

# ORIGIN- MUSICS

**MUSICAL NARRATIVES, PERFORMANCES, AND RECONSTRUCTIONS OF THE PAST (20<sup>TH</sup>-21<sup>ST</sup> CENTURIES)**

**1<sup>st</sup> International Symposium of the POLIMUS program.**

**Part of the Cluster of Excellence (Labex)**

**“Pasts in the Present: history, heritage, memory”**

MAE, Université Paris Ouest Nanterre,  
“Salle du Conseil” (4th Floor)  
1-2 October 2015



**\* MUSÉE DU QUAI BRANLY**  
là où dialoguent les cultures

# Origin-Musics

## Musical narratives, performances, and reconstructions of the past (20<sup>th</sup>-21<sup>st</sup> centuries)

**MAE, Université Paris Ouest Nanterre,  
“Salle du Conseil” (4<sup>th</sup> Floor)  
1-2 October 2015**

1st International Symposium of the POLIMUS program (Christine Guillebaud, dir.).  
Part of the Cluster of Excellence (Labex) “Pasts in the Present: history, heritage, memory” supported by the ANR-Program Investissements d’avenir [ANR-11-LABX-0026-01]

### **Symposium coordination:**

- CHRISTINE GUILLEBAUD (CNRS, Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)
- SALWA CASTELO-BRANCO (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Universidade Nova de Lisboa)
- SIBYLLE EMERIT (Institut Français d’Archéologie Orientale, IFAO, Le Caire)

### **Scientific collaboration:**

JULIEN JUGAND (Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)

### **Partner Institutions:**

CLUSTER OF EXCELLENCE (LABEX)  
“Pasts in the Present: history, heritage, Memory”  
CENTRE DE RECHERCHE EN ETHNOMUSICOLOGIE,  
LESC-CREM UMR 7186, Université Paris Ouest Nanterre  
MUSÉE DU QUAI BRANLY  
INSTITUTO DE ETNOMUSICOLOGIA, CENTRO DE ESTUDOS EM MÚSICA E DANÇA, INET-MD, Lisboa  
INSTITUT FRANÇAIS D’ARCHÉOLOGIE ORIENTALE (IFAO, Le Caire)  
MUSÉE DU LOUVRE, Département des Antiquités égyptiennes.

**Logistical help:** ELAINE BEAUMONT

# Presentation

The quest to reconstruct the styles and histories of musical genres of the past is an old preoccupation. Since the 19<sup>th</sup> century, the orientalist imaginary contributed considerably to the notion of the existence of “origin-musics”. Whether “Pharaonic,” “Arab,” or “Hindu,” a common reference to the past, seen as prestigious and immutable, contributed to the rationalization of musical knowledge on the basis of constructed connections. The orientalist period being relatively well documented, this workshop is more focused on ways of speaking of and describing the past over the course of the 20<sup>th</sup> century and into the 21<sup>st</sup>. Bringing anthropologists and historians together, it encourages not only a particular emphasis on the process of recounting the past as-such, but also the specific processes involved the narrative’s construction. We will focus on constructs emerging from scientific disciplines like musicology and musical archaeology, and those playing out within artistic creation itself – both areas that are also tied in with local, national, and international political stakes.

In so doing, we will explore the kinds of narrative of the past that correspond to three priority fields of study:

## **1) The construction of a narrative of a musical genre’s origins and relatives through discursive-type accounts**

Musicological conferences and the processes that rationalized musical theories into the “classical” arts over the 20<sup>th</sup> century will provide examples, from the emergence of nationalist movements in the 1930s through the development of heritage policy in the 1980s. Case studies will mainly be based on the construction of specialized knowledge, such as “musical notation” and other forms of music theory (such as rhythmic

and melodic classifications) that provide substance to the narrative.

## **2) Musical performances, observed *in situ*, that narrate past events**

The ethnography of the “oral histories” developed within various musical practices will place particular emphasis on the narrative’s pragmatic dimensions and the forms of attachment their narrators have with the real or supposed past of their community. Particular attention will be given to the forms of vocality employed (sung, spoken, cried, etc.), what forms performances take, their intrinsic emotional charge, and the range of appropriations of the past that they mobilize.

## **3) Reconstructions of lost musical practices**

The desire to make ancient melodies heard came with the development of musical archaeology over the course of the 20<sup>th</sup> century, not to mention an output of performances and recordings that knew a certain success with the general public. Unlike the preceding field of study, this creative process is not part of a living musical tradition. Efforts to reconstruct the musical genres of antiquity will provide an interesting case study of narration and staging of the past based on examples of copies of instruments from Pharaonic and Greco-Roman antiquity. They will show how these replicas are based on the overlapping study of many sources (notation, materials, iconography, execution, and playing techniques) to rediscover lost sonorities.

