

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

G52 Music Room, SOAS University of London

14:00

Friday, 8th Nov 2019

9:00	Registration and Coffee/tea
9:50	Opening Remark
10:00	Lecture with Performance 1. The characters of the flute: A performer's exploration of the dramatic roles of the baroque flute - Cantates of A. Camprá and N. Clérambault <i>María Florencia Gómez (Royal Conservatory of The Hague)</i>
11:00	Coffee/tea Break
11:30	Panel 1: From Baroque to Modernism (1) (Chair: Alessandra Palidda, Oxford Brookes University) 2. Music in the travel diaries of women from Eighteenth to Twentieth centuries <i>Eleonora Carosso (University of Padua)</i> 3. Embodying the voice: Listening to Marie Fel through La Tour's pastels <i>Lola Salem (University of Oxford)</i> 4. Breaking the fourth wall: Iconography and alternative operatic narratives in Parisian quadrilles of the late nineteenth century <i>Sophie Horrocks (Durham University)</i>
13:00	Traditional British Lunch (i.e. Sandwich)

Panel 2: Echoes from East Asia

(Chair: David Hughes, SOAS University of London)

5. What is the true origin of Ranryo? The evidence from the perspective of iconographic studies
Patrick Huang (SOAS University of London)
6. The Shanghainese Huqin Culture in the Late Qing Dynasty: A Case Study on the Dianshizhai Pictorial
Teng Chen (King's College London)

15:00

Keynote Lecture

7. Music for Swinging: Listening to Rajput courtly painting
Richard Williams (SOAS University of London)

16:00

Coffee/tea Break

16:30

Panel 3: From Baroque to Modernism (2)

(Chair: Susan Bagust, Royal Musical Association)

8. Resounding images: iconographic sources in the reconstruction of the soundscape of the public feasts in republican Milan (1796-1802)
Alessandra Palidda (Oxford Brookes University)
9. Music and art – two sides of the same coin?
Lise Karin Meling (University of Stavanger)

17:30

Presentation with Performance

10. The history of tablā through painting, photography, and performance
Richard Williams, Mohanish Jaju (SOAS University of London)

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

18:30	Wine Reception	15. The Sound of Silence: Harpocrates and the role of music in Greco-Roman cults <i>Claudina Romero Mayorga (University of Reading)</i>
19:30	Dinner	12:30 Delicious British Lunch (i.e. Sandwich with more variety)
Saturday, 9th Nov 2019		13:30 Panel 6: Excavating Music History in Sri Lanka <i>(Chair: Richard Williams, SOAS University of London)</i>
9:00	Registration and Coffee/tea	16. Depiction of Women Musicians in Ancient Sri Lankan Temple Frescos (with special reference to Mulkirigala Temple) <i>Niroshini Senevirathne (University of Peradeniya)</i>
9:30	Panel 4: From Baroque to Modernism (3) <i>(Chair: Lola Salem, University of Oxford)</i>	17. Depiction of Musical Instruments, Social Status, Gender of Musicians Through Temple Paintings of Sri Lanka <i>Manoj Alawathukotuwa (University of Peradeniya)</i>
	11. Musical aspects on the works of Greek folk painter Theofilos Hatzimichael <i>Konstantinos Karagounis & Zoe Naoum (Volos Academy for Theological Studies)</i>	14:30 Coffee/tea Break
	12. You Can Take the Rat out of the Ghetto... Urban Art and its Journey from Street to Gallery <i>Debra Pring (Independent)</i>	15:00 Presentation with Performance
10:30	Coffee/tea Break	18. The reverence of Giants and the challenge it creates for performing Thai opera <i>Fueanglada Prawang (Bangor University)</i>
11:00	Panel 5: Iconography and Music in Antiquity <i>(Chair: Illo Humphrey, University of Bordeaux)</i>	15:45 Keynote Lecture with Mini-Concert
	13. Does seal TH 95-35 suggest orchestral performance? <i>Richard Dumbrell (ICONEA, University of London)</i>	19. Observations on the elements of music and philosophy in the Carolingian illumination David rex et prop[heta] <i>Illo Humphrey (University of Bordeaux)</i>
	14. Greek Black-Figure Pottery: Images of regional music <i>James Lloyd (University of Reading)</i>	17:00 Closing Remark

Abstracts & Biography

1. The characters of the flute: A performer's exploration of the dramatic roles of the baroque flute - Cantates of A. Camprá and N. Clérambault

María Florencia Gómez (Royal Conservatory of The Hague)

Abstract:

Before the flute's ascension to rival the violin and harpsichord in repertoire and expressive character, its first defined soloistic role emanated from music in the reign of Louis XIV. Iconography and collections of allegories, circulated in Europe since Cesare Ripa's *Iconologia's* first edition in 1590, depicted the flute with two distinct figures. In the first, the flute symbolises the sweetening of the human voice in vital persuasion, while the second related to the art of pleasing.

These artistic representations influenced the composer's choices for the flute, from keys and tempi to specific technical requirements. It must follow, then, that there is a strong link between the dramatic or allegoric content of the pieces in question and the technical and expressive identity of the late Sixteenth Century and early Eighteenth Century flute.

This paper addresses this phenomenon through the French Cantate, with a primary focus on A. Camprá and N. Clérambault, in addition to further context of stylistic influence in subsequent compositions.

Biography:

Florencia Gómez became in 2011 the first person ever to obtain an official diploma on Early Music issued in Latin America, in the recently created diploma of the Conservatorio de la Ciudad de Buenos Aires.

She received the National Grant for Artists in the Music Specialty (2011, Fondo Nacional de las Artes, Argentina).

She earned her Bachelor and Master Diplomas on the Baroque Flute (2015 and 2017, teachers Wilbert Hazelzet, Kate Clark) at the Royal Conservatoire The Hague. Her masters research 'The Characters of the Flute' received an 'excellent' mark.

Her experience as principal flute includes collaborations with: Ton Koopman, in the B minor Mass USA-NL tour (2016); Wrocław Baroque Orchestra (Orfeo & Euridice, by C. W. Gluck 2018); La Folia Barockorchester (2019 Bachfest in Leipzig).

Since 2017 she is guest teacher of traverso for the Fontys University in Tilburg.

Since 2017 she collaborates with the Royal Conservatoire The Hague: teaching baroque flute in the Young Talent Department, clinics of historical flutes for the Sonology Department, and starting in 2019 Florencia, traverso methodology in education.

Her future engagements include performances of Johann Sebastian Bach's Matthew passion as principal flute with Dutch Baroque, and the recording of a CD of J. S. Bach's Arias for Sony/Deutsche Harmonia Mundi.

