Institute, Chicago. Others are depicted on engraved shell plaques adorning harps, and on a Babylonian terracotta in the Louvre inv. A Sumerian terracotta in the Louvre shows two musicians playing scrapers. They originally held in their right hand a stick, in their left an implement with a series of notches cut in it. These two Iranian instruments are prehistoric, dating to about B. Judging from similar ethnographic instruments in metal found notably in black Africa, the ring served to hold the cord to which was attached the little stick used to scrape the notches. Bone scrapers have been found in Syria at Byblos. It seems probable that scrapers must have existed in ancient Egypt also. These exist in two categories: The sistrum consisted of a handle and a frame with jingling cross-bars. It is attested in Sumer on a seal in the Louvre, with the frame in the form of a spur, as early as B. It is therefore earlier in Mesopotamia than in Egypt, although this has not prevented Sachs from maintaining its Egyptian origin. Another form of sistrum consists of a rectangular bronze frame adorned on its periphery with little animals. It is attested in pre-Hittite Anatolia about B. Small, massive cymbals, probably representing originals of bronze, are depicted on a Babylonian plaque British Museum inv. They are held in each hand and struck in a horizontal movement. Another form, seen on Assyrian and Hittite reliefs, is conical and struck vertically. There is a large Assyrian bell, richly adorned, in the Berlin Museum. It was probably played on ritual occasions. A low kettle-drum, dating from the first half of the fourth millennium, is perhaps depicted on a seal impression found at Chogha Mish in Elam. The footed-type was also used by the Babylonians British Museum inv. A portable drum, about 1 m. There is a square one on a bronze situla of the second millennium British Museum inv. An arm-pit drum is depicted on the Bismya vase. Three types of small drums were attached to the belt. One, barrel-shaped, is seen on an Elamite cylinder seal of the first millennium Louvre inv. This accessory, probably of Indian origin, does not appear until the Roman period in the third century a. In Mesopotamia the long vertical flute is attested from Sumerian times on Animals playing various instruments were depicted also in Mesopotamia, Elam and Mitani. Their inspiration seems less religious than facetious. In Mesopotamia a pair of possible horns seems to take part in the concert depicted on the Chogha Mish seal impression. The Hittites had short trumpets shown on reliefs at Eyuk and Carchemish and may be regarded as ancestors to the Jewish shofar. The ivory horn, or olifant, appears in Syria as far back as the fourteenth century B. The instrument, common in Greece, was introduced from there into Egypt in the Graeco-Roman period. The sounding-box is constituted either of the whole bow or the lower part of it. The musician, holds it against his shoulder, with the strings away from him. He plucks them with his fingers, without a plectrum. Splendid harps, adorned with gold and semi-precious stones were excavated in the Royal Cemetery at Ur. The great number of the strings, varying from eleven to fifteen, implies a highly developed music. But the small number of strings is more likely to have been due to the impossibility of representing more on such small-scale objects: The latter is very large and has sound-holes. The strings are very numerous and again were plucked without a plectrum. They were adopted by the Assyrians and Persians, from whence, it has been argued, they reached China and Japan. Unlike the first it is held horizontally. The sounding-box is held under the left arm and is elongated into a curved neck, both forming an arch to which the strings are attached.

### 2: A New Reconstruction of the Hurrian Hymn, by Joe Monzo

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Hurrian language The Hurrians spoke an ergative - agglutinative language conventionally called Hurrian, which is unrelated to neighbouring Semitic or Indo-European languages , and may have been a language isolate. The Iron Age Urartian language is closely related to or a direct descendant of Hurrian. Several notable Russian linguists, such as S. Ivanov , have claimed that Hurrian and Hattic were related to the Northeast Caucasian languages. It was the only long Hurrian text known until a multi-tablet collection of literature in Hurrian with a Hittite translation was discovered at Hattusa in Their presence was attested at Nuzi , Urkesh and other sites. They eventually infiltrated and occupied a broad arc of fertile farmland stretching from the Khabur River valley in the west to the foothills of the Zagros Mountains in the east. There is evidence that they were initially allied with the east Semitic Akkadian Empire of Mesopotamia , indicating they had a firm hold on the area by the reign of Naram-Sin of Akkad c. This region hosted other rich cultures see Tell Halaf and Tell Brak. The city-state of Urkesh had some powerful neighbors. At some point in the early second millennium BCE, the Northwest Semitic speaking Amorite kingdom of Mari to the south subdued Urkesh and made it a vassal state. In the continuous power struggles over Mesopotamia, another Amorite dynasty had usurped the throne of the Old Assyrian Empire , which had controlled colonies in Hurrian, Hattian and Hittite regions of eastern Anatolia since the 21st century BCE. The Assyrians then made themselves masters over Mari and much of north east Amurru Syria in the late 19th and early 18th centuries BCE. Yamhad The Hurrians also migrated further west in this period. Hurrians also settled in the coastal region of Adaniya in the country of Kizzuwatna , southern Anatolia. Yamhad eventually weakened vis-a-vis the powerful Hittites, but this also opened Anatolia for Hurrian cultural influences. The Hittites were influenced by both the Hurrian and Hattian cultures over the course of several centuries. Late Bronze Age Main article: The army of the Hittite king Mursili I made its way to Babylon by then a weak and minor state and sacked the city. The destruction of the Babylonian kingdom, unambitious or isolationist kings in Assyria , as well as the destruction of the kingdom of Yamhad , helped the rise of another Hurrian dynasty. Mitanni gradually grew from the region around the Khabur valley and was perhaps the most powerful kingdom of the Near East in c. Some theonyms, proper names and other terminology of the Mitanni exhibit an Indo-Aryan superstrate , suggesting that an Indo-Aryan elite imposed itself over the Hurrian population in the course of the Indo-Aryan expansion. Hurrians had inhabited the region northeast of the river Tigris , around the modern Kirkuk. This was the kingdom of Arrapha. Excavations at Yorgan Tepe, ancient Nuzi, proved this to be one of the most important sites for our knowledge about the Hurrians. The kingdom of Arrapha itself was destroyed by the Assyrians in the mid 14th century BCE and thereafter became an Assyrian city. Bronze Age collapse By the thirteenth century BCE all of the Hurrian states had been vanquished by other peoples, with the Mitanni kingdom destroyed by Assyria. It is not clear what happened to these early Hurrian people at the end of the Bronze Age. Some scholars have suggested that Hurrians lived on in the country of Nairi north of Assyria during the early Iron Age, before this too was conquered by Assyria. The Hurrian population of northern Syria in the following centuries seems to have given up their language in favor of the Assyrian dialect of Akkadian , and later, Aramaic. Urartu However, a power vacuum was to allow a new and powerful Hurrian state whose rulers spoke Urartian, similar to old Hurrian, to arise. The Middle Assyrian Empire, after destroying the Hurri-Mitanni Empire, the Hittite Empire , defeating the Phrygians and Elamites , conquering Babylon , the Arameans of Syria , northern Ancient Iran and Canaan and forcing the Egyptians out of much of the near east, itself went into a century of relative decline from the latter part of the 11th century BCE. During the 11th and 10th centuries BCE, the kingdom eventually encompassed a region stretching from the Caucasus Mountains in the north, to the borders of northern Assyria and northern Ancient Iran in the south, and controlled much of eastern Anatolia. Assyria began to once more expand from circa. Urartu successfully repelled Assyrian

