

M CIMCIM ICOM
International committee
for museums and collections
of instruments and music

INTERNATIONAL COMMITTEE FOR MUSEUMS
AND COLLECTIONS OF INSTRUMENTS AND MUSIC
CIMCIM CONFERENCE 2018

国际博物馆协会乐器专业委员会2018年年会



湖北省博物馆
Hubei Provincial Museum



上海音乐学院东方乐器博物馆
Shanghai Conservatory of Music
Oriental Musical Instrument Museum

会议手册

Conference Guide



湖北省博物馆
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Organizers:

Hubei Provincial Museum
Oriental Musical Instrument Museum

主办单位:

湖北省博物馆 东方乐器博物馆

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Conference Programme

DAY 1 2018.9.10 Monday

15:00-18:00	Registration
15:00-17:00	CIMCIM Board meeting (Location: Hubei Provincial Museum VIP Room)
	Welcome addresses
18:00-20:00	Standing performance of Chinese traditional music (Food and Drinks) (Location: Hubei Provincial Museum General Hall)

DAY 2 2018.9.11 Tuesday

09:00-09:30	Opening reception (Location: Hubei Provincial Museum Concert Hall)
	Session A Theme: Museums and collections Host: Gabriele Rossi Rognoni
09:30-10:00	Where we were, Where we are going: Respecting the Unfamiliar —Ken Moore
10:00-10:30	The Metropolitan Museum of Art: Musical instruments unclassified —Elizabeth Bradley Strauchen-Scherer Conservation of Musical Instruments at Met —Manu Fredericks
10:30-11:00	Should a ‘National Museum’ be International? —Darryl Peter Martin The Danish Music Museum’s Collection of Traditional Musical Instruments: Presentation, Interpretation, and Outreach —Marie Martens
11:00-11:30	Tea/Coffee break
11:30-11:45	To keep the music playing in the Netherlands: An update on two working collections of historic pianos

	—Jum Buisman
11:45-12:00	The History and Status Quo of Zhihua Temple's Jing Music —Wang Hui
12:00-12:15	"Time Flies, Heritage spreads" Taking Hubei Musical Museum As an Example — Qiao qing
Session B	Theme: The production and use of media Host: Christina Marie Linsenmeyer
12:15-12:45	Connecting users and communities through repatriation of recorded musical traditions and cultural materials —Isaac Machafa
12:45-13:15	The Rijksmuseum multimedia tour on music and instruments —Giovanni Paolo Di Stefano
13:15-14:30	Lunch break (Buffet at Guochuang Chuyuan Hotel)
14:30-17:00	Visit to a workshop of a musical instrument maker
17:00-18:30	Dinner (Buffet at Guochuang Chuyuan Hotel)
18:30-19:30	Night of museum: Guided visit to the Maquis Yi Treasure and Hubei Provincial Museum musical storage

DAY 3 2018.9.12 Wednesday

Session C	Theme: The interpretation of technology Host: Ken Moore
09:00-09:15	Research on the multimedia database construction of Chinese traditional musical instruments — Han Baoqiang, Li Zijin
09:15-09:30	Revising Forgotten Traditional Instruments through Museum Programs —Kazuhiko Shima
09:30-10:00	Modern technology on preservation of indigenous mbira musical traditions in

	Zimbabwe —Richard Muranda Exploring the technologies, methods, policies and barriers in Music Museum practices in Zimbabwe in the age of global information exchange —Wonder Magurushu
10:00-10:30	Theory, Technology and Methods: Museums' Interpretation of Musical Traditions. —Heike Fricke
10:30-11:00	Interpretation of the Music Culture on the Silk Road by the Exhibition Themed on "Who Tuned the Instrument for New Music" —Li Qin
11:00-11:30	Tea/Coffee break
Session D	Theme: The method of presentation Host: Zhang Xiang
11:30-12:00	Polyphony: Reinterpretation of Museum of Museum Musical Collection —Yang Jin
12:00-12:30	Presentation of Iranian musical tradition in Golestan palace Museum's complex —Sara Kariman
12:30-13:00	The Interaction between Museum and Traditional Opera—An Exhibition of Han Opera in Hubei Provincial Museum —Zeng Pan, Chloe Yu
13:00-13:30	An Early China Musical Instruments Exhibition and Its Interpretation of Musical Traditions —Zhang Xiang, Zhang Xiaoyu
13:30-14:30	Lunch break (Buffet at Guochuang Chuyuan Hotel)
14:30-15:30	CIMCIM 2018 Concert
15:30-19:00	Dinner (Dine together in Hankou)
19:00-21:00	Boat cruises of Yangtze River

DAY 4 2018.9.13 Thursday

09:00-10:00	Coach to Wuhan train station
10:00-16:00	Fast train to Shanghai (lunch onboard)
16:00-18:00	Hotel check-in and free time
18:00-19:30	Welcome dinner hosted by the Oriental Musical Instrument Museum (Location: the Canteen in Shanghai Conservatory of Music)
19:30-21:00	Lecture: Theme: The exploration of Chinese ancient musical instruments Speakers: Zhang Juzhong, Liu Zhengguo, Zhang Xiang Host: Xiao Mei (Location: Lecture Hall of the Shanghai Conservatory of Music)

DAY 5 2018.9.14 Friday

Session E	Theme: The collections of musical objects Host: Frank Peter Bär
09:00-09:30	Applied Organology.-Theory and Practice in the Observed Collections —Jimmin Zhou (Location: Rehearsal Hall, RM 308, Admin Building, the Shanghai Conservatory of Music)
09:30-09:45	Gagaku musical instruments of the Tokugawa cla — Yu Filipiak
09:45-10:15	Gamelan Journey, Experience and Identity — Mawaddatul Khusna Rizjika Musical Instrument Collections in the National Museum of Indonesia: Interpretation and Presentation — Nusi Lisabilla Estudiantin
10:15-10:45	Functions of Music and musical instruments in Zambia — Esther Kabalanyana Banda
	Tea/Coffee break
	Poster:

10:45-11:30	A Study on Restoration and Material Analysis of Western String Instruments —Chae Hoon Lee Conservator vs. musical instrument maker - repair and sound improvement practices on Norwegian Hardanger fiddles in past and present —Wiebke Karen Lüders
11:30-12:00	Musical Instruments as Information Ecosystems — Mimi S Waizman
12:00-12:30	The Display of traditional Music in the Museum of Oriental Musical Instrument — Shi Yin, Xing Yuan
12:30-13:00	Musical instruments in Georgian museums - history and modern perspectives — Nino Razdmadze
13:00-14:00	Lunch break (offered at the conference venue) and concurrent poster session
14:00-15:30	CIMCIM Business Meeting
15:30-17:30	Visit to the Shanghai Museum
17:30-18:00	Exhibition introduction: About Antonio Stradivari (Location: Conference Hall, RM 408, Admin Building, the Shanghai Conservatory of Music)
17:30-19:30	Free Dinner
19:30-20:45	Concert: Giving New Voice to Ancient Musical Notations--A Concert of Dunhuang Musical Notations as Interpreted by Professor Chen Yingshi (Location: He Luting Concert Hall)