2. Music in the travel diaries of women from Eighteenth to Twentieth centuries

Eleonora Carosso (University of Padua)

Abstract:

The focus of this paper is based on the identification and collection of sound events in the letters and diaries written by European women who, between the 18th and 20th centuries, take on journeys to discover distant lands unknown to them. The countries visited, provide the protagonists with a special opportunity to learn, and study extra-European cultures. As well, these travel reports give the reader, then and now, an opportunity to

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

learn about the attitude, a viewpoint, and thinking these women have about civilizations other than their own, through the description of the environment and, in general, of life and customs of indigenous people. This textual material, sometimes also iconographic, constitutes a new type of sources, fundamental also for the historical musicological analysis: it is possible, in fact, to reconstruct the sound phenomena of those places, the music and the modalities with which it was conceived.

The point of view of the traveling woman also allows the study of phenomenon in the prospective of gender studies. The chosen women protagonists (Lady Bell, Anne Blunt and Mary Montague) are not professionals in the art of music but they accurately report the soundscape that surrounds them in their own travels in Africa, Turkey, Serbia, Syria etc. often in contact with Muslim countries. In the texts examined there are in fact drawings, musical transcriptions of songs of local cultures, texts of ancient songs, as well as the customs of entertainment in the middle eastern courts and the use of particular musical expressive forms in prayer rituals.

Biography:

Eleonora Carosso began her musical studies of piano and composition in Rome, 2008. Over the years she carried out various musical formations both rock and opera choir, and composed various scores for short film. In 2017, Eleonora received a Bachelor's Degree in Disciplines of Arts, Music and Performing Arts at the University of Roma Tre, thesis in 'The Italian Chronicles of Living Theater', focus on the avant-garde theatre of the 50s. Currently she is nearly graduate in Science Entertainment and Multimedial Production in the Department of Cultural Heritage of the University of Padua, with a thesis project 'Music in the Travel Diaries of Women from XVII to XX Century'. She is also undergraduate student of 'Conservatorio Pollini' of Padua, opera and ancient music singer.

3. Embodying the voice: Listening to Marie Fel through La Tour's pastels

Lola Salem (University of Oxford)

Abstract:

Although it has been considered of marginal interest until recently, the study of the performer is key for a better understanding of the Parisian Académie Royale de Musique, one of the major lyrical institutions in France during the early modern period. Scholars (e.g., Benoît Dratwicki) have shown that, in order to reconstruct something of a particular vocalist's style and personality from the past, it is necessary to combine a range of historical sources.

Among these, iconographical materials of various natures (e.g., engravings in treatises or score editions, paintings, collections of drawings made for costumes and performances) present an interesting ambivalence. On the one hand, they contribute to build a three-dimensional image of the singers' identity and their performance on stage. On the other, however, they present a *mise en scène* of the historical truth and — as a purely visual medium — they hardly tell us about the singers' voices *per se*.

Yet, opera singers and visual artists worked side by side. One particular relationship exemplifies this: famously known for his pastel portraits, Maurice-Quentin de La Tour (1704-1778) intertwined his professional career and personal life with that of the female singer Marie Fel (1713-1794), venerated star of the Opéra alongside Pierre Jélyotte around the mid-eighteenth century. His drawings of her triggered many commentaries about the singer and her acting, including valuable pieces of information regarding her voice.

From the observation of La Tour's works, I propose to draw out three elements useful for musicologists nowadays. Firstly, an insight into Fel's voice, acting, and identity. Secondly, a better understanding of the artist's reception, including the new modern process of making stars out of soloists. Finally, a broader reflection about historiographical methodology, which can

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

manage to bring together musical but vanished elements (i.e., voice) and non-musical bodies of evidence (i.e., drawings).

Biography:

Lola Salem is currently a DPhil candidate in Music at the University of Oxford (St John's College) under the supervision of Suzanne Aspden. Her research focuses on political and aesthetic issues of lyrical genres, performance and singers at the 17th and 18th centuries.

4. Breaking the fourth wall: Iconography and alternative operatic narratives in Parisian quadrilles of the late nineteenth century

Sophie Horrocks (Durham University)

Abstract:

As interest in operatic culture in Paris grew throughout the later nineteenth-century, staged works inspired a 'paper trail' of piano arrangements, scores and sketches that attempted to render the essence of live performance into commercial artefacts for the bourgeois classes. Within these musical adaptations intended for performance and consumption within the living room, many operatic themes were reinvented as quadrilles, a traditional dance form here written as a series of melodies for two or four hands at the piano. The majority of these published quadrilles included frontispieces depicting scenes, characters and plot-points from the operas whose music was included in the collection, ranging from adaptations of standard opéra repertoire by Donizetti and Gounod to the opéra comique of Offenbach and his contemporary Charles Lecocq.

In this paper, I will examine the use of iconography in published quadrilles as a vehicle through which the theatrical world is transported into the domestic space, necessarily embodying a series of cultural transfers between

the operatic stage and the social sphere. Such transfers suggest a new way of thinking about how audiences, illustrators and arrangers (including those of rival publishing houses) receive and (re)conceive operatic processes away from the stage, and the way in which domestic music making exists on a continuum directly related to professional performance at theatres such as the Paris Opéra and the Opéra Comique. Furthermore, the iconography of these quadrilles represents alternative ways of exploring what we currently consider to be the essential dramatic narratives espoused by established operatic works, breaking the fourth wall as they invite the audience and performer to imaginatively take on a role within the piece itself.

Biography:

Sophie Horrocks will begin an AHRC-funded PhD at Durham University this Autumn, studying nineteenth-century travelling opera and theatre troupes in provincial France under the supervision of Katherine Hambridge. She studied music as an undergraduate at the University of Cambridge and for a Masters at King's College London, graduating in 2015. Since then, she has worked as a dramaturg and assistant producer in the education teams of English National Opera and Live Music Now and in work with the Royal Opera House learning department. Sophie's research interests focus primarily on theatrical and operatic culture, music and mobility and nineteenth-century stage performers.

5. What is the true origin of Ranryoo? The evidence from the perspective of iconographic studies

Patrick Huang (SOAS University of London)

Abstract:

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

Ranryoo (蘭陵王) is a famous piece of Japanese *Gagaku* (雅樂, lit. court music) with controversial origins. The traditional school of thought considers it to be descended from a specific Chinese *Yanyue* (燕樂, lit. dining music) piece bearing the same name in written Chinese (*Lanlingwang*, also written as 蘭陵王). On the other hand, 20th century Indologists considered it to have originated from the Ancient Indian *Sagararyoo* (沙竭羅龍王). The debate is further muddled by the fact that Japanese musicians have largely modified and indigenised this piece over the years since its introduction from Tang China (618-907 A.D.), resulting in completely different musical features between its earliest form and the modern day version. However, an iconographic analysis could shed new light on this research area – artefacts discovered from a certain period provide much more accurate information than that passed down through oral transmission. In my presentation, I will evaluate the masks and garments used in *Ranryoo* performances with comparisons to various Chinese and Indian artefacts, such as masks found in tomb excavations and garments used in traditional *Nuo* opera (儺戲) etc. This will then lead into a reassessment of its origins that could potentially differ from current musical and philological sources.