Within these three fields and not aiming to be exhaustive, workshop organizers anticipate the use of a variety of musical media (notations, classifications, vocal textures, instruments, etc.) to identify the complex articulations they establish between discourse and practice, as so many forms of particular experiments connecting past and present.

# PROGRAM

## Thursday, October 1

### Morning: 10:00 – 13:00

#### Welcome and introduction

- GHISLAINE GLASSON DESCHAUMES (Head of Project, Labex Pasts in the Present, Université Paris Ouest Nanterre)
- CHRISTINE GUILLEBAUD (CNRS, Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)

#### SESSION THEME 1:

##### Putting origins into narrative I

*Session chair:* SCHEHERAZADE HASSAN (SOAS, University of London, Department of Music / Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)

### 10h30

- SALWA CASTELO BRANCO (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Lisboa)
- Envisioning the nation: The First Congress of Ethnography and Folklore (Braga, Portugal, 1956)*

### [11h15-11h30 Coffee break]

### 11h30

- JULIEN JUGAND (Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)
- An ambiguous voice: Elites' attitudes toward the reformist celebration of the All India Music Conference in Varanasi, 1919*

### 12h15

- JEAN LAMBERT (MNHN, Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)
- The Cairo Congress, 1932: An Imagined Past for the Arab Music*

### [13h-14h30 Lunch]

### Afternoon: 14:30-18:00

#### SESSION THEME 1:

##### Putting origins into narrative II

*Session chair:* CHRISTINE GUILLEBAUD (CNRS, Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)

### 14h30

- STÉPHANIE KHOURY (Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)
- Discourses and images in the reconstruction of a glorious past for pinpeat music in Cambodia (1950's-1960's)*

**15h15**

- LEONOR LOSA (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Lisboa)

*Memory, tradition and innovation in musical dialogues between Portugal and the Arab World*

**[16h-16h15 Coffee break]**

**SESSION THEME 3:**

**Reconstructions of the music of Antiquity I**

*Session chair: MADELEINE LECLAIR (Département d'Ethnomusicologie et AIMP, Musée d'Ethnographie de Genève MEG)*

**16h15**

- SIBYLLE EMERIT (Institut Français d'Archéologie Orientale, IFAO, Le Caire)

*From archeological artefact to sound making: Reconstructions of the ancient Egyptian harp.*

**17h00**

- SUSANNA SCHULZ (Luthier, Atelier für Gitarrenbau, Berlin)

*A Luthier's view: How to make Pharaonic stringed instruments?*

**19h**

**“NOCTURNE”:**

Visit of the instrument collections of the Quai Branly Museum. Organised by the Department of research and teaching, with the participation of Madeleine Leclair.

*[Dinner in Paris with all participants]*

## Friday, October 2

**Morning: 10:00-12:30**

**SESSION THEME 3:**

**Reconstructions of the music of Antiquity II**

*Session chair: FRANÇOIS PICARD (Université Paris-Sorbonne, Institut de Recherche en Musicologie, IReMus – CNRS UMR 8223)*

**10h**

- CHRISTOPHE CORBIER CNRS (Centre de Recherche sur les Arts et le Langage, CRAL UMR 8566, EHESS)

*Between musicology and ethnology: a decade of study into Greek music in France (1926-1936)*

**[11h00-11h30 Coffee break]**

**11h30**

- CHRISTOPHE VENDRIES (Université de Rennes 2, Laboratoire d'Archéologie et Histoire Merlat, CReAAH UMR 6566)

*Reconstructions of Greek and Roman musical instruments in the XIXth century: Experiments by A. Tolbecque and V.-Ch. Mahillon*

**[12h30-14h Lunch]**

**Afternoon: 14:00-17:30**

**SESSION THEME 2:**

**Oral histories, sung narratives**

*Session chair:* SALWA CASTELO BRANCO (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Lisboa)

**14h**

- BRITTA SWEERS (Institut für Musikwissenschaft, Universität Bern)

*The transforming perception of German folk song: Some case studies*

**14h45**

- SÉVERINE GABRY (Institut Français d'Archéologie Orientale, IFAO, Le Caire)

*Singing the History of Coptic holy warriors: Multifarious performances of the Madīḥa of Saint Theodore el-Mašriqī (Upper Egypt).*