expansionism for a time, however from the 9th to 7th century BCE it progressively lost territory to Assyria. The Assyrian Empire collapsed from to BCE, after a series of brutal internal civil wars weakened it to such an extent that a coalition of its former vassals; the Medes , Persians , Babylonians , Chaldeans , Scythians and Cimmerians were able to attack and gradually destroy it. Urartu was ravaged by marauding Indo-European speaking Scythian and Cimmerian raiders during this time, with its vassal king together with the king of neighbouring Lydia vainly pleading with the beleaguered Assyrian king for help. During the late 6th century BCE a new wave of Indo-European speakers migrated over the Caucasus into Urartian lands, these being the Armenians , and the region became part of the Armenian Orontid Dynasty. The Hurri-Urartians seem to have disappeared from history after this, almost certainly being absorbed into the Indo-European Armenian population. Tablets from Nuzi, Alalakh , and other cities with Hurrian populations as shown by personal names reveal Hurrian cultural features even though they were written in Akkadian. Hurrian cylinder seals were carefully carved and often portrayed mythological motifs. They are a key to the understanding of Hurrian culture and history. Ceramic ware The Hurrians were masterful ceramists. Their pottery is commonly found in Mesopotamia and in the lands west of the Euphrates; it was highly valued in distant Egypt, by the time of the New Kingdom. Archaeologists use the terms Khabur ware and Nuzi ware for two types of wheel-made pottery used by the Hurrians. Khabur ware is characterized by reddish painted lines with a geometric triangular pattern and dots, while Nuzi ware has very distinctive forms, and are painted in brown or black. Metallurgy The Hurrians had a reputation in metallurgy. The Sumerians borrowed their copper terminology from the Hurrian vocabulary. Copper was traded south to Mesopotamia from the highlands of Anatolia. The Khabur Valley had a central position in the metal trade, and copper, silver and even tin were accessible from the Hurrian-dominated countries Kizzuwatna and Ishuwa situated in the Anatolian highland. Gold was in short supply, and the Amarna letters inform us that it was acquired from Egypt. Not many examples of Hurrian metal work have survived, except from the later Urartu. Some small fine bronze lion figurines were discovered at Urkesh. The horse The Mitanni were closely associated with horses. The name of the country of Ishuwa, which might have had a substantial Hurrian population, meant "horse-land". The man who was responsible for the horse-training was a Hurrian called Kikkuli. The terminology used in connection with horses contains many Indo-Aryan loan-words Mayrhofer, Hurrian song Among the Hurrian texts from Ugarit are the oldest known instances of written music, dating from c. From the Hurrian cult centre at Kummanni in Kizzuwatna Hurrian religion spread to the Hittite people. Syncretism merged the Old Hittite and Hurrian religions. Hurrian religion spread to Syria, where Baal became the counterpart of Teshub. The later kingdom of Urartu also venerated gods of Hurrian origin. The Hurrian religion, in different forms, influenced the entire ancient Near East, except ancient Egypt and southern Mesopotamia. Hurrian incense container The main gods in the Hurrian pantheon were: Teshub , Teshup; the mighty weather god. Hebat , Hepa; his wife, the mother goddess, regarded as the Sun goddess among the Hittites. Kumarbi ; the ancient father of Teshub ; his home as described in mythology is the city of Urkesh. Symbols of the sun and the crescent moon appear joined together in the Hurrian iconography. Nergal ; a Babylonian deity of the netherworld, whose Hurrian name is unknown. Hurrian cylinder seals often depict mythological creatures such as winged humans or animals, dragons and other monsters. The interpretation of these depictions of gods and demons is uncertain. They may have been both protective and evil spirits. Some is reminiscent of the Assyrian shedu. The Hurrian gods do not appear to have had particular "home temples", like in the Mesopotamian religion or Ancient Egyptian religion. Some important cult centres were Kummanni in Kizzuwatna, and Hittite Yazilikaya. Harran was at least later a religious centre for the moon god, and Shauskha had an important temple in Nineve , when the city was under Hurrian rule. The town of Kahat was a religious centre in the kingdom of Mitanni. Urbanism The Hurrian urban culture was not represented by a large number of cities. Urkesh was the only Hurrian city in the third millennium BCE. Although the site of Washukanni, alleged to be at Tell Fakhariya, is not known for certain, no tell city mound in the Khabur Valley much exceeds the size of 1 square kilometer acres , and the majority of sites are much smaller. The Hurrian urban culture appears to have been quite different from the centralized state administrations of Assyria and ancient Egypt. An explanation could be that the feudal organization of the Hurrian kingdoms did not allow large palace or temple estates to develop. Archaeology