DAY 6 2018.9.15 Saturday

Session F	Theme: Cases of technology and method Host: Arnold Myers
09:00-09:30	MUSICES - a new resource for insights into Musical instruments —Frank Peter Bär

09:30-09:45	Musical Heritage Popularisation in the 21st Century: Media Communication Strategy for Museum Promotion (a Case Study of the Russian National Museum of Music) —Alexandra Adaskina
09:45-10:15	"Interactive Music Museums": A way of fostering sustainability of vulnerable cultural musical heritages of world communities —Perminus Matiere
Session G	Theme: Practice of Music Museums Host: Shi Yin
10:15-10:45	Old and New: Redeveloping Scotland's Oldest Concert Hall for the Modern Museum Visitor —Sarah Katherine Deters
10:45-11:15	Coffee break
11:15-11:30	Embracing the Bull: the "Tololoche Problem" as a Case Study of Organological Taxonomy in a Museum Context —Matthew William Hill
11:30-12:00	New Instruments for the Chinese "Folk" Orchestra: A Challenge for Museums —Stewart Carter
12:00-13:00	Closing ceremony
13:00-13:30	Lunch break
13:30-18:00	Visit Zhu-jia-jiao , an ancient town located in Qingpu District of Shanghai Watch 'the Intangible cultural-heritage performance of traditional music in southern China' Dinner at Zhu-jia-jiao
18:00-19:30	Return from Zhu-jia-jiao
19:30-22:00	The night of the museum Exhibition: The Musical Instruments along the Silk Road Traditional musical instruments performance (Location: Exhibition Hall of the Oriental Musical Instrument Museum)

DAY 7 2018.9.16 Sunday

Return journey: A return train will be organised for delegates who need to go back to Wuhan to start their return journey, while other delegates are free to proceed with their plans.

Abstract**MIMO – an update**

Frank P. Bär
Germanisches Nationalmuseum

The initially European community funded project MIMO – Musical Instrument Museums Online – has grown steadily since it had started in 2009. Financial support from CIMCIM has helped in the past to enhance membership and to exhaust functions of the website www.mimo-international.com. The annual report of MIMO's development informs about facts and figures of the world's largest online-resource on historic musical instruments in public collections.

MUSICES – a new resource for insights into musical instruments

Frank P. Bär
Germanisches Nationalmuseum

From 2014 to 2018, the German research community DFG (Deutsche Forschungsgemeinschaft) has funded the project MUSICES (Musical Instruments Computed Tomography Examination Standard). The main project target was to create recommendations to facilitate an efficient workflow for high quality computed tomography of musical instruments that takes in account best conditions for the conservation of the sometimes fragile instruments. In spring 2018, these recommendations were issued, along with a dedicated website providing high-resolution scans of 105 historical musical instruments.

The project has been run by Germanisches Nationalmuseum in Nuremberg and Fraunhofer development center for x-ray technology in Fürth with support of three German co-proposers (musical instrument museum SPK Berlin, ethnological museum in Berlin, musical instrument museum of Leipzig University) and international cooperation partners (University of Edinburgh, musical instrument museum Brussels, Philharmonie de Paris).

Research on the multimedia database construction of Chinese traditional musical instruments

Han Baoqiang¹, Li Zijin
China Conservatory of Music

China's traditional musical instrument is an important part of Chinese music, the well-documented instruments in more than 2000 kinds of, can be called "the world's richest man". But so far all instruments have been published album doesn't cover all Chinese musical instrument, the most unfortunately all publications only words and pictures, no instruments sound. Digital museum is an important form of supplementary instruments museum especially for unearthed precious physical instrument, its sound is physical exhibition missing content, and video information of the instrument production process, can make visitors more image understanding of Musical Instruments, sound principle, craft process, etc. The establishment of the Chinese Traditional Musical Instruments multimedia database effectively compensate for the Musical Instruments of the museum's information. Chinese traditional Musical Instruments multimedia database research content includes: all recorded in the history of Chinese Musical Instruments, no written instruments and folk Musical Instruments unearthed. Each instrument is in words, pictures, pictures, images, audio, video, analysis of data and other forms of comprehensive interpretation of the historical origin of this instrument, shape evolution, playing methods, applications, production material and craft, the acoustic characteristic, etc. Database for the Chinese national Musical Instruments museum provides the basis for the construction of digital and in order to promote Chinese national culture play a promoting role in the international influence.

**To keep the music playing in the Netherlands
An update on two working collections of historic pianos**

Jurn Buisman
Geelvinck Music Museums

Since two years in the Netherlands, two modest museums with working collections of historic pianos and player pianos are collaborating as the Geelvinck Music Museums. Together their collections span a period of over one and a half century from the early square pianos up to the player pianos of the Roaring Twenties.

This short update will give an insight into the process of strengthening the concept of working collections of early keyboard instruments in relation with preserving "sounding heritage", both material and immaterial. It concerns cooperating with conservatories and the high school for piano technicians and restorers. Preservation of a working collection has to be linked with preserving the skills connected to the historic piano. Steps forward have been made, since my last paper in 2016. This part of my talk will be in line with the theme of the conference.

However, my talk will give also an overview of the difficulties of sustainability for maintaining a museum without the financial support of a local government. This concerns the risks of loss of an important part of musical heritage due to unexpected outside circumstances. We are very happy with the support from CIMCIM, because it immensely helped to convince the officials. In total we received near to 20.000 signatures for our petition.

New Instruments for the Chinese “Folk” Orchestra: A Challenge for Museums

Stewart Carter

The Chinese “folk” orchestra has faced many challenges in its relatively short history, due largely to the conflicting objectives surrounding its inception. On the one hand, it has tried to preserve China's musical heritage by employing traditional instruments; on the other, it has tried to compete in sonority with Western-style orchestras. In attempt to meet both objectives, new instruments in the bass range were developed as early as the 1960s so that these orchestras could perform harmonized versions of traditional melodies as well as new music written expressly for them. Among the strings, the huqin family and the ruan in particular were constructed in larger sizes; and among the winds, the sheng and the suona.

In several decades of experimentation with these instruments there have been many successes, but also several failures. The bass sheng, made largely of metal and activated by push-buttons or a keyboard, and the bass suona, with its elaborate keywork, have proved to be successful additions to the orchestra. New bass members of the huqin family, however, are generally so deficient in sonority that most folk orchestras use Western-style cellos and basses.

These developments have been largely ignored by the museological community. While a substantial number of experimental instruments survive, many of the makers of early models are deceased, so chronicling the initial stages of the movement becomes increasingly difficult. My papers offers suggestions for collecting and displaying these instruments and also for gathering ancillary information about them and their makers. It further identifies specific technological innovations, such as a right-angle soundpost for the bass huqin, that could be highlighted in exhibits, and suggests how museums could mount displays combining experimental instruments from Western as well as Chinese traditions.