**15h30**

- ALICE ATERIANUS-OWANGA (Labex CAP, Institut Interdisciplinaire d'Anthropologie du Contemporain IIAC/LAHIC UMR8177 CNRS EHESS, musée du quai Branly)

*Rapping Egyptian origins: Oral traditions, Fang nationalism and dialogues with the Afrocentrisms in Gabonese hip-hop music.*

**[16h15-16h30 Coffee break]**

**16h30-17h30**

**FINAL ROUND-TABLE DISCUSSION**

Moderator: SALWA CASTELO-BRANCO, SIBYLLE EMERIT, CHRISTINE GUILLEBAUD

The workshop will be followed by a round table wrap-up summarizing the main points of the symposium and initiating ideas for consideration in the context of a project for publication.

**19h00...**

**AN EVENING AT THE LOUVRE MUSEUM**

*An evening visit of the Louvre devoted to instruments used in pharaonic music*

Organised by SIBYLLE EMERIT (IFAO) and HÉLÈNE GUICHARD (Département des Antiquités égyptiennes, Musée du Louvre)

*[Dinner in Paris with all participants]*

## ABSTRACTS

ALICE ATERIANUS-OWANGA (Labex CAP, Institut Interdisciplinaire d'Anthropologie du Contemporain IIAC/LAHIC UMR8177 CNRS EHESS, musée du quai Branly)

*Rapping Egyptian origins: Oral traditions, Fang nationalism and dialogues with the Afrocentrism in Gabonese hip-hop music.*

For part of the Gabonese rap scene, as for other African artists of the so-called “conscious” hip-hop movement, the claim for an authentic and original Africanity is accompanied with the resort to a fantasied Antic Egypt, proof of the grandeur of Black and African History. Sometimes inspired by Cheikh Anta Diop or more recent Afrocentrist academics, several artists assert through their rap texts and their sampling creations the idea of an Egyptian origin of black civilizations. They claim a “kamit” identity, and manifest it in their visual presentations, music videos, instrumental and verbal creations, using hieroglyphs and Pharaonic images.

For some artists of the fang ethnic group, this reference to Egyptian origins actually takes a particular meaning, and it combines with an ideology that considers - since the end of 19<sup>th</sup> century and since the writings of European folklorists and missionaries - that fang people do not belong to the Bantu cultural and linguistic group: contrary to other Gabonese ethnic groups, they would be descending from Egyptians. In the same order of idea, local intellectuals also consider that the mvett oral tradition - a mythic epic of the fang ethnic group -

represents the narration of the Fang's long migrations from Egypt to the equatorial forest. In their discourses and musical creations, Fang rappers take appropriation of this idea, and of instruments or verbal formulas of the mvett epic [épopée]; they mix it with hip-hop rhythms and with the broader affiliation to the Antic Egypt observed in previous American rappers (such as X-Clan or Brain Nubians) and in American or African afrocentrist theories.

This contribution will describe these musical creations and Egypto-centered narrations observed in Gabonese rap scene. It will be based on ethnographic and ethno-historical data collected besides Gabonese rap and slam scene (from 2008 to 2013) for a PhD research, and on the analysis of rap pieces. I will for example describe how a rap group named 241 has built a whole album on the adaptation of mvett recordings and archives (“241, Amour, Immortalité”, 2009), and on the mix between rap performance and oral formulas of the mvett, such as the declamation of his genealogy by the speaker.

I will also focus on the dialogues with intellectuals and academics that these rappers develop in order to provide legitimacy to their speech and music in public sphere. I will analyze along this presentation the intertwinement and arrangements between several narratives of Egyptian origins that these artists elaborate, between local and global sources: from the previous fang writers that have first performed the mvett epic out of its traditional context, to the Egypto-centered US rap artists that have constituted the models for Gabonese rap scene, and to the present Gabonese academics who exchange views with rappers on their reaffricanization process.