Hurrian settlements are distributed over three modern countries, Iraq, Syria and Turkey. The heart of the Hurrian world is dissected by the modern border between Syria and Turkey. Several sites are situated within the border zone, making access for excavations problematic. A threat to the ancient sites are the many dam projects in the Euphrates, Tigris and Khabur valleys. Several rescue operations have already been undertaken when the construction of dams put entire river valleys under water. The first major excavations of Hurrian sites in Iraq and Syria began in the 1930s and 1940s. Recent excavations and surveys in progress are conducted by American, Belgian, Danish, Dutch, French, German and Italian teams of archaeologists, with international participants, in cooperation with the Syrian Department of Antiquities. The tells, or city mounds, often reveal a long occupation beginning in the Neolithic and ending in the Roman period or later. The characteristic Hurrian pottery, the Khabur ware, is helpful in determining the different strata of occupation within the mounds. Important sites The list includes some important ancient sites from the area dominated by the Hurrians. Excavation reports and images are found at the websites linked. As noted above, important discoveries of Hurrian culture and history were also made at Alalakh, Amarna, Hattusa and Ugarit.

## 3: Ancient Music References for the Native American Flute

*The Hurrian songs are a collection of music inscribed in cuneiform on clay tablets excavated from the ancient Amorite-Canaanite city of Ugarit, a headland in northern Syria, which date to approximately BC.*

The name of the first item of each pair is also used as the name of a tuning. Some of the terms differ to varying degrees from the Akkadian forms found in the older theoretical text, which is not surprising since they were foreign terms. There are also a few rarer, additional words, some of them apparently Hurrian rather than Akkadian. Because these interrupt the interval-numeral pattern, they may be modifiers of the preceding or following named interval. The first line of h. In addition, however, it appears that the language is a local Ugarit dialect, which differs significantly from the dialects known from other sources. It is also possible that the pronunciation of some words was altered from normal speech because of the music. The text is presented in four lines, with the peculiarity that the seven final syllables of each of the first three lines on the verso of the tablet are repeated at the beginning of the next line on the recto. To this, Duchesne-Guillemin retorts that the recto-verso-recto spiral path of the text "an arrangement unknown in Babylon" is ample reason for the use of such guides. Buccellati Urkesh website n. A History, brief second edition Madison: Textes accadiens et hourrites des archives Est, Ouest et centrales, 2 vols. In the latter, the transcribed text of h. Accessed 12 January The Discovery of Mesopotamian Music, Sources from the ancient near east, vol. Crocker and Robert R. Brown, Sounds from Silence: Marcelle Duchesne-Guillemin, "Sur la restitution de la musique hourrite", Revue de Musicologie 66, no. Krispijn, "Musik in Keilschrift: Leidorf, ISBN Further reading Bielitz, Mathias. Zu den Grenzen der Anwendung des antiken Tonsystems, second, expanded edition. Revue de Musicologie Their Names, Numbers, and Significance". Proceedings of the American Philosophical Association Kilmer, Anne Draffkorn, and Miguel Civil. Journal of Cuneiform Studies Revue Hittite et Asiatique 36 Les Hourrites:

## 4: Hurrian songs | Revolv

*Song of the Month. Yuval Online. Store.*

Instruments[ edit ] Instruments of Ancient Mesopotamia include harps , lyres , lutes , reed pipes , and drums. Many of these were shared with neighbouring cultures. Contemporary East African lyres and West African lutes preserve many features of Mesopotamian instruments van der Merwe , p. The vocal tone or timbre was probably similar to the pungently nasal sound of the narrow-bore reed pipes, and most likely shared the contemporary "typically" Asian vocal quality and techniques, including little dynamic changes and more graces, shakes, mordents, glides and microtonal inflections. Singers probably expressed intense and withdrawn emotion, as if listening to themselves, as shown by the practice of cupping a hand to the ear as is still current in modern Assyrian music and many Arab and folk musics van der Merwe , p. Two silver pipes have been discovered in Ur with finger holes, and a depiction of two reeds vibrating. This instrument would be close to the modern oboe. The ancient Mesopotamians do not seem to have had a clarinet-type of instrument. The Harmonic Series, the series of notes that the Mesopotamian horn instruments would have been able to play. Most of the horns in ancient Mesopotamia were in fact horns from an animal, so would have decayed. These instruments would have worked like a bugle, using the harmonic series to get the notes needed for music. All tubes have a harmonic series, the image shown for the Harmonic Series shows what notes any tube can play. The blackened notes are out of tune, but are still recognizable as that particular pitch. The harmonic series makes a lydian scale, shown from the 8th pitch in the picture to the 16th pitch, the 14th pitch not being a note on the lydian scale. Percussive instruments were only played in specific, ritualistic circumstances. The harps found had anywhere from four to eleven strings. Plucked instruments came in many varieties, most differing in the manner in which they are intended to be held. What makes the music cyclical is that the final string is tuned the same way as the first string, the second to last is the same as the second string, so the music will approach the fifth string then revert through the previous strings. Example of the F-Lydian Scale. The Mesopotamians seem to have utilized a heptatonic lydian scale, heptatonic meaning a scale with seven pitches instead of the modern eight. The lydian scale is the regular major scale but with a raised fourth. For example, the F-lydian scale would contain the same key signature as a C-major scale. The F-Major scale has a B-flat in the key signature, however with the raised fourth in the lydian scale, the B-flat becomes a B-natural. Mesopotamian music had a system that introduced rigidity in the music, preventing the melody from developing into chaos. There were strict instructions for how to perform music, similar to chord progression today. Where the religious singers were supposed to swing harshly, ignoring beauty to emphasize and focus on the religious chants, the social singers were expected to sing beautiful melodies.

