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From the Editors

On 18 February, 2017, Professor Dr Ellen Hickmann passed away at the age of 82. For many years, Ellen Hickmann has been the initiator and a driving force behind international music archaeology.

In its broadest sense, music archaeology is the study of the phenomenon of past musical behaviours and sounds. A first attempt to combine the two distinct disciplines of Musicology and Archaeology took place in 1977 at the conference of the International Musicological Society at Berkeley. One of the round tables was designated "Music and Archaeology", and Ellen Hickmann was one of the specialists invited to discuss the musical remains of ancient cultures. This was actually the starting point of the ICTM Study Group on Music Archaeology, officially founded in Seoul (Korea) in 1981. This Study Group went on to hold international conferences. These meetings resulted in comprehensive conference reports. The next conference will take place in August of this year (see p. 5). The International Study Group on Music Archaeology ([ISGMA](#)) was founded by Ellen Hickmann and Ricardo Eichmann in 1998. The Study Group emerged from the ICTM Study Group with the objective to achieve closer cooperation with archaeologists. Since then, the ISGMA has worked uninterruptedly with the Deutsches Archäologisches Institut (DAI), Berlin. A new series called *Studien zur Musikarchäologie* was set up to present the conference reports of the ISGMA. These impressive volumes are published by the Orient Department of the DAI through the Verlag Marie Leidorf.

Between 1998 and 2004, conferences of ISGMA were held every two years at Michaelstein Monastery (Landesmusikakademie Sachsen-Anhalt). From 2006 onwards, in close cooperation with the Department for Ethnomusicology at the Ethnological Museum Berlin, three symposia were held in Berlin and another three in China (Tianjin, Suzhou and Beijing, Wuhan). Over the years these initiatives have inspired dozens of researchers worldwide to contribute to the challenging field of music archaeology.

The editors,

Ulrike Hascher-Burger
Martin van Schaik



*Dr Ulrike Hascher-Burger,
Musicologist.*

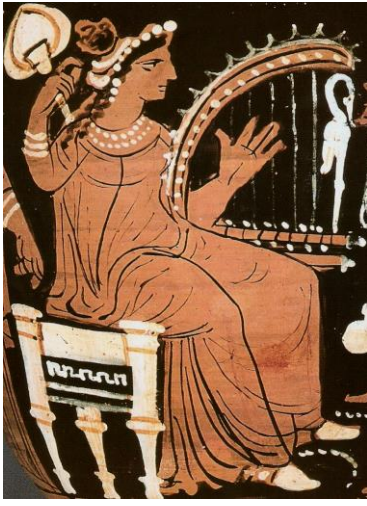
*Research specializations:
palaeography of music
manuscripts and the sources
of medieval religious
music*



*Dr Martin van Schaik,
Musicologist.*

*Research specializations:
music archaeology, musical
instruments, and music
theory in antiquity and the
Middle Ages*

Research News



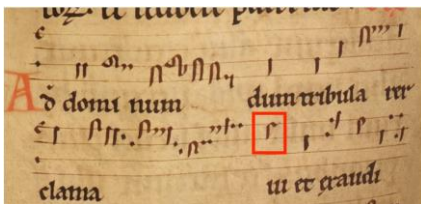
Woman playing the harp.
Vase painting (detail).
Southern Italy, c. 340 BC.
Amsterdam, Allard Pierson
Museum, inv. 14.396.

THE STUDY OF THE ANCIENT AND MEDIEVAL HARP

The harp is considered to be one of the oldest string instruments in the world. During the last two centuries, the instrument received considerable attention from music historians, instrument makers and musicians. Nevertheless, until a few decades ago, the history of the harp during the periods of Antiquity and the Middle Ages was still a fairly unexplored and opaque area. Researchers are often faced with published information that is widely dispersed, often in rather rare journals and books, and it can take decades to reach a satisfactory overview in any given cultural/historical area. Fortunately a number of

scholars, concentrating on specific topics since the 1980s and 1990s, have compiled bibliographical surveys. This is the case, for instance, with the sources of the ancient and medieval harp: *The Study of the Ancient and Medieval Harp: A Bibliography of Books and Articles from 1800 to 2015*, compiled and selected by Dr Martin van Schaik (see also p. 4). The idea of publishing an inventory originated from the response to a question that the author had been asked many times during congresses and symposia of (International) Harp Societies: Does a compilation of studies of the historical harp exist? As a reference work, it should support future scholars and interest-

ed parties, so they need not re-invent the wheel first at the start of a new project. The new series 'Bibliographies of Ancient Musical Instruments and Music Cultures' by Ekho Verlag in Berlin, of which the present compilation will be the first volume, provides a long-expected research tool for the study of archaeological and historical musical instruments, and related music cultures. The purpose of the present series is to make this valuable information more widely available. Publisher, Dr Arnd Adje Both, hopes "to present in this series the most important works, that are otherwise easily overlooked".
Info: [Ekho-Verlag](http://www.ekho-verlag.de)