SALWA CASTELO BRANCO (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Lisboa)

*Envisioning the nation: The First Congress of Ethnography and Folklore (Braga, Portugal, 1956)*

- Forthcoming -

CHRISTOPHE CORBIER CNRS (Centre de Recherche sur les Arts et le Langage, CRAL UMR 8566, EHESS)  
*Between musicology and ethnology: a decade of study into Greek music in France (1926-1936)*

In 1926, Théodore Reinach published *La musique grecque antique*, which is an interesting summary of Greek Music theory in the first decades of the XXth century. This book must be put into relation with other works published by French musicologists, such as Maurice Emmanuel and Charles Koechlin. On the other hand, Reinach and many French composers were interested in musical theater and aimed at reconstruct Greek tragedy in all its aspects, including music. In a second part, we will mention several musical works which were more or less based on Greek music theory, i. e. in the way this music was seen by scholars and musicians (Roussel, Milhaud, Emmanuel, Enesco). Moreover, the perception of Greek music has been changed under the influence of ethnomusicology. With the first congresses on folksongs and popular traditions before World War II, the problem of continuity between Antiquity and Modern times was raised in a new approach, whereas the French ethnomusicologist André Schaeffner published *Origine des instruments de musique* in 1936. After Curt Sachs' studies on musical instruments, this work constitutes an important step towards a new method based on ethnology, anthropology and organology, in order to separate Ancient Greek music and Modern music.

SIBYLLE EMERIT (Institut Français d'Archéologie Orientale, IFAO, Le Caire)  
*From archeological artefact to sound making: Reconstructions of the ancient Egyptian harp.*

It should be borne in mind that up to the Egypt Expedition, our knowledge of Ancient Egypt music has relied for a long time on Greco-Roman sources only. Not before Bonaparte's Expedition in Egypt and more especially, not before the deciphering of hieroglyphs by J-F Champollion did we have access to an authentic Egyptian documentation on the topic.

The first important study on Ancient Egypt music was achieved by Guillaume André Villoteau (1759-1839), who was a member of the Arts Commission for the Expedition of Egypt. He was the first one to pose the question of how to study an art which belongs mostly to hearing and which leaves so few traces.

In the second part of the nineteenth century, Ancient Egypt's music had been integrated for the first time in encyclopedia on the history of music. With the excavations that were made in Egypt, the scholars disposed of new materials in order to study Ancient Egypt's music: the remains of musical instruments. These artefacts entered progressively into archaeological collections and first copies were exhibited during World Exhibitions.

At the beginning of the twentieth century, two new sciences, organology and ethnomusicology, tried to bring in new elements which might make for the gaps in documentation for musical instruments. Curt Sachs (1881-1959) noticed that some people still used

instruments which were not used anymore elsewhere and started to focus on ethnic musics. With the help of his disciple, André Schaeffner (1895-1980), he managed to give a real genesis of the musical instruments and draw a vast classification which embraced all the families of musical instruments, all the periods of time and all the countries of the world among which, of course, Pharaonic Egypt.

The remarkable state of preservation of musical instruments, the wealth of iconography and the comparison offered by ethnography opened the way to the reconstruction of egyptian lost melodies. By taking the example of harps, various attempts (scientific, museographic and artistic) will be reported. The sources used to do these replicas and the way of speaking, describing and staging the ancient egyptian harp during the 20th into the 21st centuries will be studied by taking into account the goal pursued (scientific knowledge, public presentation, concerts).

SÉVERINE GABRY (Institut Français d'Archéologie Orientale, IFAO, Le Caire)  
*Singing the History of Coptic holy warriors: Multifarious performances of the Madīḥa of Saint Theodore el-Mašriqī (Upper Egypt).*

Studying Coptic discourses and musical practices is a clever way to approach the range of appropriations of the past deployed in Egypt today, and its issues. These appropriations have existed at least since the 19th century. In order to understand them, we have to understand first official discourses involving Coptic liturgical music and then to analyze them as sources, and not as historical narratives. These discourses present the Coptic liturgical hymns as resurgence of old Egyptian music, and thus they support the idea that Coptic people are the legitimate descendants and inheritors of the ancient Egyptians. This point will be my first focus. But, if one look closely, it seems obvious that this representation does not only concern the Antiquity, but every cultural aspect of the pre-Islamic period. On this basis, it is not only the connection between liturgical musics and Antiquity which is concerned, but also the one between para-liturgical musics and first centuries of our era. Coptic para-liturgical music includes madīḥa (songs of praise in Arabic and not in Coptic, as most of liturgical hymns) which are interpreted at specific moments, during feasts of Coptic saints for example. These songs of praise depict stories linked with the pre-Islamic Egyptian period, that is to say before the arrival of Islam in the 7th century. The sīra (life, in a literal sense) that will be introduced in the second part of my talk is thus based on the narrative of Saint Theodore the

Oriental, a holy warrior who is famous for having lived in the “Era of the Martyrs”, the dark period of the Diocletien Empire (3rd century). This saint represents a common figure of the holy martyr whose baraka is particularly appreciated by the Coptic community. By studying the setting of this sīra to music, we can analyze the resources deployed, specifically within the narrative itself, for supporting the direct connection with the past and for giving to this madīḥa an identity issue.