*Among the Hurrian texts from Ugarit are the oldest known instances of written music, dating from c. BCE. Among these fragments are found the names of four Hurrian composers, Tapšá-uni, Puá-ya(na), Urá-ya, and Ammiya.*

Contains an introduction and complete editions of several hundred lexical texts, including full transliterations and commentaries, along with accompanying photos of the tablets. Miguel Civil has prepared the complete publication of this remarkably well-preserved and diverse collection of sources that adds greatly to the Materials for the Sumerian Lexicon MSL series and particularly to those working in lexicography, philology, and Sumerian and Babylonian culture. A rich source of pictorial information about the Ancient Near East comes to us in the form of miniature reliefs, created from the impressions made in clay by tiny engraved stone seals. Originally used for sealing goods and writing tablets, these seals now provide important evidence for administrative practices, technical development, and long-distance trade. The designs themselves record religious beliefs, mythical characters, architectural styles, musical instruments, festivals, sport, warfare, transportation, and fashions in dress. In this first comprehensive introduction to pre-Islamic Near Eastern seals, Dominique Collon discusses cylinder seals—a form unique to the Ancient Near East—as well as stamp seals, the earliest dating from the fifth millennium B. As a reflection of how their owners saw the world around them, Near Eastern seals are an essential tool for archaeologists in interpreting the past.

Flutes of Gilgamesh and Ancient Mesopotamia 6 Introduction: This paper focuses on depictions of groups of musicians playing together. The evidence selected comes predominantly from Mesopotamia including Syria and south-western Iran and Anatolia, between c. We shall only consider scenes showing groups of musicians playing musical instruments of different types. The documents selected are numbered for ease of reference and are arranged in probable chronological order. Harmonics was the theoretical arithmetic underpinning the tuning of musical instruments in ancient times. It was a numerical science based on ratios of string-length. The ancients believed that the planets circled the heavens in similar mathematical proportions, and that, by analogy, these also corresponded to powers in the human psyche. Harmonics survived as such until the 17th century. Only recently, however, have musicologists made a breakthrough to a more comprehensive understanding of its coherence and cultural significance. This article offers a short re-valuation of harmonics. It seeks to stimulate debate about the relevance of the relationships between number and tone to contemporary thought, and whether an understanding of harmonics has anything to contribute to future interdisciplinary research into the evolution of music and the human mind.

Flutes of Gilgamesh and Ancient Mesopotamia 3 Introduction: CBS was published by Horowitz. This cuneiform tablet, dating from about BC, shows a seven-pointed star within two concentric circles, below which are column of seven integers between one and seven. Horowitz reads the figures horizontally, in pairs, and suggests a mathematical explanation. Waerzeggers and Siebes propose an alternative musical interpretation, reading the figures in pairs, by columns. Thereby, they related the numbers to the seven-pointed star, which they understand as a visual tuning chart for seven heptachords on a seven-stringed instrument, supplementing the numerical and verbal instructions contained in CBS. Finkel and Dumbrill at the British Museum support their view from both a philological and musical standpoint. Dumbrill cites CBS as evidence that the Babylonian scales were heptachords.

Flutes of Gilgamesh and Ancient Mesopotamia From the introduction: One of the most significant developments in recent musicology has been the transcription and interpretation of a number of musical cuneiform tablets dating from the second millennium B. It has been established that Old Babylonian music was diatonic and based on seven heptachords, corresponding to the first seven tones of the ancient Greek octave species. But a problem remains about the direction of these scales. It will also argue that the theoretical musicians of ancient Mesopotamia are likely to have quantified their scales, using sexagesimal arithmetic and numbers from their standard tables of reciprocals. The resulting tuning would therefore have been Just rather than Pythagorean.

## 6: Hurrians | Religion-wiki | FANDOM powered by Wikia

*A tablet found at Ugarit, and dating to the 13th century B.C., contains in the upper portion the text of Hurrian hymn. In the lower portion (highlighted in red) it contains a series of numbers and technical terms that have been interpreted as a score rendering the tune to which the hymn would have been sung.*