Biography:

Patrick Huang had graduated from the University of New South Wales, Australia. He then moved to the U.K. where he currently studies ethnomusicology at SOAS, University of London and King's College, London. His research focuses on a comparison between the historical origin and philosophical background of Graeco-Roman and Sinospheric music systems.

Because of the interdisciplinarity of research interest, Patrick's biggest hobby is joining various study groups and discussing with scholars of different academic background. Besides this, Patrick is also a 'for-fun' composer and arranger; he has mainly composed soundtracks for indie games and singers.

6. The Shanghainese Huqin Culture in the Late Qing Dynasty: A Case Study on the Dianshizhai Pictorial

Teng Chen (King's College London)

Abstract:

Huqin (胡琴) is a family of spike fiddles that has existed in China for more than a millennium. When China was ruled by the Mongolians in the Yuan Dynasty (1271-1368 A.D.), the Huqin was flourishing as an important court instrument. In the Ming dynasty (1368-1644) that followed, it became a cultural taboo of sorts due to the suppression of Yuan customs at the time, but managed to survive in traditional drama and folk music ensembles. After the establishment of the Qing dynasty (1644-1911), the Huqin underwent a revival and became popular once again.

Another significant change took place in the Late Qing period: Western music was introduced by the literati as modern, fashionable, and progressive, further influencing the style of music at the time, especially in international settlements such as Shanghai.

So, what sort of historical evidence can we collect from the music of this period?

My approach to this is from the aspect of music iconography. The *Dianshizhai Pictorial* (點石齋畫報) was a Chinese language magazine published in Shanghai between 1884 and 1898, providing valuable depictions of daily life during that period. My research focuses on seven selected illustrations of musical scenes in the magazine and will investigate the importance and influence of Shanghainese Huqin culture in the late 19th century.

Biography:

Teng Chen is an ethnomusicologist and Sinologist. Graduated in Shanghai Conservatorium of Music with background of Erhu (a traditional Chinese

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

two-stringed spike fiddle) performance as well as training of both Chinese and Western music system. She is now a master student at King's College London with the research interest of traditional Chinese musical instruments and music theory, specifically the origin, development and variation of Erhu along ancient silk road.

7. Music for Swinging: Listening to Rajput courtly painting

Richard Williams (SOAS University of London)

Abstract:

Over the seventeenth and eighteenth centuries, paintings and poems based on music proliferated across the ateliers and royal courts of Rajasthan. Rulers were keen to cultivate reputations as patrons and connoisseurs of the arts, and these intermedial works—known as *rāgamālā*—combined visual, literary, and aural appreciations of music. This approach to visualizing music through canonical iconography fell into decline over the nineteenth century, and now the paintings, and their accompanying Classical Hindi verses, pose a challenge for historians of music and listening practices.

This paper “listens between the lines” of the painted image, and reads Classical Hindi *rāgamālā* poems alongside early-modern musicological treatises, in order to examine the aesthetic theories and practices behind this mode of imagining music. I suggest that these texts, images, and objects forged connections between different disciplines and knowledge systems, and collectively furnished elite men with an understanding of their identities, bodies, and emotions. Music was understood as a potent affective technology, which could saturate the everyday with poetic value and allow the connoisseur to cultivate an augmented reality. Examining the iconography closely therefore allows us to consider how music shaped courtly etiquette and understandings of the self.

Biography:

Richard Williams joined SOAS in 2017, following a Leverhulme Early Career Fellowship at the University of Oxford (2015-17). Having originally studied Theology and then Modern South Asian Studies at the University of Oxford, his research brings music and sound studies into conversation with the study of religion and Indian cultural history. He received his PhD from the Music Department at King's College London, with a doctoral thesis on the impact of colonialism on Hindustani music in the nineteenth century. He is currently finalizing his first monograph, on the circulation of musicians, genres, and musicologists between upper India and Bengal between c.1750-1900. In connection to this project, he has written on Bengali-language musicology, the performance repertoires of courtesans, and sound arts in Shi'ah Islam. His wider work has explored musical culture in seventeenth- and eighteenth-century South Asia, the history of emotions, and the place of music in the theology and contemporary religious practices of a Hindu sect, the Radhavallabh Sampraday. His research languages are Hindi, Brajbhasha, Bengali, Urdu, and Maithili.

8. Resounding images: iconographic sources in the reconstruction of the soundscape of the public feasts in republican Milan (1796-1802)

Alessandra Palidda (Oxford Brookes University)

Abstract:

Following the unstable outcomes of the Napoleonic wars starting in the second half of the 1790s, Lombardy and its capital Milan lived experienced a series of intense political and social changes. Capital of a province of the Austrian Empire throughout the previous century, Milan became the capital of a republican state and the centre of production and dissemination of specifically crafted propaganda products aimed at ‘converting’ the people to

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

Lise Karin Meling (University of Stavanger)

Abstract:

The German composer and conductor Carl Friedrich Zelter stated in 1783 that composers throughout the history of music often have found inspiration in the visual arts, as well as visual artists finding inspiration in music. This connection between art and music is particularly evident in the 19th century and can be exemplified most clearly with the “woman at the piano” theme. It became almost a genre of its own in the work of impressionists, who all treated the theme. Also found in fashion plates, advertisements, and sheet music, these images, through their widespread distribution, etched this subject into the public consciousness. There is a noticeable thread that runs through almost all of these representations of the subject, in both high and low art: the figure or figures seated at the piano are nearly always female, - a demure, fashionable, and poised young woman. The piano’s iconographic role was a sign of female propriety and accomplishment, the ultimate goals of a bourgeois education for women.

The image of the woman at the piano is also a favorite topic in the literature of the time and it can be argued that the image of the piano playing young woman became a symbol of the whole 19th century’s ideas, such as the bourgeoisie, virtuous conduct, and cultural formation. However, this image could also include hidden, implied and under-communicated feelings, including erotic and forbidden. There could be a contradiction between the exposed and the obscured. In this discourse, the borders between music, piano and female body become blurred.