Ad dominum dum.
Microtones in ABM, h62, fol. 62r

THE CONTEXTS OF MICROTONES IN MEDIEVAL GREGORIAN CHANT

Microtones, intervals shorter than the shortest interval in current Western mainstream music, were part of the liturgical performance tradition in major parts of Europe up until the fifteenth century. Nowadays, microtones sound 'oriental' to Western ears. In the last century, Ike de Loos and Manuel Pedro Ferreira, in their respective doctoral dissertations, refuted Jacques Froger's authoritative denial (1978) of the phenomenon. Froger had unsuccessfully tried to find an alternative explanation for the special signs in the [Manuscript Montpellier H 159](http://www.manuscriptmontpellier.com), which

according to most palaeographers indicate microtones. By expanding his functional approach with four additional twelfth- and thirteenth century manuscripts written between Cluny and Utrecht, and the confirmative insights about microtonality gained by Ferreira, my PhD analysis (work in progress) will shed new light on the phenomenon. The preliminary findings of my research seem to unravel a connotative system that, through its 'deviant' (for musicologists: Greek enharmonic) pitches, invited participants in the sung liturgy to meditate on the words 'underlined' by microtones. In Mass, the microtones seem to point to the *meanings* of words. The underlying pat-

tern of the signals is based on the rhetorical principles *movere et docere*, swaying the audience through emotion and arguments. Emotions come to the fore in microtones, pointing towards respect, horror, grief and the like. Arguments are highlighted by the use of microtones in grammatical constructions and in words/expressions with an exegetical background. Exegetical microtonal connotations occur frequently in figures like metaphors, synecdoches and metonyms. It looks like a treasure trove for musicologists and other cultural historians in the field.
Info: [Leo Lousberg](http://www.leo-lousberg.nl)

Recently Published Books

BERNHARD, Michael (ed.): *Lexicon musicum Latinum medii aevi, Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts*. 19. Faszikel - Fascicle 19: tractus-Z. München, 2016, 93 pp. ISBN 978376966-5147. € 24,50

BERNHARD, Michael (ed.): *Lexicon Musicum Latinum medii aevi, Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts*. Quellenverzeichnis für Band 2: E-Z. München, 2016, 77 pp. ISBN 9783769665161. € 24,50

BERNHARD, Michael / Elzbieta WITKOWSKA-ZAREMBA (eds.): *Traditio Iohannis Hollandrini VIII: Konkordanz und Indices - Concordances and Indices*. München, 2016, 722 pp. 2016, ISBN 978-3769660180. € 59,50

BUGYIS, Katie Ann-marie/ A.B. KRAEBEL / Margot E. FASSLER (eds.): *Medieval Cantors and Their Craft: Music, Liturgy and the Shaping of History, 800–1500*. York, 2017, 400 pp. (Writing History in the Middle Ages, 3.) ISBN 9781903153673. \$ 90.00

CHAGUINIAN, Christophe (ed.): *The Jeu d'Adam: Ms Tours 927 and the Provenance of the Play*. Kalamazoo, MI, 2017, 261 pp. (Early Drama, Art, and

Music Monograph, XXXIII.) ISBN 9781580442664. \$ 99.00
The Jeu d'Adam is an Anglo-Norman mid-twelfth-century representation of several biblical stories. This collection of essays explores whether this early play was monastic or secular, its Anglo-Norman character, and the text's musical provenance.

COLTON, Lisa: *Angel Song: Medieval English Music in History*. Abingdon 2017, 192 pp. Hardback ISBN 9781472425683, £ 95.00; eBook ISBN 97813155-67068, £ 24.49

FENLON, Iain: *Early Music History: Volume 26*. Cambridge, 2017, 285 pp. (Studies in Medieval and Early Modern Music.) Hardcover. ISBN 978052-1894982. \$ 189.00

GUIDO, Massimiliano: *Studies in Historical Improvisation: From Cantare super Librum to Partimenti*. Abingdon, 2017, 220 pp. Hardback ISBN 978-1472473271, £ 95.00; eBook ISBN 978131561-1136, £ 24.49

HICKS, Andrew: *Composing the World: Harmony in the Medieval Platonic Cosmos*. Oxford, 2017, 344 pp. (Critical Conjunctions in Music and Sound.) Hardcover. ISBN 978019-0658205, \$ 45.00; also available as eBook.