An introduction of St Cecilia’s Hall

Sarah Deters

St Cecilia's Hall, The University of Edinburgh

St Cecilia's Hall, the home of The University of Edinburgh's musical instrument collection, is Scotland's oldest concert hall and is located in the heart of Edinburgh's Old Town, a UNESCO World Heritage site. Prior to a major redevelopment completed in May 2017, this Georgian building and its musical treasures were lost within the wealth of museums and tourist attractions in Edinburgh. Inside, St Cecilia's Hall offered limited interpretation to its visitors on the importance of the building to Scottish musical culture or on the instruments on display.

Through the redevelopment project, the staff of St Cecilia's Hall had the opportunity to reimagine the museum's layout, displays, and interpretation, and to bring attention to this historically important, but hidden, architectural treasure. To connect visitors to the items on display and to the history of the building, we took a multi-layered approach, combining traditional labels, a bespoke app, tactile interactives, and live demonstrations in order to bring our objects to life.

But, how did we do? Do our visitors feel more connected to the history of musical instruments and to the history of music performance in Edinburgh? Have we been successful in raising the profile of the building and re-establishing it as a centre of music performance and study? This paper will offer an analysis of the first year of operation after the reopening of the building. It will examine visitor numbers and surveys, critical reviews of the museum space, and the overall response of the new museology museology of the displays.

The Rijksmuseum multimedia tour on music and instruments

Giovanni Paolo Di Stefano

Rijksmuseum Amsterdam

In the last two decades, a variety of interactive and digital technologies have been developed and adopted by museums worldwide. In January 2018, the Rijksmuseum launched a new smartphone app which invites visitors to discover the museum collections through 14 multimedia tours. The app is available in nine languages (English, Dutch, French, German, Spanish, Italian, Mandarin, Japanese and Russian).

One of the thematic tours focuses on the music element in the Rijksmuseum collections to let visitors discover 23 musical gems such as paintings and historical musical instruments and explore unexpected connections and interactions among the objects. The tour aims at stimulating a multi sensorial experience, it encourages both the understanding of the musical past and its comparison with the present, it explains acoustical and organological issues, and focuses on themes related to the historical musical performance, musical sociology and musical iconography. Audio-texts and videos are minimized to allow the general public to take synthetic and effective pictures of the selected objects. Furthermore, the tour aims at offering an original and diverse approach to the collection through the storytelling technique with the contribution of a number of experts including musicologists, art historians and leading artists of the national and international musical scene.

Conservation of Musical Instruments at The Met

Manu Frederickx

Metropolitan Museum of Art

The collection of musical instruments at the Metropolitan Museum of Art in New York originated at the end of the 19th Century with gifts of several hundred European, American, and non-Western musical instruments from Lucy W. Drexel and from Mrs. John Crosby Brown. Originally the collection was part of the Department of Decorative Arts and later of the Department of Renaissance and Modern Art. In 1949 it became a formal curatorial department with Emanuel Winternitz as its first curator.

During the first decades of the twentieth century, restoration at The Met fell largely to repair shops staffed by mostly anonymous craftsmen. Repairs carried out on musical instruments were mainly focused on bringing the instruments into playable condition. It is not until the 1960's that specialised conservation departments organised by media get established and at the end of the 1970's the Department of Musical Instruments for the first time hires a full time specialist conservator. Today the position of Musical Instrument Conservator is embedded into the Sherman Fairchild Center for Objects Conservation which provides for the conservation of three-dimensional works of art in The Met collection. This department counts more than 30 conservators and conservation preparators and is equipped with a variety of imaging and analytical tools for the investigation of historic developments in the materials and technologies used in the creation of works of art, the documentation of their state of preservation, the specification of appropriate parameters for their safe storage and exhibition, and the development and implementation of treatments.

This paper will explore the evolution of the conservation and use of musical instruments at The Met throughout the history of the collection and focus on the role of conservation in the recent renovation of the André Mertens Galleries for Musical Instruments.

Theory, Technology and Methods: Museums' Interpretation of Musical Traditions

Heike Fricke
Musikinstrumentenmuseum Uni Leipzig

In a comprehensive digitization project supported by the Federal Ministry of Education and Research at the Museum of Musical Instruments (University of Leipzig), a large part of the collection is currently being developed in a completely new way. In the first part of the project, selected keyboard instruments are digitized with regard to their sound disposition. In further steps, the original compasses of historical clavichords, harpsichords, pianofortes and organs are reconstructed so that each instrument is digitized and represented in its tonal disposition. In addition, it will be possible to reproduce the compass of each keyboard instrument in different modalities and temperatures. As a result, in combination with digitized original score texts, which are already available in various scientific editions, historic compositions can be adequately heard – computer-simulated, independent of the historical instrument, and accessible through the University's homepage.

The second essential part of the TASTEN project is the digitization of valuable piano rolls produced between 1870 and 1914. Famous pianists of the time like Edvard Grieg, Ferruccio Busoni and Max Reger, to name but three, used the technology of a self-playing piano and conserved their own piano playing on paper rolls. These sensitive objects are now digitized, described, sound-recorded and will be accessible to the public via the University's homepage. In addition, less well-preserved paper rolls are going to be reconstructed and completed on the basis of their digitization. The projects also explore the possibilities to transform the produced image files into MIDI.

Furthermore the full scan of 3200 piano rolls will offer numerous possibilities for broader research including the economic history of Leipzig, the exploration of the repertoire preserved on these piano rolls as well as insights into historic performance praxis and musical traditions. An accessible database will be useful for further research methods of digital humanities like distant reading.

Embracing the Bull: the “Tololoche Problem” as a Case Study of Organological Taxonomy in a Museum Context.

Matthew William Hill

In the Musical Instrument Museum in Phoenix, Arizona there is an exhibit on the Norteño music of northern Mexico. Within this exhibit there is a rather unremarkable-looking example of an instrument that nonetheless presents a particularly striking taxonomical challenge for the museum. To the casual observer, the instrument appears to be an ordinary plywood double bass, but there are musical and cultural aspects to the instrument which make its identification within the context of the exhibit problematic. To the organologist, the instrument is a double bass. The label on the inside of the American-made instrument identifies it as a “bass viol”. But to the Mexican player of Norteño music the instrument is known as a “tololoche”, a name that is derived from an ancient Mayan word meaning “embraced bull”. All of this raises a simple, yet difficult question; what do we call this instrument?

Shakespeare famously asked “what’s in a name?” And while a double bass by any other name would sound just as sweet, the conveying of fundamental information within a museum – such as what, when, and who – cogently and correctly is the foundation of the visitor experience. The presentation of relevant context regarding material culture is of primary importance for museums, and yet, as every museum professional knows, sometimes these simple questions are anything but simple, and coming up with a satisfactory answer requires careful and creative consideration. This paper will discuss the cultural, organological, and taxonomical questions that the divining of the proper name of this instrument raises, along with an examination of the relevant methodological and other issues associated with it.