JULIEN JUGAND (Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)  
*An ambiguous voice: Elites' attitudes toward the reformist celebration of the All India Music Conference in Varanasi, 1919*

The Indian music reform movement which arose in the end of the 19<sup>th</sup> century held a considerable influence in the making of modern North Indian classical music. It's contribution to the institutionalisation of transmission, to the shaping of a westernised context of performance and to the rewriting of music history went along with a will to take music from the hands of the low status communities of Muslim musicians, courtesans and their aristocratic patrons in favour of the Hindu urban middle classes. This paper will firstly investigate how these patrons still entertained an ambiguous relation to the reform movement, an issue barely studied in the historiographical literature, through the case study of a national reformist conference organised in 1919 in the

North Indian city of Varanasi. Finally, I will confront this complex intertwining of social actors to the main academic and popular narratives on the reform movement. It will allow us to highlight how this type of conference where reformist policies were crafted and music history rewritten were, in fact, a place of negotiation and of reshaping of the social roles in the music world to come.

STÉPHANIE KHOURY (Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ovest Nanterre)

*Discourses and images in the reconstruction of a glorious past for pinpeat music in Cambodia (1950's-1960's)*

The pinpeat music of Cambodia refers to an instrumental ensemble tightly associated with the royal court and the expression of religion while contributing, as a component of the female ballet and shadow theatre, to performative expressions that are representative of cultural identity of the nation and of the Khmers, its dominant group. Thus, the pinpeat ensemble is a musical example of Cambodia's motto "Nation, Religion, King". Indeed, many consider this set of instruments to be the quintessential embodiment of Khmer musical art in Cambodia. This assertion is based on pictorial representations of the pinpeat's instruments on a 12th-century temple of Angkor as well as epigraphy and a legend linking the orchestra's origin to the mythical architect of Angkor and the Indian god Indra. However, pinpeat's place in the

national-ethnic narrative relies on partial interpretations and gross extrapolation of such historical data. To deepen an understanding of narratives constructed around the origin of the pinpeat, we may ask: What are the processes involved in this recounting of pinpeat music's past? Which specific political configuration do they fit within? And finally, what is the impact on the practice? In this presentation, combining archival research and ethnography, I'll address these questions, focusing particularly on the decades between the independence of Cambodia from the French (1953) and the nation's descent into warfare (1970), a time of Norodom Sihanouk's hegemonic authority and of the expression of nationalistic discourses focused on performing arts.

JEAN LAMBERT (MNHN, Centre de recherche en ethnomusicologie, LESC-CREM UMR 7186, Université Paris Ouest Nanterre)

*The Cairo Congress, 1932: An Imagined Past for the Arab Music*

The concept of " Arabic music " was born in Egypt in the 1930's, in particular in Cairo in 1932, through the organization of the first Congress of Arab Music. During this period of emergence of the nationalisms in the Middle East, this was an important stage in the invention of a music specifically Arabic (in reality, essentially Egyptian), with the purge or the occultation of certain sources considered as unwanted, in particular Ottoman, Levantine and from the religious minorities. This operation was carried through an idealized image of the past and of the history of medieval music, in particular the Abbassid and the Andalusian periods (8th-13th centuries), as a golden age with which the present had be linked up by all means. In order to fill the historical gap separating this periods, the process of construction made the forms chosen to represent the "heritage" almost timeless, for example the muwashshah songs. In this critical reevaluation, Bernard Moussali's forgotten works (1953-1996) on the Cairo Congress represent an essential milestone by his fine historiography of the Congress's debates. Moreover, the recent publishing (thanks to his documentation) of the sound recordings which had been made during the Congress put these researches in a new perspective. By boosting the debate, this necessary de-construction of the patrimonial approach, which was dominant until recently, questions the musicologists, the sociologists and the historians.