See Article History Score, notation, in manuscript or printed form, of a musical work, probably so called from the vertical scoring lines that connect successive related staves. A score may contain the single part for a solo work or the many parts that make up an orchestral or ensemble composition. A full, or orchestral, score shows all the parts of a large work, with each part on separate staves in vertical alignment though subdivisions of related instruments frequently share a staff, and is for the use of the conductor. The notation for each performer, called a part, contains only the line or lines he or she is to perform. Thus, the conductor can see at a glance what each performer should be playing and what the ensemble sound should be. Some conductors prefer to commit the score to memory in order to concentrate entirely on guiding the performance. The reduction of a full score to fit the scope of the piano is called a piano score. Such a score, especially when it is of a complex piece, is often divided between two pianos. A vocal score, used for large works, such as operas and oratorios, in rehearsal, contains the piano reduction of the orchestral parts, along with the vocal lines indicated separately above the piano. The normal arrangement of groups as they appear in a full orchestral score is, from top to bottom of the page, woodwinds, brass, percussion, harps and keyboard instruments, and strings. Within each category, the parts range from highest to lowest in pitch. If there is a solo part, as in a concerto, it customarily appears immediately above the strings. In vocal works the standard arrangement from top to bottom is soprano, alto, tenor, and bass, resulting in the often-used acronym SATB on the title page of scores for four-part vocal works. The practice of writing music in score dates from the schools of polyphony many-voiced music in the early Middle Ages but declined during the 13th–16th century. At the beginning of the 13th century, it was replaced by the choir book—a large manuscript in which soprano and alto parts usually faced each other on the upper halves of two opposite pages, with the tenor and bass parts occupying the lower halves an economical arrangement because the upper parts, which sang the texts, required more space than the slow-moving lower parts. The music was read by the entire choir grouped around the choir book set on a stand. In the 15th and 16th centuries, vocal and instrumental music was published in part books, each containing music for a single part. The parts of madrigals a genre of secular part-song were sometimes published crosswise on a single sheet, allowing singers to be seated around a rectangular table. The modern form of score, in which the bar lines are scored vertically throughout the parts, appeared in 16th-century Italy in the madrigals of Cipriano de Rore and the instrumental ensemble music of Giovanni Gabrieli. *Antiphonarium Basiliense*, printed by Michael Wenssler in Basel, c. Marginalia suggests its use as a choir book into the 19th century. The Newberry Library, Gift of Dr. Emil Massa, One of the most-demanding accomplishments a musician can attain is the ability to play a full orchestral score at the piano, without the aid of a piano reduction of the work. Score reading requires the player to bring out all essential features, such as harmony, melody, and counterpoint, so that an acceptable duplication of the full orchestra is achieved. To add to the difficulty, the player must be able to read at sight the alto and tenor clefs as well as the treble and bass clefs and to transpose the parts of those woodwinds and brass instruments whose notation is different from the actual sound. Following the performance of orchestral and choral works with the score generally enables experienced listeners to grasp more easily the general design of a work and to identify the ingredients of orchestral effects. A pocket-sized miniature score, although impractical for performance, is useful for study. Learn More in these related Britannica articles:

## 7: Hurrians - Wikipedia

*Music. Among the Hurrian texts from Ugarit are the oldest known instances of written music, dating from c BC. A Hurrian Musical Score from Ugarit.*

Hurrian language The Louvre lion and accompanying stone tablet bearing the earliest known text in Hurrian The Hurrians spoke an ergative , agglutinative language conventionally called Hurrian, which is unrelated to neighbouring Semitic or Indo-European languages , and may have been a language isolate. The Iron Age Urartian language is closely related to or a direct descendant of Hurrian. Several notable Russian linguists, such as S. Ivanov , have claimed that Hurrian and Hattic were related to the Northeast Caucasian languages. It was the only long Hurrian text known until a multi-tablet collection of literature in Hurrian with a Hittite translation was discovered at Hattusa in Their presence was attested at Nuzi , Urkesh and other sites. They eventually infiltrated and occupied a broad arc of fertile farmland stretching from the Khabur River valley in the west to the foothills of the Zagros Mountains in the east. There is evidence that they were initially allied with the east Semitic Akkadian Empire of Mesopotamia , indicating they had a firm hold on the area by the reign of Naram-Sin of Akkad c. This region hosted other rich cultures see Tell Halaf and Tell Brak. The city-state of Urkesh had some powerful neighbors. At some point in the early second millennium BCE, the Northwest Semitic speaking Amorite kingdom of Mari to the south subdued Urkesh and made it a vassal state. In the continuous power struggles over Mesopotamia, another Amorite dynasty had usurped the throne of the Old Assyrian Empire , which had controlled colonies in Hurrian, Hattian and Hittite regions of eastern Anatolia since the 21st century BCE. The Assyrians then made themselves masters over Mari and much of north east Amurru Syria in the late 19th and early 18th centuries BCE. Yamhad The Hurrians also migrated further west in this period. Hurrians also settled in the coastal region of Adaniya in the country of Kizzuwatna , southern Anatolia. Yamhad eventually weakened vis-a-vis the powerful Hittites, but this also opened Anatolia for Hurrian cultural influences. The Hittites were influenced by both the Hurrian and Hattian cultures over the course of several centuries. Late Bronze Age Main article: The army of the Hittite king Mursili I made its way to Babylon by then a weak and minor state and sacked the city. The destruction of the Babylonian kingdom, the presence of unambitious or isolationist kings in Assyria , as well as the destruction of the kingdom of Yamhad , helped the rise of another Hurrian dynasty. Mitanni gradually grew from the region around the Khabur valley and was perhaps the most powerful kingdom of the Near East in c. Some theonyms, proper names and other terminology of the Mitanni exhibit an Indo-Aryan superstrate , suggesting that an Indo-Aryan elite imposed itself over the Hurrian population in the course of the Indo-Aryan expansion. Hurrians had inhabited the region northeast of the river Tigris , around the modern Kirkuk. This was the kingdom of Arrapha. Excavations at Yorgan Tepe, ancient Nuzi, proved this to be one of the most important sites for our knowledge about the Hurrians. The kingdom of Arrapha itself was destroyed by the Assyrians in the mid 14th century BCE and thereafter became an Assyrian city. Bronze Age collapse Further information: Bronze Age collapse By the 13th century BCE all of the Hurrian states had been vanquished by other peoples, with the Mitanni kingdom destroyed by Assyria. It is not clear what happened to these early Hurrian people at the end of the Bronze Age. Some scholars have suggested that Hurrians lived on in the country of Nairi north of Assyria during the early Iron Age, before this too was conquered by Assyria. The Hurrian population of northern Syria in the following centuries seems to have given up their language in favor of the Assyrian dialect of Akkadian , and later, Aramaic. Urartu However, a power vacuum was to allow a new and powerful Hurrian state whose rulers spoke Urartian, similar to old Hurrian, to arise. The Middle Assyrian Empire, after destroying the Hurri-Mitanni Empire, the Hittite Empire , defeating the Phrygians and Elamites , conquering Babylon , the Arameans of Syria , northern Ancient Iran and Canaan and forcing the Egyptians out of much of the near east, itself went into a century of relative decline from the latter part of the 11th century BCE. During the 11th and 10th centuries BCE, the kingdom eventually encompassed a region stretching from the Caucasus Mountains in the north, to the borders of northern Assyria and northern Ancient Iran in the south, and controlled much of eastern Anatolia. Assyria began to once more expand from circa. Urartu successfully