Functions of Music and musical instruments in Zambia

Esther Kabalanyana Banda
Lusaka National Museum

In Zambia as elsewhere in the world, music has had an important role to play in the lives of many people as it has made many of life's woes endurable. Apart from its soothing role on the people, music often carries messages which, though satirical in expression, have a moralizing influence on society. It has been argued that music has a humanising influence on people in that it helps them appreciate other people's problems. In countries with “high cultures” such as the west, music has reached such levels of development to match intellectual achievements. Its aesthetic appreciation stimulates and enthral the lives of many people. For Zambia, indigenous traditional music styles have significantly contributed to shaping the country's popular music landscape and clearly influence the creativity of contemporary musicians. It has remained both traditional as well as adapting to the changing times. Because of the high level of practical community participation, music has been a legitimate way of looking at the people of Zambia in that music activities are functional and an integral part of everyday personal, religious, social, political and economic life.

In this paper therefore, the writer will discuss the traditional uses of music and musical instruments and show the role played by museums in the preservation and management of traditional uses of music. Museums are important spaces for raising awareness and for information dissemination as custodians of tangible and intangible movable heritage through exhibitions. As custodians of the country's rich diverse cultural heritage, Museums make connections between people of different cultures through their collections. This way, people are able to appreciate each other's cultures thereby enhancing mutual respect and understanding. Museums assist future generations to understand and appreciate their history and culture and take pride in the achievements of their fore-bearers.

Presentation of Iranian musical tradition in Golestan palace Museum's complex

Sara Kariman
saad abad cultural and historical complex

Traditional Iranian music, like many ancient civilizations, has several thousand years' history, but due to the numerous wars and the most important of all the entry of Islam into this country (In Islam music is forbidden) Relevant documents from ancient Persian music and music tradition are not available and Except two books and several wall- paintings, there are no readable documents.

Credible documents referring to the Qajar dynasty and the time of Naser e Din Shah Kingdom's era (and the kings after him). The king's strong passion in art and music and the direct patronage of the king and government from art and artists on the one hand and on the other hand, the advancement of technology and tools has led to documenting the events and the traditions of Iranian music have been since that time.

In the Naser e-Din Shah's era, as mentioned in many daily notes and travelogues. Music has a special position in the daily life of king, as well as special ceremonies of the king's palace. The Qajar palace complex in Tehran is also the main place of government, called Golestan complex. Today's this complex palaces are almost preserving authenticity and proximity to the original layout, so as to be able to see many of the historical events that have taken place in various parts of this palace. The remnants and art works of court painter artists or photographs taken by the king are also on display. But the lack of introducing and displaying music in this collection is clearly felt. During the reign of Nasser, the music performers of the king's court had a special artistic status; they were the ones who first brought the Iranian musical notes on the paper, the first disks of music recording have been performed by them. The first academic music book was also translated and the first music school was founded on the orders of the king. It is important to some extent that when we refer to the biographies of these artists, much of their events and memories are in the king's case or in the Golestan palaces complex it is impossible to study the tradition of Iranian music, the most important part of which is Qajar music, regardless of the music space of the Qajar court, its most important part in the Golestan Palace, so It is impossible to study the tradition of Iranian music, which is Qajar music the most important part of it, regardless of the music space of the Qajar court, its most notable part in the Golestan Palace.

This is to an extent that forms and schools of traditional Persian music are also named by these people. In this research, it has been tried to address the importance of Qajar music as a tradition of Iranian music, Golestan Palace Complex is one of the most famous and most visited museums in the Iran to transmit and display the tradition of Iranian music and Introduce methods for implementing this solution. Because this space as the original texture and origin of this kind of music can be much more effective than collection of instruments museums.

A Study on Restoration and Material Analysis of Western String Instruments

Chae Hoon Lee, Seung Hwan Yoo, Yong Jae Chung
Korea National University of Cultural Heritage

General idea of restoration is to recover the prototype from the damage of physical, chemical and biological effects. However, in instrument restoration we have to think about the restoration of the function with the shape, which means the restored instrument should be playable. In the factor of effecting the instrument function, there are wood species, varnish used for finishing materials and adhesive etc. According to the used materials, not only shape but also sound, vibration and tone are different. So when conserving and restoring the musical instrument, we have to consider the manufacturing technique as well as the material. In this study we pre-practiced the manufacturing technique and then analyzed the 17th violin scientifically by using ultraviolet camera, microscope, FTIR and SEM/EDS. Using this result we actually restored the violin, through which we tried to reproduce the morphological, functional and material prototype violin. We hope to be applied this method in the various places such as museum.

Musical Instrument Collections of Museum Nasional Indonesia: Interpretation and Presentation

Nusi Lisabilla Estudiantin
Museum Nasional Indonesia

Indonesia is the largest archipelagic country in the world consisting of about 17,000 islands. In Indonesia there are about 500 ethnic groups with different customs and cultures. Its strategic location between two continents (Asia and Australia) and two oceans (Indian Ocean and Pacific Ocean) made Indonesia was passed and visited by foreign traders from all over the world. Since the beginning of the century, even predicted long before the Indian and Chinese traders came to Indonesia and later came traders from the Middle East, Africa and Europe. The arrival of these traders indirectly affect the social, political, cultural and economic life of the local community. The acculturation could not be avoided, it enriches the local culture, including the arts.

Museum Nasional Indonesia is the largest and most comprehensive museum in Indonesia. The museum was founded in 1778, which was originally an independent institution founded for the purpose of advancing the research of the arts and sciences especially in the fields of biological sciences, physics, archaeology, literature, ethnology and history. Over time this institution changed its function into a museum. This museum stores various types of collections such as collections of prehistoric, classical periods (Hindu-Buddhist), Islamic period, colonial period, numismatic, ethnography and so on. Currently the Museum Nasional Indonesia stores about 2500 collections from various regions in Indonesia. Unfortunately not much information is revealed from the collections. For decades there has been no special curator for the fiddling collection of musical instruments. Noted names such as Jaap Kunst (1930s) and Karl Halusa (1960s) who had managed and became an unofficial curator of these musical instrument collections. Now it is a challenge for us to continue the research to reveal the information behind the collections of the musical instrument and how to deliver the information and present it to the public.

Conservator vs. musical instrument maker - repair and sound improvement practices on Norwegian Hardanger fiddles in past and present

Wiebke Lüders
Ole Bull Akademiet

Norwegian Hardanger fiddles have been made at least since the 17th century. As long as they have been built, they have also been modified. An original and unspoiled state has hardly ever been an important aspect of a Hardanger fiddle throughout the centuries. Apart from general repair work, fiddle makers and repairers have always been trying to increase the sound quality of mediocre Hardanger fiddles.