LEONOR LOSA (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança, INET-md, Lisboa)

*Memory, tradition and innovation in musical dialogues between Portugal and the Arab World*

In the last few years the musical collaboration between the Portuguese *fado* singer Ricardo Ribeiro and the Lebanese ud player and composer Rabih Abou-Khalil takes place within a trend of approach between South European countries and the Arab world around the Mediterranean axis. In the Portuguese context this approach can be read as a statement vis-à-vis the country's cultural inscription, historically oscillating between an *Atlantic* (meaning North) and a *Mediterranean* (meaning South) identity. *Memory* structures the way subjectivities dialogue in this kind of collaboration in at least two different modes: as a form of remembering a common past; and as a way of inscription and interpretation of each own tradition. On the one hand, a set of affinities is discursively and musically enacted in Rabih's and Ricardo's work. Common cultural ancestral ties resulting from a history of contact between the populations of the Iberian Peninsula and North Africa between the VIII and XV centuries is a symbolic resource to build a shared *imagined memory* which grounds current subjectivities. On the other hand, memory structures tradition as *musical-historical knowledge* (commonly referred as *language*) around which new musical paths can be explored. In this sense, tradition is as much grounded on a relationship with the past as on innovative approaches of the present. Following this emic conception of tradition, I aim to debate how *memory* and *tradition* are assumed less as a

practice and more as a conduct which grounds the dialogic and innovative collaborative work of these musicians. I will reflect on how *memory* has been enacted as the ethical sustenance of *tradition* in the context of the deterritorialised production of *world music*.

SUSANNA SCHULZ (Luthier, Atelier für Gitarrenbau, Berlin)

*A Luthier's view: How to make Pharaonic stringed instruments?*

At the beginning of each musical instrument reconstruction stands the clarification on the final purpose respectively a specific question. That requires a different planning and interaction between the scientist and the luthier which is quite different from making a contemporary musical instrument. We can reproduce the same instrument for different purposes according to various categories, thus saving time and costs.

Also applying handicraft skills and know-how may vary, the luthier has to leave routine works and turn to the experimental and requires an open and flexible attitude towards new working procedures and materials, which will be demonstrated on the example of the Dra' Abu el-Naga bow harp and other Pharaonic musical instruments. The usage of substitute materials is in general very critical as each material reacts acoustically in a different way, whereas the working method is chosen according to the result desired provided it's not subject of investigation itself.

BRITTA SWEERS (Institut für Musikwissenschaft, Universität Bern)

*The transforming perception of German folk song: Some case studies*

The perception of initially very specific historical references of German folk songs has partly been drastically altered and re-adapted over the decades and even centuries – in some cases so strongly that the original references cannot be determined any more. This process had been very clearly apparent in the 20th and 21st centuries. For example, the children's folk song „Maikäfer flieg“ [„May Bug (Cock chafer), Fly“], has not only been associated with the Thirty Year War (1618-48) and the Seven Year War (1756-63), but could also be related to political and environmental events following the Second World War, which has particularly been happening within modern fiction literature. Yet also the Nazi period exerted a strong impact on the perception of what has been associated as „authentic“ local traditions. In the case of the song “An de Eck steit'n Jung mit'n Tüdelband” (1911), the public knowledge of the original Jewish composers, as well as the initial performance context (Hamburg's popular entertainment sector) had disappeared after the Second World War. Moreover, the song has been adapted as the most iconic folk song of Hamburg, its specific late 19th/early 20th century references notwithstanding.

What have been the sociocultural and political factors that have shaped these processes – and how has the re-adaptation and context transformation taken place? And how far is it possible to discover some patterns within these developments – also according to the different performance spheres ?

CHRISTOPHE VENDRIES (Université de Rennes 2,  
Laboratoire d'Archéologie et Histoire Merlat, CReAAH  
UMR 6566)

*Reconstructions of Greek and Roman musical instruments  
in the XIXth century: Experiments by A. Tolbecque and V.-  
Ch. Mahillon*

The approach of two famous instrument makers, Tolbecque (1830-1919) and Mahillon (1841-1924), in the second part of the 19th century, to rebuild exactly as it was musical instruments from Ancient Greece and Rome seems to be exemplary both in terms of ambition and innovative character. Their attempts was done within the framework of the rediscovery of the music of Antiquity in Europe and particularly in France (with Th. Reinach) and in Belgium (with J.-F. Fétis and A. Gevaert).

The posterity and the scientific value of these facsimiles will be examined by taking into account acts of narrating that have accompanied their achievements and through sound performances that have taken place during historical concerts.

After being exhibited during World exhibitions, the copies of Tolbecque and Mahillon were deposited in museums of musical instruments in Paris and Bruxelles. Today, the study of these copies provides us with informations concerning sources they used for rebuild lyres, cithares, oboe and trumps (iconography and archaeological remains). If the purpose of Tolbecque and Mahillon was the rediscovery of the roots of the Western music, a comparative study of their works will allow us to identify the difference between their approaches and methods.