repelled Assyrian expansionism for a time, however from the 9th to 7th century BCE it progressively lost territory to Assyria. The Assyrian Empire collapsed from to BCE, after a series of brutal internal civil wars weakened it to such an extent that a coalition of its former vassals; the Medes , Persians , Babylonians , Chaldeans , Scythians and Cimmerians were able to attack and gradually destroy it. Urartu was ravaged by marauding Indo-European speaking Scythian and Cimmerian raiders during this time, with its vassal king together with the king of neighbouring Lydia vainly pleading with the beleaguered Assyrian king for help. During the 2nd millennium BC a new wave of Indo-European speakers migrated over the Caucasus into Urartian lands, these being the Armenians. It is argued on linguistic evidence that proto-Armenian came in contact with Urartian at an early date 2nd millennium BC , before the formation of the Urartian kingdom. The Hurri-Urartians seem to have disappeared from history after this, almost certainly being absorbed into the Indo-European Armenian population. Tablets from Nuzi, Alalakh , and other cities with Hurrian populations as shown by personal names reveal Hurrian cultural features even though they were written in Akkadian. Hurrian cylinder seals were carefully carved and often portrayed mythological motifs. They are a key to the understanding of Hurrian culture and history. Ceramic ware The Hurrians were masterful ceramists. Their pottery is commonly found in Mesopotamia and in the lands west of the Euphrates; it was highly valued in distant Egypt, by the time of the New Kingdom. Archaeologists use the terms Khabur ware and Nuzi ware for two types of wheel-made pottery used by the Hurrians. Khabur ware is characterized by reddish painted lines with a geometric triangular pattern and dots, while Nuzi ware has very distinctive forms, and are painted in brown or black. Metallurgy The Hurrians had a reputation in metallurgy. The Sumerians borrowed their copper terminology from the Hurrian vocabulary. Copper was traded south to Mesopotamia from the highlands of Anatolia. The Khabur Valley had a central position in the metal trade, and copper, silver and even tin were accessible from the Hurrian-dominated countries Kizzuwatna and Ishuwa situated in the Anatolian highland. Gold was in short supply, and the Amarna letters inform us that it was acquired from Egypt. Not many examples of Hurrian metal work have survived, except from the later Urartu. Some small fine bronze lion figurines were discovered at Urkesh. Horse culture The Mitanni were closely associated with horses. The name of the country of Ishuwa, which might have had a substantial Hurrian population, meant "horse-land". The man who was responsible for the horse-training was a Hurrian called Kikkuli. The terminology used in connection with horses contains many Indo-Aryan loan-words Mayrhofer, Hurrian song Among the Hurrian texts from Ugarit are the oldest known instances of written music, dating from c. Hurrian religion The Hurrian culture made a great impact on the religion of the Hittites. From the Hurrian cult centre at Kummanni in Kizzuwatna Hurrian religion spread to the Hittite people. Syncretism merged the Old Hittite and Hurrian religions. Hurrian religion spread to Syria, where Baal became the counterpart of Teshub. The later kingdom of Urartu also venerated gods of Hurrian origin. The Hurrian religion, in different forms, influenced the entire ancient Near East, except ancient Egypt and southern Mesopotamia. Hurrian incense container The main gods in the Hurrian pantheon were: Teshub , Teshup; the mighty weather god. Hebat , Hepa; his wife, the mother goddess, regarded as the Sun goddess among the Hittites, drawn from the deified Sumerian queen Kubaba. Kumarbi ; the ancient father of Teshub ; his home as described in mythology is the city of Urkesh. Symbols of the sun and the crescent moon appear joined together in the Hurrian iconography. Nergal ; a Babylonian deity of the netherworld, whose Hurrian name is unknown. Hurrian cylinder seals often depict mythological creatures such as winged humans or animals, dragons and other monsters. The interpretation of these depictions of gods and demons is uncertain. They may have been both protective and evil spirits. Some is reminiscent of the Assyrian shedu. The Hurrian gods do not appear to have had particular "home temples", like in the Mesopotamian religion or Ancient Egyptian religion. Some important cult centres were Kummanni in Kizzuwatna, and Hittite Yazilikaya. Harran was at least later a religious centre for the moon god, and Shauskha had an important temple in Nineve , when the city was under Hurrian rule. The town of Kahat was a religious centre in the kingdom of Mitanni. Urbanism The Hurrian urban culture was not represented by a large number of cities. Urkesh was the only Hurrian city in the third millennium BCE. Although the site of Washukanni, alleged to be at Tell Fakhariya, is not known for certain, no tell city mound in the Khabur Valley much exceeds the size of 1 square kilometer acres , and the majority of sites are much smaller. The Hurrian