Those sound improvement measures are still carried out today by present Hardanger fiddle makers in Norway. Fiddles of the earlier type are increasingly regarded as an important part of Norway's cultural heritage and can often be found in museums. They are usually treated according to current museum standards and are rarely played.

However, younger Hardanger fiddles, made around 1900 and in the first half of the 20th century by renowned fiddle makers, such as Olav G. Helland or Gunnar M.A. Røstad, are rather often subject to sound improvement practices. These fiddle makers built Hardanger fiddles of excellent quality and their fiddles are amongst the most highly priced instruments on the Hardanger fiddle market, which is why some of them are presently regarded as the Stradivaris among the Hardanger fiddles.

Since I started to work as a conservator, repairer and maker of Hardanger fiddles at the Hardanger fiddle workshop of the Ole Bull Academy in Voss, I have been wondering, in which way current Hardanger fiddle makers, including myself, had a legitimation to interfere so severely with the originality of those valuable musical instruments. Are we changing history or are we simply a part of a living tradition?

Connecting users and communities through repatriation of recorded musical traditions and cultural materials

Isaac Machafa
Midlands State University

The post-independence era in Zimbabwe has witnessed huge efforts being made in the repatriation of both tangible and intangible cultural heritage artefacts back to their original indigenous communities. During the colonial era significant cultural materials were taken to foreign lands where some have summarily disappeared with others finding their way into international museums and archives. The advent of political independence and international cooperation amongst nations has seen a rise in the repatriation of recorded musical traditions as well as traditional materials back to their owners. This paper discusses the challenges that populate this initiative as some receiving communities are not readily equipped to derive value in the tangible and intangible repatriated heritage.

Exploring the technologies, methods, policies and barriers in Music Museum practices in Zimbabwe in the age of global information exchange

Wonder Maguraushe
Midlands State University

The paper explores music museum technologies, methods, policies and barriers at play in Zimbabwe in the age of global information exchange. I unveil how the high demand for open and equal access to musical information is being handled in Zimbabwe, with the emergence of professional music museums. I discuss music educators, consumers and musicians' experiences in a contemporary context. Using ethnographic methods of informal conversational interviews and participant observation, I investigate the nexus between music consumers and music materials in the Zimbabwean community. The analysis draws on Bourdieu's (1977) theoretical perspectives as a lens to view the status quo in music resource accessibility in the country. Results show a yawning need to embrace practical methods, legal and technical issues to enhance access to music museum materials in Zimbabwe against a harsh economic environment. General institutional museums, music recording studios, efforts by individuals with a passion for music archiving, and oral transmission, are the main avenues where music archiving has survived in Zimbabwe. Securing the country's audio-visual material heritage cannot be left to chance in the 21st Century and Zimbabwean musical memory professionals need to mobilise resources and set up professional music archives.

The Danish Music Museum's Collection of Traditional Musical Instruments: Presentation, Interpretation, and Outreach

Marie Martens
National Museum of Denmark / The Danish Music Museum

The Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection holds a large number of traditional musical instruments from all over the world.

This paper will focus on the collection of traditional musical instruments and our thoughts and ideas about how these instruments are exhibited and explained in general.

With respect to interpretation, presentation, and outreach, the paper will pay special attention to the Asian musical instruments, the Chinese in particular, in terms of how they are used in the museum outreach and education programs. The Music Confucius Institute (MCI) in Copenhagen plays an important role in the museum's hands-on education program – The Sounding Museum. The purpose of the MCI is to facilitate musical and cultural exchange between China and Denmark. In other words: What will the museum audience learn from The Danish Music Museum's documentation and interpretation of the musical traditions of China?

Both Carl Claudius (1855-1931) and Angul Hammerich (1848-1931) collected the same type of objects at the same time in Copenhagen – but their priorities and methods were different. As a private collector, Claudius purchased according to his own taste and preferences, whereas Hammerich – as the founder of Musikhistorisk Museum – collected with respect to taxonomy.

The East Asian part of the exhibition catches the visitor's eye immediately, partly because Carl Claudius often obtained very beautiful instruments, which is certainly true of the Chinese instruments in his collection – does the same apply for Hammerich's collection?

The paper will address Claudius' and Hammerich's collecting of traditional musical instruments. What were their opinions on these instruments and the traditions and cultures related to them? Who were their contacts, and what was their inspiration? Does the current exhibition – displayed without any specific regard to the original collecting methods – reflect the approach of either Claudius or Hammerich?

Should a “National Museum” be International?

Darryl Martin
National Museum of Denmark / The Danish Music Museum

The Danish Music Museum is part of Denmark's Nationalmuseet, and as such has a particular – and specific – role to fulfil. Unlike a museum which focuses on a city - or a more historical or organologically-focused museum - a national museum has a responsibility to present and promote the country's own traditions, and also to bring objects and traditions from other countries to allow an understanding of other cultures.

The recent appointment of a new Director of the Nationalmuseet has brought a mantra of “public first”. This paper will discuss the presentation and interpretation of the historical instruments from European cultures and that of Danish-made instruments as separate strands within the museum display. This should be considered against a background where the National Museum (as a whole) had almost two million visitors in 2017, of which approximately half of the general visitors to the main National Museum building and to the Music Museum are from countries other than Denmark.

This paper questions which “public” should be put “first” in regards to a museum display. Should a national-museum exhibition be aimed more towards those who live in Denmark, or to the visitors from abroad? And should it concentrate on Danish material, or focus on treasures from other countries, which include some of the most important and impressive instruments in the world, rather than Danish objects? Given that the broad answer is that the museum should aim to do both, how should it dsfrefere

address the relationship between the objects made in Denmark to those from other European countries? Finally, at what level should the information for the general public be aimed at? Whereas a guided tour can be tailored to the specific audience, how much knowledge should one assume and present to the self-led museum visitor from both the home country and abroad?

“Interactive Music Museums”: A way of fostering sustainability of vulnerable cultural musical heritages of world communities

Perminus Matiure
Midlands State University

The advent of Christianity and ever increasing globalization have culminated in a decline of some of the African communities' cultural musical heritage. As such these have become vulnerable to change and in some cases becoming extinct. In reaction, governments and institutions stepped in and established some music museums. Currently there are several music museums in countries like America, Germany, Britain and South Africa just to name but a few. The museums house a collection of tangible and intangible materials like traditional musical instruments, objects and songs and as such act as repositories of traditional lore and sources of knowledge for scholars. Scholars and interested individuals constantly visit these music museums to access data on anthropological or ethnomusicological studies. However, a survey carried out by the writer in one of South African universities' music museum indicated that although there are valuable traditional musical instruments and recorded songs in music museums from different parts of southern Africa, there seems to be lack of the involvement of owners of the valuable preserved heritage. In other words the instruments are seen but not heard and the recorded songs are heard out of context. This paper focuses on how the concept of interactive music museums can be fostered in order to inject some life in museums. This can be achieved by decentralizing and placing the museums next to the communities that own the material so that elders can occasionally come and demonstrate to visitors and scholars. By so doing the museums become more live and interactive, thus becoming interactive music museums.