Biography:

Lise Karin Meling holds an MA in musicology from NTNU and a Doctor of Music in Early Music from Indiana University, USA. She is an Associate Professor of Music at the Faculty of Performing Arts, The University of Stavanger. Her research projects encompass topics in music and gender: her

the new revolutionary creed. In addition to the instrumentalization of pre-existing cultural experiences, musical theatre in primis, the republican government also aimed at introducing new products and occasions, the most notable example being that of the republican festivals designed in Paris in the early 1790s and adapted to the Italian context.

Organized in the city’s public spaces with no expense spared, these festivals can be described as complex, multi-layered events making use of spectacularity, ritualized moments, entertainment and art, with visual and sound elements interacting in an always carefully planned way. In the almost total absence of musical sources due to the music’s highly controversial value, the paper will attempt a reconstruction of the main features of these events’ soundscapes through the use of iconographic and textual ones, casting new light both on an often forgotten cultural object and on the research methodology used.

Biography:

Dr. **Alessandra Palidda** has studied up to MA level in Milan, where she has attended the Conservatorio ‘G. Verdi’ (BMus Singing 2007) and the Università degli Studi di Milano (BA Musicology 2010, MA Musicology 2013). She then moved to Cardiff University, where she completed her PhD Historical Musicology under the supervision of Prof David Wyn Jones in 2017. Her thesis focused on the relationship between political change and the musical environment in Habsburg and Napoleonic Milan from 1790 to 1802, a topic which she is still researching. Since 2015, Dr. Palidda also works on musical iconography and satire, and is currently a member of a research group focusing on nineteenth-century Italian publishing culture. Dr. Palidda is currently a Lecturer in Music at Oxford Brookes University.

9. Music and art – two sides of the same coin? The “woman at the piano” in the 19th century

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

latest research focuses on the gendered history of musical instruments, particularly the piano in the 19th century, both in literature and the arts. Meling is also active as harpsichord performer where she has lifted up unknown works by female composers.

10. The history of tablā through painting, photography, and performance

Richard Williams, Mohanish Jaju & Shotaro Sasaki (SOAS University of London)

Abstract:

This presentation considers how to reconstruct an archive for the history of the north Indian tablā by combining insights from eighteenth-century courtly painting, nineteenth-century photography, and contemporary performance practices.

Biography:

Mohanish Jaju is a professional Indian musician and an experienced sound designer. He is currently studying his 2nd Master's, in Ethnomusicology at SOAS University of London. He maintains a key interest in researching interdisciplinary music pedagogy, and music technology.

11. Musical aspects on the works of Greek folk painter Theofilos Hatzimichael

Konstantinos Karagounis & Zoe Naoum (Volos Academy for Theological Studies)

The work of folk painter Theofilos, apart from its artistic and aesthetic value, is a source of information for a number of scientific fields, among which Musicology and Choreography are undoubtedly included, along with the

individual areas of Ethnomusicology, Musical folklore and Anthropology, folk Instrumentation, Historical Musicology, as well as folk costume making. Theofilos's works of art, where musical and musical-dancing rituals of the everyday life of Greeks (but not exclusively) are illustrated, are so numerous and sufficient, that each one of the pre-mentioned scientific fields may have a large tank to extract information from, in order to formulate specific studies and thesis, or create extensive education programmes.

With a superficial first glance at the work of Theofilos, one may form the impression that the folk artist simply imprints musical-dancing scenes. Nevertheless, a more thorough observation will confirm the fact that every single scene of his paintings is thoroughly studied and based on deep knowledge of the musical instruments, folk dances and rituals.

Biography:

Konstantinos Charil. Karagounis was born in Anakassia, Volos, on July 8, 1965. In 1983 he entered the Theological School of Aristotle University, graduating in 1987. He learned Ecclesiastical Music from Protopsaltes John Schoris and Emmanouil Hatzimarkos (in Volos), Chrysanthos Theodosopoulos, Charilaos Taliadoros and Periklis Mavroudis (in Thessaloniki), Spyridon Peristeris and Lazaro Kouzinopoulos (in Conservatory "Odeion Athinon"). He was a member of the choir of chanters "The Maistores of Psaltic Art", directed by Gregorios Stathis. He learned to play the Kanonaki by Panagiotis Achilas (Volos), Petros Tampouris and Anies Agopian, specialized in Greek Traditional and Classical Ottoman Music. In 1998 he was appointed as a teacher of Theology in Secondary Education and from 1998 to 2006 he served as a special teacher of Ecclesiastical Music at the Music High School of Volos. In 2000 he was proclaimed Doctor of Byzantine Musicology of the Faculty of the University of Athens under the supervision of Professor Gregorios Stathis. (Doctoral dissertation: "The Tradition and Notational 'Exegesis' of the Melody of the Cherubic Hymn in Byzantine and Post-Byzantine Composition"). He collaborated with the Department of

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

Music Studies of Aristotle University of Thessaloniki (2004-2006). Between 2006 and 2011 he served as Head of Cultural Affairs of the Department of Secondary Education in Magnesia. In July 2010 he was unanimously elected Assistant Professor of “Byzantine Ecclesiastical Music” of the Ecclesiastical Academy of Athens, and he got a permanent position in February 2013. In October 2018, he was unanimously elected Associate Professor of A.E.A. on the same cognitive subject.

He has published several works and has participated in many international academic conferences in Greece and abroad. In August 2013, he founded the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies, and since then he is the Director of the Department. Among his additional activities, one should note that in 1992 he founded the “Panagiotis Acheilas Association for Research, Preservation, and Restoration of Greek Music”. He has served for 36 years as a chanter and choirmaster at various churches in the Holy Metropolises of Demetrias and Larissa. He has been elected for four terms as a member of the Board of Directors of the Chanters’ Union of Volos, and in 2010 was elected General Secretary of the Federation of Chanters’ Unions in Greece. Finally, he has served five terms as a regular member (and four more as a substitute member) of the Board of Directors of the Institute of Byzantine Musicology.

Zoe Naoum was born in Volos, Greece, in 1960, and completed her basic general studies there. She graduated from High school in 1978 and at the same time she acquired her Proficiency degree in English Language.

In 2003, having completed her musical studies on classical guitar, she got her certificate with an excellent grade, and in 2006 she obtained her Diploma in Byzantine music with an excellent grade as well, after a four years’ study.

She has worked as a teacher of English language in private schools, and as a musician in private music schools.

Since 2013, she has been secretary of the Department of Psaltic Art and musicology of the Volos Academy for Theological studies, as well as a member of the organizing committee for the Department’s scientific conventions.

Since 2012 she has been a founding member of the Volos women Byzantine music choir “Ai Adousai” and has taken part in numerous appearances and worship services.