urban culture appears to have been quite different from the centralized state administrations of Assyria and ancient Egypt. An explanation could be that the feudal organization of the Hurrian kingdoms did not allow large palace or temple estates to develop. Archaeology Hurrian settlements are distributed over three modern countries, Iraq, Syria and Turkey. The heart of the Hurrian world is bisected by the modern border between Syria and Turkey. Several sites are situated within the border zone, making access for excavations problematic. A threat to the ancient sites are the many dam projects in the Euphrates , Tigris and Khabur valleys. Several rescue operations have already been undertaken when the construction of dams put entire river valleys under water. The first major excavations of Hurrian sites in Iraq and Syria began in the s and s. Recent excavations and surveys in progress are conducted by American, Belgian, Danish, Dutch, French, German and Italian teams of archaeologists, with international participants, in cooperation with the Syrian Department of Antiquities. The tells, or city mounds, often reveal a long occupation beginning in the Neolithic and ending in the Roman period or later. The characteristic Hurrian pottery, the Khabur ware, is helpful in determining the different strata of occupation within the mounds. Important sites The list includes some important ancient sites from the area dominated by the Hurrians. Excavation reports and images are found at the websites linked. As noted above, important discoveries of Hurrian culture and history were also made at Alalakh, Amarna, Hattusa and Ugarit.

## 8: Hurrian songs - Wikipedia

See Duchesne-Guillemin's "A Hurrian Musical Score from Ugarit: The Discovery of Mesopotamian Music," *Sources from the Ancient Near East 2/2* (Malibu, CA: Undena publications, ). There was also an accompanying.

Clayton Bench, C. Pre-published version Singers in the Temple. The roles of priests. The function of temple singers. Introduction According to L. Grabbe, the priesthood was meant to function as an administrative unit over the cult which included offering sacrifice including blood sacrifice, cereal offerings and libations. These functionaries also functioned as professional musicians, both singers and accompanists, who led the congregation of worshippers in praising Yahweh. Priestly Divisions and the Temple Singers Scholars have noted that there are different biblical perspectives on the roles and divisions of the priests. While Leviticus and priestly writings in general give the impression that there were two types of priests, those that serve at the altar and those with more menial tasks Levites , Deuteronomy appears to present a single levitical priesthood without divisions. There is abundant evidence of cultic singers in the ANE. This assumption is certainly supported by the biblical text. According to Heger, two prestigious classes of priests, the Korahites and the Aaronids Aaronites , vied for supremacy see the priestly genealogy in Exod 6: Eventually, the Aaronids replaced the Korahites and their Aaronid ideological perspective is that found in the priestly writings of the Hebrew Bible though there are indications that the Korahites were in control of the cultic apparatus. As the elite Aaronids eventually took control of the cult, the Korahites were described in Aaronid texts as singers and temple servants with more menial tasks. From that point forward, the incense ritual and other central elite temple rites were reserved for Aaronids only Heger, Whether this was viewed as singing is not certain. However, in later periods the association would have been clear and especially Dt The Development of Incense Cult in Israel. Priestly Divisions According to Grabbe, the priesthood, in addition to functioning as an administrative unit over the Israelite religion, was also made up of professional musicians, both singers and accompanists, who led the congregation in praising Yahweh. Most modern scholars see varying biblical perspectives on the roles and divisions of the priests. Leviticus and writings from the hypothesized Priestly source see also Documentary Hypothesis in general give the impression that there were two types of priests, those who served at the altar and those with more menial tasksâ€”the Levites. On the other hand, Deuteronomy appears to present a single, undivided Levitical priesthood. There is abundant evidence of cultic singers in the ancient Near East. According to Heger, two prestigious classes of priests, the Korahites and the Aaronides Aaronites , vied for supremacy see the priestly genealogy in Exod 6: Eventually the Aaronides replaced the Korahites, and the Aaronide ideological perspective is reflected in the priestly writings of the Hebrew Bible though there are indications that the Korahites were in control of the religious rites. Heger believes that since the elite Aaronides took control of the cult, the Korahites are described Aaronide texts as singers and temple servants with more menial tasks. From that point forward, the incense ritual and other central elite temple rites were reserved for Aaronides only Heger, Development, â€” However, in later periods the association would have been clear, andDeut The Discovery of Mesopotamian Music. Priests, Prophets, Diviners, Sages: Walter de Gruyter,

## 9: Music of Mesopotamia - Wikipedia

*A Hurrian Musical Score from Ugarit: The Discovery of Mesopotamian Music, Sources from the Ancient Near East, vol. 2, fasc. 2. Malibu, CA: Undena Publications.*