Modern technology on preservation of indigenous mbira musical traditions in Zimbabwe

Richard Muranda
Midlands State University

The aim of preserving heritages is to protect their authenticity and integrity. Preservation of mbira musical instrument has since changed with the advent of modern technology. Whereas modern technology has helped to preserve a variety of indigenous mbira instruments it has also removed them from their cultural context into archives and museums. This paper analyses how digital technology influences continuity and change of mbira music traditions focusing on the nyunga nyunga mbira of Zimbabwe. The use of modern music technology in preserving tangible, audio, and visual (motion and still) graphics of the mbira has enabled mobility, and dissemination of the entrenched traditional mbira musical practices in institutions of learning outside their natural context. Digital preservation technologies enable researchers to access mbira materials for study. Through the digital preservation methods, museums readily provide space to conserve bulk information. Rather than having hard copies of material and tangible artefacts only, digital technology offers virtual storage space which does not take up bulky space and hardware. Such virtual storage mediums avail notable advantages that include easy retrieval, sending and receiving information through the internet. Through accessing virtual storage mediums of archived mbira traditions and artefacts, people can appreciate the embedded musical practices, even though such virtual technologies may not readily create a complete understanding of the context of the mbira music traditions. In this digital age modern technologies applied in the preservation of tangible, visual and audio artefacts need to be fortified by making use of authentic information. The digital technology bang has brought an upsurge in information which should always be cross checked for authenticity before archiving in museums, to ensure continuity especially in view of unavoidable changes to the nyunga nyunga mbira.

Musical Heritage Popularisation In The 21st Century: Media Communication Strategy For Museum Promotion - a Case Study Of The Russian National Museum Of Music

Aleksandra Adaskina
Russian National museum of music

The paper examines usage of the media communication tools in the museum sphere, in particular while promoting museum along with the musical heritage among social and cultural space. It demonstrates the way media technologies contribute to build a world-known and acknowledged museum brand and make the Museum of Museum an interesting place for various groups of stakeholders. While promoting the museum media help to involve community in studying musical legacy in creative forms of edutainment, so that media technologies become the channel that connects the museum and the audience making it loyal.

It has been studied that the success of the well implemented media communication strategy in many respects depends on that how accurate the PR-department determines museum concept, its mission, vision, core values, objectives and, what is the most important, its target audience. The other point that is very important while building media communication strategy is work with museum collection needed to find unobvious solutions for its promotion among various communities.

Due to constantly growing media consumption among the society media technologies become the most important and effective promotion tool. It is possible to outline two main directions: interaction with traditional media and bloggers and development of own media and own profiles on various online and offline platforms. If first direction allows to create the media 'boom' around the information occasion, the second one facilitates creating the media 'cloud' so that to support the audience interest.

It is impossible to identify direct dependence of the number of people who visited the museum and the amount of publications occurred in media since the people's decision on the way to spend their leisure time can be influenced by the factors out of museum's control (bad weather, personal fatigue, more important event etc). Nevertheless, the role of media should never be underestimated in building interest to the museum, increasing interest and ensuring citation.

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Musical instruments in Georgian museums – history and modern perspectives

Nino Razmadze
Tbilisi State Conservatoire

Georgia is located at the crossroads of Asia and Europe. The country is primarily known for its vocal polyphony, although instrumental music also has a crucial place. Many local instruments are preserved in Georgian museums, with significant archeological examples among them. Our museums also house instruments of Caucasian, European and Asian origin.

The musical instruments are preserved in two main museums in Georgia. The first of these is the Simon Janashia Georgian National Museum, the largest museum complex in the country today. This was formed by bringing together ten different museums, the National Gallery, four house museums and two research centers into one system in 2004. This museum is the successor of the "Caucasian Museum" established in 1852. The second of the museums is the Museum of Georgian Folk Song and Instruments.

The instruments preserved in the Georgian National Museum were inventoried and measured by Dimitri Arakishvili, the founder of Georgian folklore; his work was published in 1940. Since then, there have been no attempts to study the instruments preserved at the Gallery, and no relevant experts are employed. The instruments are preserved in the the museum's storage facilities awaiting the attention of researchers or visitors. Even the State Museum of Georgian Folk Song and Instruments does not employ organologists, although the ethnomusicologists working there try their best to introduce the musical instruments to visitors, let them listen to the original sound of the instruments or to audio recordings, and generally make every effort to popularize the music. To see the musical instruments actually displayed in an exhibition space is only possible in this museum. The instruments preserved in both museums have not yet been fully classified, and unfortunately, the restoration process is also haphazard.

This year, it is planned to publish the catalogue-album of the State Museum of Georgian Folk Song and Instruments, which implies the long-awaited completion of a thorough inventory and classification at least for this second museum.

This report, based on three years' Ph.D. research, introduces information about the musical instruments preserved in Georgian museums to the interested public; it also addresses the state of research and multiple perspectives on the instruments and museums.

Gamelan: Journey, Experience and Identity

Mawaddatul Khusna Rizqika
Museum Nasional Indonesia

Musical instrument collections at the National Museum of Indonesia reflect culture and identity of Indonesia. The museum has over 1.300 objects made to produce sound. Especially for gamelan collection, the museum has 4 sets of gamelan originating from different areas, namely Jawa, Banten, Bali, and Banjar. The journey of the National Museum of Indonesia, and also the collections, was inextricably connected to the nation's journey. Dutch colonization has affected the history of the museum, including the collection acquisition and exhibition. Nowadays, as musealized object, gamelan exhibited with a new context in accordance with the vision and mission of the museum. Nevertheless, there are limitations to visitors in enjoying gamelan collections. They are not allowed to touch collections and hear its sounds for reasons of preservation and security. But they actually get more than that: experience. Therefore, the museum provides point of interactivity for visitors. In another room, the museum provides a new gamelan that can be played by visitors. The museum also cooperates with cultural community to "revive" the gamelan through the activities of gamelan performance and free course. The museum has opportunity to shape cultural identity through experiential learning. Visitors become enjoy, appreciate, and proud of gamelan as part of themselves.