12. You Can Take the Rat out of the Ghetto... Urban Art and its Journey from Street to Gallery

Debra Pring (Independent)

Abstract:

In 2014, British critic, Lawrence Alloway, insisted that “the future belonged to ‘mass art’”, and that “mass art” is “urban and democratic”. The most obvious surfaces for expression are the streets, providing a limitless and changing landscape, and the all-pervasive method of creation is graffiti. There are what could be termed “graffiti” to be found worldwide, across many cultures, and over millennia. However, such markings did not really garner much interest amongst creators or viewers prior to the twentieth century. The variety of urban art styles showcase signs and signifiers in a unique way, and when added to the ownership of the streets by a culture that is unconcerned with the ideals of high art—other than to reject them—has led to graffiti being the perfect vehicle for expression of counter-culture, anti-establishmentism, and social and political ideals. Naturally, its obvious partners are music and dance, especially—though not exclusively—hip-hop and punk.

On the streets it may have remained, until the emergence in the 1960s of gallery-based Pop Art, that provided a framework for bringing the worlds

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

of “high” and “mass” art closer together. Increasingly, graffiti is mired in the conflict of where it is/should be on the continuum of art ideals.

In this paper, my aim is to open a debate as to when/if visual counter-culture and its subject matter become high art. What does placing it in a gallery do to its ontology? More importantly in the context of the conference, can it be considered as an area for the discipline of music iconography?

The sources used within the paper incorporate interviews with current graffiti artists and galleries, with emphasis on music and dance as motifs.

Biography:

Since being awarded her PhD in 2009 (Goldsmith's College, University of London), Dr. **Debra Pring** has worked almost exclusively in the arena of music, dance, and the performing arts, in visual culture, with emphasis on the ontology of the artwork. She has presented papers at numerous international conferences, including those for the International Musicological Society (IMS), International Association of Music Librarians (IAML), and Association RIdIM.

Her research interests are diverse, including music and tattoo culture, street art, and the role of music iconology in Pokémon TCG. Her current project examines music in video games, majoring on Overwatch.

Until recently, Dr. Pring was Executive Director of Association RIdIM, with responsibility for the website, and co-ordination of the database of images. She also managed the RIdIM Centres & Working Groups (including those in Iran, Australia, Brazil, and Mexico), and still acts as a central point of contact for scholars worldwide.

Recently, Dr. Pring has established her own limited company, offering copy-editing and proof-reading services and consultancy. She is an active part of the residents' management team for the project to regenerate Croydon (South London), and the commissioning of street art in the borough.

13. Does seal TH 95-35 suggest orchestral performance?

Richard Dumbrill (ICONEA, University of London)

Abstract:

TH 97-35 was first published by Dominique Beyer in : *‘Les sceaux de Mari au IIIe millénaire’: observations sur la documentation ancienne et les données nouvelles des Villes I et II*, in *Akh Purattim I - Les Rives de l'Euphrate, Mémoires d'archéologie et d'histoires régionales interdisciplinaire, sous la direction de Jean-Claude Margueron, Olivier Rouault et Pierre Lombard*, Lyon, Maison de l'Orient et de la Méditerranée/Ministère des Affaires Etrangères, 2007, p. 237 ff.

In ICONEA 2008, pp. 67-72, Marcetteau writes that 'The site of Mari has produced some 20,000 cuneiform texts dated to the early second millennium B.C. Among these, 400 related to the life of musicians and their practice of music. The musicological significance is such that it merits attention. Seal impression TH 97-35, dating to the middle of the third millennium B.C. is of particular interest to musicology. Although well worn, this predynastic bulla reveals an atypical depiction of an orchestra from a Queen's Court at Mari and offers significant clues for comparative organology inasmuch as it can help elucidate our understanding of the nomenclature of the ancient Mesopotamian instrumentarium.

My paper will attempt at elucidation the notion of orchestral playing, of standard pitch, of what was meant by heterophony, polyphony, etc, in the depiction of the aforementioned seal and in other iconographic representation.

Biography:

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

Richard J. Dumbrill is an archaeomusicologist who has devoted his academic career to the study of the archaeomusicology of the Ancient Near East, especially the interpretation of cuneiform texts of Music Theory written in Sumerian, Babylonian and Hurrian. His interpretation of theory is based on his profound knowledge of Middle-Oriental Musicology. He has rejected previous interpretations which were based on Western Theory and therefore inadequate. One of his greatest achievements was the translation of the oldest song ever written found in northwest Syria at the site of Ugarit. He made reconstructions of ancient instruments, notably the Silver lyre of Ur hosted at the British Museum, with Myriam Marcetteau and the Elamite harp of the battle of Ulai, with Margaux Bousquet. He is the founder, with Irving Finkel of the International Council of Near Eastern Archaeomusicology (ICONEA) at the Institute of Musical Research, School of Advanced Studies, University of London. Richard Dumbrill has lectured at major world university, including Harvard and Yale, but also Babylon, Beirut, Damascus, Leiden, Rotterdam, Paris, etc.

This paper bridges these areas of study by providing a comparative analysis of the iconography of regional black-figure pottery productions, from the female choruses in Clazomenian pottery and the religious processions in Boeotian, to representations of musicians in Euboean, Laconian, Corinthian, East Greek and more. By viewing these iconographies as part of a pan-Hellenic tradition, but also in reference to local attitudes to object and image, regional Greek black-figure pottery shows us a subtly variegated palette of musical styles, customs, and influences that reflect the specific socio-political circumstances of their place of manufacture.

Having explored and mapped these regional differences, the paper then raises a methodological question. We know that regional pottery productions were popular items of trade, and because of this are useful sources for the reconstruction of ancient socio-economic networks – to what extent might these vases also serve to delineate routes of musical exchange, where previously we have relied on literary sources?

By exploring the iconography of regional Greek black-figure pottery, we can better understand the variegated nature of ancient Greek music, the shared features which unified it, and the local traditions which differentiated it.

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14. Greek Black-Figure Pottery: Images of regional music

James Lloyd (University of Reading)

Abstract:

Modern analysis of ancient Greek music has benefited greatly from iconographical studies (e.g. Bundrick, 2005), but with few exceptions these studies have focused on understanding the images of Attic and South Italian figural pottery (c. 6-4th BCE). Despite this, developments in the study of regional Archaic Greek pottery have shown the influence of local traditions in creating iconographic schema within a wider pan-Hellenic visual vocabulary (Smith, 2010), but both fields have developed largely independently from studies on ancient networks, with the way that music travelled being relatively underexplored (Barker, 2018 & Franklin, 2015).

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

Smith, T. J. (2010). *Komast Dancers in Archaic Greek Art*. Oxford University Press.

Biography:

James Lloyd is a doctoral researcher at the University of Reading, working on a reassessment of Spartan music. They curated the exhibition 'Music and Materiality' at the Ure Museum of Greek Archaeology and organised the 2018 MOISA conference on the same theme.