KNIGHTON, Tess (ed.):

Companion to Music in the Age of the Catholic Monarchs. Leiden, 2016, 728 pp. (Brill's Companions to the Musical Culture of Medieval and Early Modern Europe.) Hardcover. ISBN 97890043-25029. € 229.-

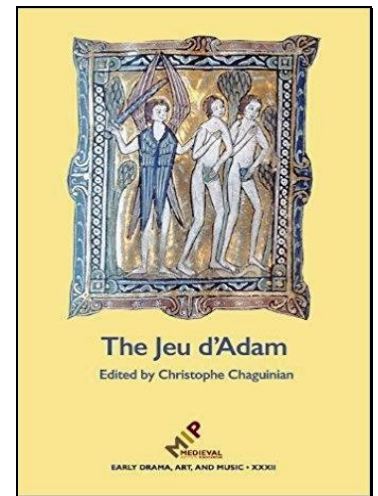
KOLB, Fabian (ed.): *Musik der mittelalterlichen Metropole: Räume, Identitäten und Kontexte der Musik in Köln und Mainz, ca. 900–1400*. Berlin, 2017, 558 pp. (Beiträge zur rheinischen Musikgeschichte.) ISBN 9783875-373516. € 78.00

LINGAS, Alexander: *Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy*. Abingdon, UK, 2017, 300 pp. (Birmingham Byzantine and Ottoman Studies.) ISBN 978-0754650478. \$ 150.-

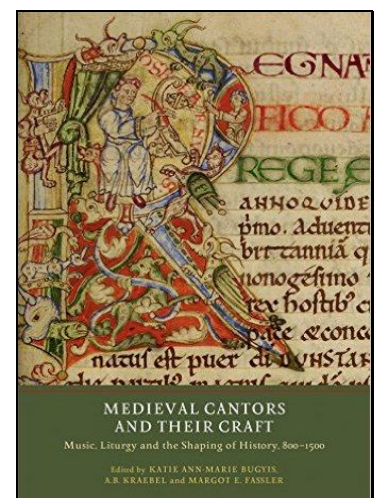
MAYROVA, Katerina (et al.), *The Rokycany Music Collection: A Catalogue of Franco-Netherlandish Sacred Works Preserved in the Oldest Layer of the Repertoire Prague National Museum, 2016*. 461 pp. ISBN 9788070365137. [Free download](#)

MESSENGER, Ruth Ellis: *The Medieval Latin Hymn*. Charleston, SC, 2017, 200 pp. Paperback. ISBN 9781543146066. \$ 8.99

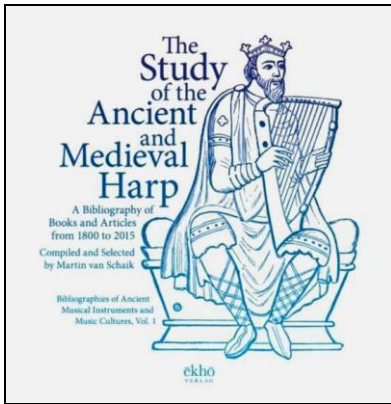
MÖHLIG, Andreas: *Kirchenraum und Liturgie: Der spätmittelalterliche Liber ordinarius des Aache-*



Christophe Chaguinian (ed.): *The Jeu d'Adam: Ms Tours 927 and the Provenance of the Play*



Katie Ann-marie Bugyis (et al.): *Medieval Cantors and Their Craft: Music, Liturgy and the Shaping of History, 800–1500*



Martin van Schaik:
The Study of the Ancient and Medieval Harp: A Bibliography of Books and Articles from 1800 to 2015

ner Marienstifts. Köln, 2016, 256 pp. (Bonner Beiträge zur Kirchengeschichte.) Hardcover. ISBN 9783412505301. € 40.00

NICHOLS, Stephen G. / John A. GALM / A. Bartlett GIAMATTI (eds.): *The Songs of Bernart de Ventadorn*. Chapel Hill, NC, 2017, 240 pp. (North Carolina Studies in the Romance Languages and Literatures, 39.) Paperback. ISBN 9780807890394. \$ 35.00

NORTON, Michael: *Liturgical Drama and the Reimagining of Medieval Theater*. Kalamazoo, MI, 2017, 267 pp. (Early Drama, Art, and Music Monograph.) Hardcover. ISBN 9781580442626. \$ 89.00

PÖRNBACHER, Mechthild /

David HILEY (introduction and edition): *Balthar von Säckingen, Bischof von Speyer: Historia Sancti Fridolini (ca. 970)*. Lions Bay, The Institute of Mediaeval Music, 2016. 33pp. (Wissenschaftliche Abhandlungen, LXV/26.) ISBN 9781926664392. \$?