Reviving Forgotten Traditional Instruments through Museum Programs

Kazuhiko Shima
Hamamatsu Museum of Musical Instruments

There were some Japanese musical instruments loved by such cultural people as aristocracy, samurai, high priest, literary persons. They were forgotten as time goes by. The first one is "Hitoyogiri" or small Shakuhachi. The origin of it is an ancient Shakuhachi brought to Japan from China in the 8th century, and later changed into Japanese style. The first documentation is in the 16th century. Famous historical persons loved Hitoyogiri such as Nobunaga Oda, a samurai in a Sengoku-period, Ikkyu Sojun, a high priest and Sesshu, a painter in Muromachi-period, Ryotaku Maeno, a medical scientist in Edo-period. The second is "Ichigen-kin". The legend says a nobleman in the 8th century of Heian-period invented it, but as a historical fact it was brought to Japan from China in the 17th century of Edo-period and changed into Japanese style. It was loved as an instrument for the mind cultivation of samurai, literary persons, upstream families' women, mainly in Osaka, Kochi, Kyoto. Both of Hitoyogiri and Ichigen-kin have small, noble sound aiming the highest quality of expression with so difficult way to play. This is why they followed after Meiji-period the path of decline. They have revived after the World War II thanks to the efforts of a few surviving followers and new researchers to establish some preservation party to conserve and teach, however it is still not realized for them to join the main stream of Japanese traditional music. We can say there indeed exist Japanese aesthetic sense condensed in these instruments and music. This presentation reports our museum programs such as concerts, research and DVD production in collaboration with a college, special exhibition, and children's workshops to make these two instruments appreciated in the present Japanese society.

The Metropolitan Museum of Art: Musical instruments unclassified

Bradley Strauchen-Scherer
Metropolitan Museum of Art

The Department of Musical Instruments at the Met is nearing the end of the first major renovation of its galleries since the early 1970s. This work presents an opportunity to recast the typologically driven presentation of the galleries, which has been the prevailing narrative focus since the pioneering nineteenth-century collector Mary Elizabeth Adams Brown gave some 3,600 instruments to the Museum over 125 years ago.

Musical Instruments is one of the longest established collections at the Met and art relating to music can be found within all seventeen of its departments. Despite their potential to offer insight into music, culture, social history, performance practice, design, decorative arts and other allied disciplines, instruments have been a conundrum to directors of art museums, who have perennially questioned the relevance of instruments to their institutions. In recent years, the closure of instrument galleries in art museums has been a worrisome trend.

Considering the questions posed by this situation has been one of the more challenging and interesting elements of the gallery renovation project at the Met: should the modus operandi of the Met's instrument collection differ from that of a stand-alone musical instrument museum or a university collection? How do different modes of display impact on the way musical traditions of diverse cultures are perceived? How can the galleries be re-envisioned to enliven the perception of instruments in museums and engage a diverse audience? These queries have been central to the development of a new narrative and design. Through the theme of The Art of Music, the galleries will explore the artistry of instrument making and music across 5,000 years of history and around the globe in the context of the Met's encyclopedic collections. This paper will present the curatorial and design concepts behind the Art of Music and will discuss the public perception of the new galleries.

Musical Instruments as Information Ecosystems

Mimi S Waitzman
Horniman Museum and Gardens

Musical instrument curators, together with other museum specialists, recognise that they can no longer consider themselves narrowly as sources of object-specific knowledge. To reach their increasingly diverse and proliferating audiences, both on location and online, they must become wide-ranging storytellers, placing objects, whatever their age or provenance, into contexts that can be readily accessed. This trend, exemplified in the rising number of displays organised under broader, cross-disciplinary themes, also highlights the growing need to convey more effectively the connective layers, or ecosystems, of object-associated information.

The complexity of musical instruments as cultural objects with multiple layers of meaning has been generally acknowledged for decades, particularly in ethno-organology¹. Although web-based digital technology should, theoretically, facilitate such in-the-round interpretation, it can equally increase, seemingly to unmanageable proportions, the scope and depth of extra-disciplinary knowledge that instrument curators need to command. Given these new demands, the creation of information-layering models, which build on the previous work of MIMO and MINIM, could prove useful. They could draw attention to interpretative perspectives that are missing or misplaced; encourage deeper cross-network collaborations; and stimulate research that brings to that surface both habitually-overlooked viewpoints and previously obscured influences. Lastly, in articulating basic premises for information gathering that are common to all musical instruments, museum organology could unburden itself of some persistent, artificial and outmoded partitions.

With the intention of initiating a conversation, this paper will discuss the work underway at the Horniman Museum, involving the Documentation and Musical Instruments sections, to identify and model linked layers of musical instrument interpretation. Using selected examples, it will show work-in-progress in mapping these layers for effective presentation, particularly online. Finally, it will ask how museums and musical curators can deploy information ecosystems to help lift perceived barriers to engagement, and activate dialogue with individuals and communities.

Applied Organology: Theory and Practice in the Observed Collections

Jinmin Zhou
Chime Institute

The beginning of modern organology is generally considered to be French scholar Victor-Charles Mahillon's milestone work, *Catalogue Descriptif & Analytique du Musée Instrumental du Conservatoire Royal de Bruxelles*, which was the result of extensive study of museum collection at the Conservatoire. Over the century, various theories of organology, especially those of classification of musical instruments, have been developed, some based on museum collections and others by field work, still others are to certain extent developed with "armchair work," all with the hope that a given theory would work universally under various applications.

This report is to focus on several significant collections of musical instruments I have observed in the past several years, with the purpose of analyzing how the existing classification systems influence a particular collection in ways of presenting the instruments to researchers for purpose of obtaining insights, and to the public for gaining musical as well as cultural knowledge. The classification systems considered in this report include the Hornbostel-Sachs System first published in their "Systematic der Musikinstrumente. Ein Versuch" in 1914, which was primarily based upon the four-group division established by Victor-Charles Mahillon in 1880; Francis W. Galpin's classification initially published in 1910 and enhanced in 1937, which differentiates itself from the H-S System by applying the "Principle of sound production" at a lower level, and also, significantly, added an "electro-phonetic" category; André Schaeffner's two-group classification, published in 1932, that is usually viewed as a more logical approach than the H-S System; and also Nicholas Bessaraboff's monumental work that defines the very concept of "organology," and also applies its fundamental theory to the Mason Collection at the MFA in Boston.

The following are the collections:

- The Crosby Brown Collection at the Metropolitan Museum of Art in New York
- Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston
- Yale Collection of Musical Instruments at Yale University in New Haven, CT
- Smithsonian Keyboard Collection in Washington, DC and elsewhere
- V&A Museum Musical Instruments Collection in London
- The Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford University

Interpretation of the Music Culture on the Silk Road by the Exhibition Themed on "Who Tuned the Instrument for New Music"

Li Qin
Henan Provincial Museum

1. Definition of the Theme

The Silk Road exerts significant impact upon the evolution of Chinese music culture. Against the backdrop of pursuing the "Belt and Road" Initiative, Henan Museum, based on its years of committed endeavor in the restoration and research of the music artifacts from the central plains of China, sorts through the music culture along the Silk Road, in an attempt to contribute to the grand research program on the Silk Road and restore the audible world with a tradition of thousands of years along the Road.

2. Role of the Exhibition

The exhibition makes a concentrated exhibition of the Silk Road music-related articles before the Tang Dynasty, to demonstrate the cutting-edge achievements of archaeological study, significant results of archeological excavation and new discoveries of archeologists. Overall, the exhibition aims to present the historical evolution of the music culture over the thousands of years, highlight the two-way exchange of the music culture along the Silk Road, and manifest the great impact of the Silk Road upon the music culture of China and of the world at large.