15. The Sound of Silence: Harpocrates and the role of music in Greco-Roman cults

Claudina Romero Mayorga (University of Reading)

Abstract:

According to Plutarch, Harpocrates was the god of silence, secrets and confidentiality. The incarnation of young Horus, the newborn sun, was usually depicted as a young child, naked, with one of his fingers pointing to his lips. Apparently, Plutarch interpreted this gesture as an indication to remain speechless, mute, which encouraged his association with mystery cults, whose worshippers were sworn to secrecy.

A series of clay figurines representing Harpocrates playing a variety of musical instruments might indicate a different role of the young god in the Greco-Roman version of the cult. Always linked to Isis and Serapis, this iconography of Harpocrates evidences the presence of music in these sets of beliefs but also indicates a shared symbolism with other young divinities, such as Eros/Cupid and young Dionysus/Bacchus, who often appear as musicians themselves. This paper will review the young god's musical iconography in order to get a better understanding of the nature of his cult and

to complete the soundscape of Mystery religions from the Ptolemaic period to Roman times.

Biography:

Dr. **Claudina Romero Mayorga** is the Education officer at the Ure Museum of Greek Archaeology and a seasonal teacher of Latin and Roman History for the Department of Classics in the University of Reading. She holds a PhD in Mediterranean Archaeology from Universidad Complutense de Madrid (UCM). Her research has focused on Classical Iconography, especially on Mystery Cults and Music in Antiquity. At present, she is a member of the Seminar of Iconographic Studies in Madrid and part of the Research Division of Classics in Reading.

16. Depiction of Women Musicians in Ancient Sri Lankan Temple Frescos (with special reference to *Mulkirigala Temple*)

Niroshini Senevirathne (University of Peradeniya)

Abstract:

The Kandyan kingdom was an independent monarchy in Sri Lanka (then Ceylon) before it came under British Empire in 1815. The salient features in Kandyan era arts and crafts have been influenced by the majority ethnicity (Sinhala) and the Buddhist religion practiced by them.

Events in Lord Buddha's life and past lives had been the subject of most of the Kandyan era temple paintings and murals. Artists, when portraying Lord Buddha's previous birth stories and some incidents which belongs to 6th century B.C., tried to use contemporary characters to depict ancient characters.

According to Wilhelm Geiger (a German Orientalist), music and dance were dominant art forms in traditional Sri Lankan culture, and women

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

finding their place especially as dancers. Men mainly play drums and other musical instruments. He observed that men were portrayed as masculine and prominent characters in these expressions. Further he noted that within same gender characters had been stratified according to professions and associated cast by assigning specific costumes and dress codes.

In this research, I approach to Mulkirigala temple frescos (belongs to Kandyan era) which painted a women drum player and other musical instruments players which is contrast with Geiger's statement.

Because in ancient Ceylon gender was one of a main social hierarchy. Women hold minor positions with low status. Many myths, blind beliefs, patriarchal concepts were hindering their dignity. But these paintings are showing women's strength and equality. Against to Buddhist concept, the artist painted this woman drum player's figure with bared bust which is considered as a low cast woman.

This is a qualitative research that describes the specific situations in detail using literature surveys, data analyses, interviews etc. Both primary and secondary sources were used to obtain data.

Biography:

Niroshini Senevirathne currently works as a lecturer (probationary), department of Fine Arts, University of Peradeniya, Sri Lanka. She read for a B.A. Special Degree in Fine Arts, specializing in music, and graduated with a first class honours degree and completed her Master of Philosophy Degree in Fine Arts from the University of Peradeniya. She is deeply interested in the music and culture of other minority ethnic groups in Sri Lanka and has conducted many researchers related to Ethnomusicology, Eastern Music and Western Music such as, "Christian Church Music diversified by the influence of localization, Impact of the western Cantata on Sri Lankan Music, Sri Lankan kaffir Music Tradition and Its Transformation" etc. Apart from Sri Lanka she has participated for Workshops and presented research papers in University of Chulalongkorn, Thailand (2005), University of Hud-

dersfield, United Kingdom (2009), University of Aberdeen, Scotland (2014) and university of Sorbonne, France (2018).

17. Depiction of Musical Instruments, Social Status, Gender of Musicians Through Temple Paintings of Sri Lanka

Manoj Alawathukotuwa (University of Peradeniya)

Abstract:

Ancient Sri Lankan temple murals are non-realistic and used as a method to teach Buddhism for laymen. Therefore all themes and stories were taken from the Lord Buddha's previous birth stories or Jataka Katha and other literary texts. Sri Lankan traditional painters have interpreted and illustrated all such stories in relation to the contemporary society by adding objects and incidents purposely or ignorantly.

As a result of being colonized by the Portuguese, the Dutch and lastly by the British, for about nearly five hundred years various musical instruments were introduced to the country by colonizers from the 16th century onwards and these instruments and instrument players (musicians) were embedded by painters to interpret various narratives to criticize the Western culture and colonial power using the Christian wall painting style.

According to Lord Buddha's doctrine, monks and other laymen did not encourage 'forbidden arts' like music and dance. Therefore, all such activities were interpreted as bad, and the evil effects of squandering one's wealth. Consequently these music and dance performances have been portrayed as western events along with music and dance to criticize colonial power. Therefore, musicians who appeared as characters in Buddhists stories were sometimes characterized as western figures. Western instruments, such as the Violin was always depicted as an elite instrument by embedding it with festive processions, heavenly courts as well as royal settings. All figures have

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

been portrayed with colonial costumes while other female figures have been portrayed with Sri Lankan elite's costumes. However all local musicians have been portrayed with nude bursts, according to their social status.

This paper investigates how musical instruments and social status of musicians have been portrayed by painters through temple murals in Sri Lanka in different time periods according to Socio-cultural ideological perspectives. In this research Both Primary and secondary resources are used to collect data.

Biography:

Manoj Alawathukotuwa received his BA and MPhil degrees from the University of Peradeniya, Sri Lanka and PhD in University of New Delhi, India. As a Trained musician, he has composed several music compositions for Sri Lanka renowned musicians. He has published several research papers on Sri Lankan music, presented research papers both in local and international conferences. His research interests are North Indian Music, Ethnomusicology and Musical influences on Sri Lankan music. He is the current Head of the Department of Fine Arts, University of Peradeniya, Sri Lanka.