The largest and most influential Hurrian nation was the multi-ethnic kingdom of Mitanni, the Mitanni perhaps being Indo-European speakers who formed a ruling class over the Hurrians. The population of the Indo-European-speaking Hittite Empire in Anatolia included a large population of Hurrians, and there is significant Hurrian influence in Hittite mythology. By the Early Iron Age, the Hurrians had been assimilated with other peoples. Their remnants were subdued by a related people that formed the state of Urartu. According to a hypothesis by I. Starostin, the Hurrian and Urartian languages shared a common ancestor and were related to the Northeast Caucasian languages. The present-day Armenians are an amalgam of the Indo-European groups with the Hurrians and Urartians. Hurrian language The Hurrians spoke an ergative - agglutinative language conventionally called Hurrian, which is unrelated to neighbouring Semitic or Indo-European languages, and may have been a language isolate. The Iron Age Urartian language is closely related to or a direct descendant of Hurrian. Several notable Russian linguists, such as S. Ivanov, have claimed that Hurrian and Hattic were related to the Northeast Caucasian languages. It was the only long Hurrian text known until a multi-tablet collection of literature in Hurrian with a Hittite translation was discovered at Hattusa in Their presence was attested at Nuzi, Urkesh and other sites. They eventually infiltrated and occupied a broad arc of fertile farmland stretching from the Khabur River valley in the west to the foothills of the Zagros Mountains in the east. There is evidence that they were initially allied with the east Semitic Akkadian Empire of Mesopotamia, indicating they had a firm hold on the area by the reign of Naram-Sin of Akkad c. This region hosted other rich cultures see Tell Halaf and Tell Brak. The city-state of Urkesh had some powerful neighbors. At some point in the early second millennium BCE, the Northwest Semitic speaking Amorite kingdom of Mari to the south subdued Urkesh and made it a vassal state. In the continuous power struggles over Mesopotamia, another Amorite dynasty had usurped the throne of the Old Assyrian Empire, which had controlled colonies in Hurrian, Hattian and Hittite regions of eastern Anatolia since the 21st century BCE. The Assyrians then made themselves masters over Mari and much of north east Amurru Syria in the late 19th and early 18th centuries BCE. Yamhad The Hurrians also migrated further west in this period. Hurrians also settled in the coastal region of Adaniya in the country of Kizzuwatna, southern Anatolia. Yamhad eventually weakened vis-a-vis the powerful Hittites, but this also opened Anatolia for Hurrian cultural influences. The Hittites were influenced by both the Hurrian and Hattian cultures over the course of several centuries. Late Bronze Age Main article: The army of the Hittite king Mursili I made its way to Babylon by then a weak and minor state and sacked the city. The destruction of the Babylonian kingdom, the presence of unambitious or isolationist kings in Assyria, as well as the destruction of the kingdom of Yamhad, helped the rise of another Hurrian dynasty. Mitanni gradually grew from the region around the Khabur valley and was perhaps the most powerful kingdom of the Near East in c. Some theonyms, proper names and other terminology of the Mitanni exhibit an Indo-Aryan superstrate, suggesting that an Indo-Aryan elite imposed itself over the Hurrian population in the course of the Indo-Aryan expansion. Hurrians had inhabited the region northeast of the river Tigris, around the modern Kirkuk. This was the kingdom of Arrapha. Excavations at Yorgan Tepe, ancient Nuzi, proved this to be one of the most important sites for our knowledge about the Hurrians. The kingdom of Arrapha itself was destroyed by the Assyrians in the mid 14th century BCE and thereafter became an Assyrian city. Bronze Age collapse By the 13th century BCE all of the Hurrian states had been vanquished by other peoples, with the Mitanni kingdom destroyed by Assyria. It is not clear what happened to these early Hurrian people at the end of the Bronze Age. Some scholars have suggested that Hurrians lived on in the country of Nairi north of Assyria during the early Iron Age, before this too was conquered by Assyria. The Hurrian population of northern Syria in the following centuries seems to have given up their language in favor of the Assyrian dialect of Akkadian, and later, Aramaic. Urartu However, a power vacuum was to allow a new and powerful Hurrian state whose rulers spoke Urartian,

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The Assyrian Empire collapsed from 605 to 539 BCE, after a series of brutal internal civil wars weakened it to such an extent that a coalition of its former vassals; the Medes, Persians, Babylonians, Chaldeans, Scythians and Cimmerians were able to attack and gradually destroy it. Urartu was ravaged by marauding Indo-European speaking Scythian and Cimmerian raiders during this time, with its vassal king together with the king of neighbouring Lydia vainly pleading with the beleaguered Assyrian king for help. During the late 6th century BCE a new wave of Indo-European speakers migrated over the Caucasus into Urartian lands, these being the Armenians, and the region became part of the Armenian Orontid Dynasty. The Hurri-Urartians seem to have disappeared from history after this, almost certainly being absorbed into the Indo-European Armenian population. 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temple in Nineve , when the city was under Hurrian rule. The town of Kahat was a religious centre in the kingdom of Mitanni. Urbanism The Hurrian urban culture was not represented by a large number of cities. Urkesh was the only Hurrian city in the third millennium BCE. Although the site of Washukanni, alleged to be at Tell Fakhariya, is not known for certain, no tell city mound in the Khabur Valley much exceeds the size of 1 square kilometer acres , and the majority of sites are much smaller. The Hurrian urban culture appears to have been quite different from the centralized state administrations of Assyria and ancient Egypt. An explanation could be that the feudal organization of the Hurrian kingdoms did not allow large palace or temple estates to develop. Archaeology Hurrian settlements are distributed over three modern countries, Iraq, Syria and Turkey. The heart of the Hurrian world is bisected by the modern border between Syria and Turkey. Several sites are situated within the border zone, making access for excavations problematic. A threat to the ancient sites are the many dam projects in the Euphrates , Tigris and Khabur valleys. Several rescue operations have already been undertaken when the construction of dams put entire river valleys under water. The first major excavations of Hurrian sites in Iraq and Syria began in the s and s. Recent excavations and surveys in progress are conducted by American, Belgian, Danish, Dutch, French, German and Italian teams of archaeologists, with international participants, in cooperation with the Syrian Department of Antiquities. The tells, or city mounds, often reveal a long occupation beginning in the Neolithic and ending in the Roman period or later. The characteristic Hurrian pottery, the Khabur ware, is helpful in determining the different strata of occupation within the mounds.

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