SCHAIK, Martin van: *The Study of the Ancient and Medieval Harp: A Bibliography of Books and Articles from 1800 to 2015*. Compiled and selected by Martin van Schaik. Berlin, 2017, 105 pp. (Bibliographies on Ancient Musical Instruments and Music Cultures, Vol. 1.) Paperback. ISSN 2511-2643/ ISBN 9733944415338. € 12.-; (eBook) € 8.00. (See also p. 2).

SCHLIEDER, Harald: *Drei mittelalterliche Gedichte:*

vertont von Manfred und Harald Schlieder. Aachen, 2016, 24 pp. Broschüre. ISBN 9783956315176. € 7.90

YUDKIN, Jeremy: *Music in Medieval Europe*. Oxford, 2017, 544 pp. ISBN 978-0190206123. \$ 80.00
The book combines a cultural history of the Middle Ages and in-depth scholarship on the music and leading composers active during the period. It includes an integrated anthology of key works with approachable and enlightening explanations..

WERZ, Joachim (ed.): *Die Zisterzienser. Konzeptionen klösterlichen Lebens*. Regensburg (Staatliche Schlösser und Gärten Baden-Württemberg) 2016, 328 pp. ISBN 9783795431945. € 24.95

New CDs

Apocalisse. Apocalypse Texts and Medieval Music. Ensemble: Gruppo Nova Cantica. Label: Rivo Alto (2017). \$ 13.00

Cypriot vespers. Ensemble: Graindelavoix, Björn Schmelzer. Label: Glossa GCD P32112 (2016). € 17.90

El Cant de la Sibila: Secred Music from medieval Catalunya. Ensemble: San Felice, Federico Bardazzi. Label: Brilliant Classics 95481 (2017). \$ 8.00

From the archives of the

Sequentia ensemble: Excerpts from Sequentia's first demo recordings (1978-79): Non e gran causa and Janus hons pris. See: [Sequentia](#)

In A Medieval Garden: Instrumental and Vocal Music of the Middle Ages and Renaissance. Ensemble: Stanley Buetens Lute Ensemble. Label: Kipepeo Publishing (2017). \$ 11.00

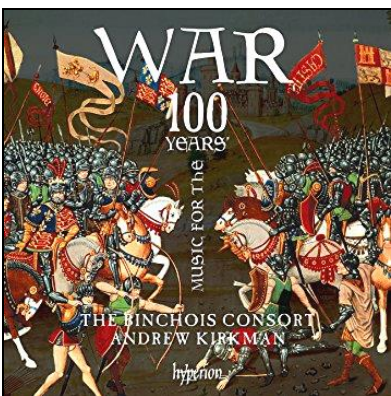
Le livre d'Aliénor. Plainte chant et polyphonie des XIIe-XIIIe siècles. Graduel de Fontevraud. Ensemble de Caelis, Laurence Brisset. Label: Bayard Musique

(2017). € 16.00

Music for the 100 Years' War. Ensemble: *The Binchois Consort*, Andrew Kirkman. Label: Hyperion (2017). \$ 19.00

O Roma Nobilis: Musiche, canti, voci di un pellegrinaggio medioevale / Music, Songs & Voices of a Medieval Pilgrimage. Ensemble: Orientis Partibus. (2017). \$ 17.00

Straight from the Heart - The Chansonier Cordiforme. Ensemble: Ensemble Leones. Label: NAXOS (2016). € 7.99



The Binchois Consort :
Music for the 100 Years' War

Conferences & Symposia

SOUNDS OF PREHISTORY AND ANTIQUITY. CITY University of New York, The Graduate Center. New York (US), 24 May, 2017.

The 14th Conference of the Research Center of Music Iconography will focus on Sounds of Prehistory and Antiquity. The study of music from the earliest past draws upon iconography and archaeology, and any attempt to

understand the earliest acoustic ecologies requires some level of approximation based on material artefacts.