18. The reverence of Giants and the challenge it creates for performing Thai opera

Fueanglada Prawang (Bangor University)

Abstract:

Thai Opera (i.e. music dramas conceived in a Western operatic style but with Thai elements) is a very little known both in the West and, indeed, even in Thailand. This paper explores some of the performative issues associated with Thai opera, and the implications for the performance and reception of such works. Fifteen performed Thai operas, there are two challenges facts in performing; Belief and language. This paper will focus on

only one case study; Sucharitkul's Ayodhya (2006), which was forced by the Thai Culture Ministry to cut a scene depicting the on-stage death of the giant Todsgan. It was almost cancelled by the Thai Ministry of Culture because of one scene that contained the death of the giant Ravan also known as Todsgan. In Thai culture, this giant is highly respected, and locals believe that the death of this character would bring bad luck to the country. There are the Iconography of Todsgan in many temples in Thailand.

Analysis rests on interviews with local people and translated from Thai to English. The discussions presented in this paper came from the author's doctoral research, analytical perspectives include the viewpoint of the author's professional experience(s) as an opera singer born and educated in Thailand. Findings suggest that although socio-culturally- and politically-significant, very little is known about Thai Opera. As an incredibly under-researched subject, this paper offers new insights on the topic. A working anthology is proposed in order to historically archive Thai Opera.

Biography:

Fueanglada Prawang is currently studying PHD Music at Bangor University with Full scholarship from The Office of Higher Education's Commission in Thailand. She graduated with Master Degree in Music and Drama from University of Music and Performing Arts in Vienna. She graduated with Bachelor Degree from Mahidol University with excellent grade.

19. Observations on the elements of music and philosophy in the Carolingian illumination David rex et prop[heta]

Illo Humphrey (University of Bordeaux)

Abstract:

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

« Observations on the elements of music and philosophy in the Carolingian illumination David rex et prop[heta], frontispiece of the Book of Psalms in the monumental Bible in-folio known as the “1st Bible of Charles the Bald” (*823-†877), conserved in the codex Paris, Bibliothèque nationale de France, Fonds latin 1, f. 215v, written in the 9th century, between 844-851, at the scriptorium of Saint-Martin of Tours »

The well-known Carolingian illumination David rex et prop[heta], is a magnificent and complex image which brings together a subtle syncretism between music, philosophy, and history, that is to say: elements of the *Quadrivium* [sic] (*ars arithmetica, ars musica, ars geometrica, ars astronomica*), elements of Platonic ethical philosophy (quattuor virtutes cardinales), and elements of Old-Testament biblical history.

This study on Carolingian iconography and the Liberal Arts proposes a few observations on the high level of general culture of the Carolingian Renaissance of the 9th century, as illustrated in the manuscript production of the scriptorium of the Benedictine Abbey of Saint-Martin of Tours during the abbacy of the lay abbot Vivianus (844-851).

Biography:

Illo Humphrey is an Associate Researcher at the Université Bordeaux Montaigne, France, member of the Research Team EA 4593 CLARE – Laboratory LaPRIL. Illo is a Mediævalist | Musicologist | Proto-Philologist, specialist in the Philosopher Boethius (*ca. 480 - †ca. 524), and in Boethian cognate studies: Philosophy of Numbers (*substantia numeri*), Philosophy of Musical Sounds (Regime of the Octave), Philosophy of the Cognitive process (*animae generatio*), in relationship with the Philosophy of Numbers and the Philosophy of Musical Sounds.

Illo earned his Ph.D. *summa cum laude* in 2004, and his Habilitation to direct doctoral and post-doctoral research (HDR) *summa cum laude* in 2014, also from the Université Paris X-Nanterre. His Ph.D. research and dissertation were done under the co-direction of Michel Huglo (*1921-†2012) and

Iégor Reznikoff, and his Habilitation research and dissertation under the direction of Iégor Reznikoff. Illo is also a graduate *summa cum laude* of the prestigious École Pratique des Hautes Études-IVth Section-Sorbonne in mediæval musicology and mediæval studies; his research and dissertation at the ÉPHÉ-IVth Section-Sorbonne were directed by Jean Vezin and Michel Huglo.

Illo, a former student of the tenor Bruce Brewer (*1941-†2017), is as well a virtuoso concert baritone, specialising in European sacred music, including Pre-“Gregorian” and “Gregorian” Chant, musical palæography, and liturgy, from the 4th to the 21st century. Perfectly trilingual (French-English-German), Illo is also an accomplished trilingual simultaneous interpreter. Illo is the Founder & Director of the annual pluridisciplinary mediæval studies symposium in France called *Colloquia Aquitana*.

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RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

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Wilhelm Köhler, *Die karolingischen Miniaturen*, Vol. I: *Die Schule von Tours*. Vol. 2: *Die Bilder*, Berlin (Deutscher Verein für Kunstwissenschaft), 1930/1933/1963, p. 13, 27, 102, Vol. 3: *Tafelband*, I (3), Nr. 72.

Unpresented Abstracts

Niwili's painting of Ma-yawa performing ceremony: what it tells us about the significance of song and dance in Australian Indigenous ritual

Allan Marett (University of Sydney)

Abstract:

The songs, dances and ritual paraphernalia that comprise the Ma-yawa wangga were revealed some sixty years ago to the Aboriginal songman, Charlie Niwili Brinken, by spirits of the dead known as Ma-yawa.

In my 2005 book, *Songs, Dreamings and Ghosts*, I discuss in some detail a painting and associated song by Niwili that represent one such Ma-yawa, a monstrous figure known as Old Man Tullh. The painting of Old Man Tullh is suffused with symbols of liminality: in particular, animals and birds that move back and forth between salt-water environments (representing death) and fresh-water environments (representing life). These symbols point to the primary function of this and other Ma-yawa wangga songs, namely to create a ritual environment where the realms of the living and dead can interpenetrate.

The focus of this presentation will be another of Niwili's paintings, which in this case depicts Ma-yawa in human form performing ceremony. A key element of this painting— the cycad palm— is yet another symbol of the permeability of life and death: eaten raw, cycad nuts can kill you, but once they have been properly processed, they become a life-sustaining food source.

Although the historical depth of this study is relatively shallow, I hope to show some of the ways that visual representations of song-giving beings, ceremony and associated flora and fauna enrich our understanding of the poetics and of functions of specific ceremonies associated with death and initiation.

Biography:

Emeritus Professor **Allan Marett** was, prior to his retirement, Professor of Music at the University of Hong Kong and Professor of Musicology at the University of Sydney. He has published widely on Australian Aboriginal music and on Sino-Japanese music history, focusing in particular on Japanese Court Music (gagaku). He has also written and produced two Noh plays in English. In 2018 he was elected a Fellow of the Australian Academy of the Humanities. He currently lives in Adelaide, where he teaches at the Adelaide Zen Centre.