Participants are invited to offer embodied, experiential, phenomenological, creative, practice-based and practice-led research that explores the sonic contexts of prehistory and antiquity. These explorations may consider the examination of sound-

producing objects and musical instruments, acoustics of performance spaces, or role of sound in rituals, ceremonies and everyday events. Additional research focuses on using digital technologies in (re)constructing ancient soundscapes, and exploring sonic textures drawing upon iconographic, archaeological and literary sources.

Info: [Zdravko Blazekovic](#)



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2017. Prague, St. Agnes Convent, 4–8 July, 2017.

Various paper and poster presentations on topics relating to the study of Medieval and/or Renaissance music.

For the upcoming programme, please visit the MedRen website.

Info: [MedRen](#)

Medieval and Renaissance Music Conference
2017

MUSIC IN THE STONE AGE. Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana (Slovenia) 24–27 August, 2017.

The Conference of the ICTM Study Group on Music Archaeology is aimed at establishing a platform of current research on topics such as prehistoric human music cultures and their respective sound tools, or the archaeoacoustics of caves and other prehistoric sites.

Possible sessions of the 15th symposium are the

making, playing, and meaning of bird bone pipes or any other sound artefacts believed to be Palaeolithic, Mesolithic and Neolithic musical instruments; the evolution of human neurobiology in relation to sound production/music-making; the archaeoacoustics of prehistoric sites; and organological developments and cultural interactions during the earliest phase of human music. During the symposium, a round table funded by the European Music Archaeology Project (EMAP) will aim to reconsider diver-

gent views on the perforated thighbone of a cave bear excavated in the Divje babe I cave, Slovenia (58.000–48.000 BC), which generated a heated controversy over whether this object could be a flute produced in the time of the Neanderthals. The discovery stimulated research over the last two decades. In the light of latest laboratorial results, the debate is still continuing. At the event, both sides of the argument will be addressed and openly discussed.

Info: [ICTM](#)



MODUS–MODI–MODALITY. Conference, Nicosia (Cyprus), Cultural Centre, European University Cyprus, 6–10 September, 2017.

The purpose of the Conference is to promote interaction, research, discussion and intercultural dialogue among musicol-

ogists from Cyprus, Greece, the Balkans and other countries.

Info: [Nicosia Conference](#)

Modus Modi Modality
2017
Nicosia, Cyprus

Publication Details

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www.ulrikehascher-burger.com

Varia

Documentary:
DE CONSOLATIONE PHILO-
SOPHIAE CUM NEUMIS

Performing Lost Songs of Boethius' *De consolatione philosophiae* is a documentary on the research process behind Cambridge researcher Dr Sam Barrett's reconstruction of music lost for 1,000 years. The project was undertaken through collaboration with professional medieval music performers and scholars of the ensemble Sequentia. They used twenty sources with neumatic notation from the 12th century. To see the documentary and the sources, please visit:

[musicologie médiévale](http://musicologie.médiévale)



LITERATURE, MUSIC AND
ILLUMINATED MANUSCRIPTS
IN THE BRITISH LIBRARY

Discover illuminated manuscripts and articles that shed light on everyday life during the medieval period in the collection of the British Library in London. An interesting contribution comes from

Dr Alixe Bovey. Dr Bovey is a medievalist whose research focuses on illuminated manuscripts, pictorial narrative, and the relationship between myth and material culture across historical periods and geographical boundaries. The contribution deals with art, music and literature, which blossomed during the Middle Ages. The reader will not only see the beauty of music depictions, but also get acquainted with the musical notation of a characteristic medieval song in English, the well-known 13th-century 'rota' *Summer is icumen in / Sing cucu, nu*.

Visit: British-Library

About the Newsletter

Klankbord is a free digital newsletter which appears twice a year (spring and autumn). It is published in collaboration with Musica Devota and the Dutch Study Group on Ancient and Medieval Music.

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redactie@klankbordsite.nl

LIABILITY

The information in this newsletter is compiled with the greatest possible care.

Nevertheless, the editors accept no responsibility for any errors.

FURTHER INFORMATION

If you have further questions about any items in this newsletter or about music in antiquity and the Middle Ages, please do not hesitate to contact the editors directly at the addresses given under Publication Details.

ANNOUNCEMENTS

We welcome announcements and reports from readers relating to music in

antiquity and the Middle Ages. Items for publication may be mailed to the editors until one month before publication at:

redactie@klankbordsite.nl

The editors reserve the right to edit items submitted or to refuse publication without giving reasons.

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