'Cover Girls:' Feminine iconography in 19th Century Parisian waltzes

Diana Venegas Butt (University of Southampton)

Abstract:

As the first social dance to allow individual couples to embrace on the ballroom floors of mid to high society, the waltz is one of the most enduring and culturally informative genres to emerge in the nineteenth century, inspiring composers of the period to write vast quantities of waltz music. Further, rapid advances in 19th Century printing and publication methods allowing scores to be mass-produced with cover images for the first time, and a significant proportion of this music depicts images of women, or subjects associated with cultural ideologies of femininity. Drawing on data gathered from nearly 1000 piano waltz scores published in Paris by both male and female composers between 1800-1914, this paper will discuss the textual and illustrative elements of front covers, revealing how an association between the waltz and womanhood was crafted within this repertoire, as well as exposing the conflicting – and often, problematic – contemporary attitudes towards women that were deliberately constructed by the music publishing industry within this period. This paper will also question how

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

we interpret score iconography - one of the most fascinating yet undervalued subjects in musicological study - in modern research.

Biography:

Diana Venegas Butt is a final-year PhD candidate at the University of Southampton, with research interests in dance music for keyboard, female composers, and 19th Century European musical culture. Diana has presented my research at postgraduate conferences including at Warwick University's Gender and Sexuality Seminar Series, and the University of Southampton's Missing Women study day.

Music Iconography in the Sacred Art of the Syrian Christians of Malabar

George Pioustin (Jawaharlal Nehru University)

This paper focuses on the study of music iconography in the Christian sacred art of Kerala and thereby traces the history of musical traditions followed by the St. Thomas Christians a.k.a the Syrian Christians of this region.

The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala. According to the Syrian church narrative, the Syrian Christians trace their origin to the apostolic work of St. Thomas in the first century C.E. The arrival of Vasco de Gama in 1498, along with the Portuguese missionaries, resulted in attempts to make the natives follow a unified Latin rite, which was to Europeanise the Malabar Christians. They introduced a Portuguese architectural style, with the wooden altars exhibiting colourful paintings and opulent carvings of angels playing European musical instruments and images of European saints. How has this influenced the liturgical music traditions – the Syriac chants, of the native Christians?

How has this affected the oral traditions of the natives? How was music and image used as a tool to inflict the imperialist agenda?

In post-colonial India, coinciding with the Second Vatican Council, the Syrian Christian Church called for 'inculturation', as an act of going back to their roots. This vernacularization reflected in the sacred art also, bringing 'indigenous' musical instruments into the iconography. The study of music iconography in Christian churches in India is important for historians of music in India, to understand the decline of Syriac chanting traditions in Kerala, to trace the route of western instruments which plays a major role in today's Carnatic music and to understand the impact of colonialism on the indigenous communities.

Biography:

George Pioustin is a research scholar in the department of Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. He holds an MA in Performance Studies from Ambedkar University Delhi (AUD) and has worked at AUD in collaboration with Cape Town University on the project 'Afro-Asia: Musical and Human Migrations across the Indian Ocean'. He has extensively presented research papers at various international music conferences and his research interests include performance traditions within Indian Christianity, Indian classical music, music and migration, as well as minority studies. He is a recipient of Fellowship in Indology instituted by the Ministry of Culture, Government of India, for the 'Outstanding Persons in the Fields of Culture', UNESCO-Sahapedia Fellowship 2017, Serendipity Arts Research Grant 2019, among other accolades. A trained Carnatic vocalist, George also writes for the arts supplement of the leading national newspaper in India, The Hindu.

RMA/IMR Conference: Iconography as a Source for Music History. 8-9 Nov 2019, London

On Musical Mystification: The Pythagorean Hammer and its Possible Ties to the Orient*Patrick Huang (SOAS University of London)***Abstract:**

The Pythagorean Hammer is a famous myth of the discovery of music theory, as depicted by Nicomachus in his *Enchiridion harmonices* in the 2nd century A.D. In the story, Pythagoras discovered the theory of music tuning by listening to the different tones made by blacksmith's hammers. This story is evidently unscientific as it does not conform to acoustic principles, and at any rate, the Pythagorean School developed music theory through monochords. Thus, Nicomachus has been consistently dismissed as an unintelligent theorist by modern academia (Barker, 2014: 201).

A far earlier version of the founding of music theory can be traced to the myth of *Rhea Kybele*, the Phrygian goddess conflated from two deities, the equivalent deity being *Kumbaba* in Hittite mythology (Werner, 1959: 376-377). The term *Kumbaba* sounds oddly similar to the Akkadian *Humbaba* (or in Sumerian *Huwawa*) in the Epic of Gilgamesh, and its etymological origin might in fact be 'kuba' i.e. a cube (Baring & Cashford, 1991: 394-395), which could point towards the practice of meteorite worship prevalent in the Ancient Near East.

In my presentation, I will briefly explain the detailed story of the Pythagorean Hammer, followed by an iconographical comparison with the myth of *Rhea Kybele*, *Kumbaba*, and other relevant evidence in order to trace its variations and paths of dissemination. Furthermore, I will reassess several models of the Oriental influence in Ancient Greece, such as the Orientalising Revolution (Burkert, 1992) and the Anatolian Interfaces (Collins et al., 2010) in order to assess their consistency with the account of the Pythagorean Hammer.

The Chinese Guqin and Han Stone Reliefs: An Iconographic Approach*Teng Chen (King's College London)***Abstract:**

Guqin (古琴) is a traditional Chinese musical instrument that can be described as a horizontal zither. As written records of the Guqin is relatively scarce, a comparative study based on physical evidence is essential to develop a comprehensive understanding of the instrument. Recent archaeological excavations have recovered historically significant material: large quantities of stone reliefs (畫像石) from the Han dynasty (漢, circa. 202 BC – 220 AD) with inscribed images of Guqin were found. These have now become a key focus in research on the role of the Guqin in ancient Chinese music history.

The art of the Chinese figure stone flourished during the rule of Emperor Wu (武帝). They are usually found in ancestral shrines (祠堂), mausoleums and stone coffins. Common depictions include reimaginations of the after-life and social status of the deceased – in other words, symbolic content. As such, in using figure stones as evidence, one should carefully consider their application: were these artworks mainly intended to be abstract, philosophical, or symbolic? Or were they realistic and thus authentic representations of history?

During this case study, I discovered that only one Guqin is ever used in an ensemble, regardless of its size. This is unusual as the volume of a Guqin in an ensemble varies and can sometimes even be unrecognisable, considering the Guqin's relative inability to produce loud sounds. This begs the question: why is the Guqin applied in this manner?

In my presentation, I will be briefly describing ancient Chinese music theory as well as existing music treatises, followed by an in-depth analysis of figure stone artwork, in order to draw reasonable conclusions from these observations.