3. Selection of Exhibits

The selection of the exhibits sticks to the principle that the artifacts on display should embody rich knowledge and art and should be interesting and worth appreciation. The very significant articles expressive and representative of ancient music culture are selected to bring out the rich connotations, profound history and glamorous art related to the music culture along the Silk Road.

Features of the Exhibits: They come in a wide range, covering a wide span of time and concerning lots of cultural points.

4. Means of Extension

Accompanying the exhibition a performance on the restoration of ancient music shall be staged. The integration of the exhibition and performance shall lend the visitors a view of the history, culture and splendid achievements ever made along the Silk Road in multiple dimensions.

"Time Flies, Heritage spreads" Taking Hubei Musical Museum As an Example

Qiao qing
Hubei Musical Museum

In the lecture of Musical Display of Twenty- First Century: Challenge and Opportunity, Gabriele Rognoni, chairman of Musical Instrument Committee of International Museum Association, and the Curator of Music Museum of Royal College of Music, said, 'Everybody is director and curator of a museum'. This sentence indicates that as a director, how we put a display theme in front of the public better.

As a museum in the university, the aim of Hubei Music Museum, from the beginning of establishment, has been to will being an architecture with inspirational mind and flowing music culture. Via the mutual interaction of rational recognition and perceptual experience, it has been playing a vital importance in the processing of from education to inheritance, to protection, and to innovation.

How does such virtuous cycle work? We have selected 34 music and dance items of national intangible cultural heritage in Hubei province, which, through teaching and performing, will manifest the character of their intangibility and aliveness, highlight the interaction of human being and intangible culture, and construct the diachronic and synchronic space, to perform cultural connotation and property. These, finally, make intangible heritage pass down eternally.

The Display of traditional Music in the Museum of Oriental Musical Instrument

Shi Yin, Xing Yuan
Oriental Musical Instrument Museum

30 years ago, Shanghai Conservatory Of Music set up the first "China National Musical Instrument Exhibition Room" in China. At the beginning of its founding, the task of "China National Musical Instrument Exhibition Room" is mainly musical instrument collection, display and research. And the collection of "China National Musical Instrument Exhibition Room" was positioned as "Chinese national musical instrument". With the further development of disciplines, the location of museum collections gradually shifted from "Chinese national musical instruments" to the "World's traditional national musical instruments". So in 2001, "China National Musical Instrument Exhibition Room" was officially renamed as " Museum of Oriental Musical Instrument ". In the past 30 years, its collection has increased from more than 70 to more than 700, and the collection range from Chinese national instruments to more than 30 countries and 50 nationalities which covered the world's five continents.

In addition to the physical exhibition of traditional musical instruments, in view of the performance characteristics of musical instruments, the museum has also adopted a display mode of artificial explanation, instrumental music performance and interactive (Curriculum) teaching. In recent years, museums have opened several traditional music workshops which included Xinjiang, Thailand, Nanyin, Indonesia and India, and provided the graduate courses in Gamelan as well.

A dynamic display of the museum's collection allows the audience to listen to the musical instruments at the end of the visit. This innovative pattern has been a good response. The " Museum of Oriental Musical Instrument " has also become one of the most distinctive museums in China.

The History and Status Quo of Zhihua Temple's Jing Music

Wang Hui
Zhihua Temple

Zhihua Temple's Jing Music introduced into the Zhihua Temple in about 1444 A.D. Having integrated with the Court's music, Buddhist music and folk music, Jing Music has been passed down from generation to generation. Along with its Jing Music being introduced into another decade temples located in the east and south of Beijing in the period of Emperor Daoguang and Xianfeng's reigns, the Zhihua Temple gradually became the center of the Buddhist music in Beijing. The instruments for performing the Zhihua Temple's Jing Music mainly include pipe, bamboo flute, sheng, cloud gongs and drum. The Gongche musical notation used in Zhihua Temple's Jing Music, is different from other Gongche musical notation's font. Zhihua Temple's Jing Music was listed as the first batch of the national intangible cultural heritages by the Ministry of Culture in 2006.

In 1992, The Beijing Museum for Cultural Heritage Exchanges was set up and became the protection and inheritance unit of Zhihua Temple's Jing music. At the same year, six young musicians from Qujiaying Village began to learn Jing music from monk musicians, and now they become the 27th generation of the Zhihua Temple's Jing Music. In order to protect and inherit Jing Music and display the ancient melody to people, in recent years, The Beijing Museum for Cultural Heritage Exchanges has done a lot of specific and effective work, such as recording audio and video, developing musical instrument interactions, combining explanations and performances and other methods to make this ancient living fossil of Chinese music truly "live".

Polyphony: Reinterpretation of Museum of Museum Musical Collection

Yang Jin
Shaanxi Normal University

Summary: In the more diversifying, digitizing, and globalizing world, museum face a great challenges in reinvention of the narrative framework, including the musical collection. According to the new national statics of museum collection, there are quantities of musical collection almost in every museum of China (totals 4826) due to the fact that most museum collection came from ancient tombs, the reflection of popular belief "Treating the dead as the live". Unfortunately, many musical collection were hidden in storage, some were on display with other objects, without emphasizing their function or unique nature. Their values were not fully recognized and their meanings were not totally interpreted.

Based on practical work of museum experience, the author use a polyphony theoretical model to reinterpret the musical collection. The author will choose guqin, a seven-stringed plucked instrument in some ways similar to the zither, one kind of non-mainstream collection of Shaanxi History Museum, to make a full examination.

Firstly, to advance new perspective to explore the complex polyphony in a thematic exhibition of guqin, to present the objects in a more broader context of Chinese musical history, e.g., Tang poems, mural paintings, gold and silver wares, stone carvings, and jade plaques; Secondly, to combine multimedia into educational programs so as to enhance the audience's experience affectionately, e.g. workshop, salon; Thirdly, to dig the deep meanings hidden behind the musical collection in order to build sustainable relations between objects and audience, as well as to provide a platform for people to exchange thoughts, e.g. online and offline lectures; Fourthly, to put the guqin into museum creative industry, to activate them, and to become one part of people's life, e.g. toys, booklets, cups, etc.

In conclusion, we should think museum musical collection in a polyphony way, because their complicated and long history of production and usage, because of the people behind them, the craftsmen, the musician and the audience, because of their various survival ways and precious heritage they left for us.

Gagaku musical instruments of the Tokugawa clan

Yu Filipiak
Staatliche Kunstsammlungen Dresden

The GRASSI Ethnographic Museum in Leipzig, Germany, includes nearly 5,000 musical instruments from different parts of the world. Among them, there are five unique objects from Japan. These five instruments were collected during the same period of the nineteenth century. They are decorated with the Tokugawa family's symbol, and they belong to the instruments of the Gagaku. The presentation will provide a short survey of the collection and illustrate the circumstances in which the five Japanese instruments became part of one of the largest collections of non-European musical instruments in the world. In addition, analysis of settings, materials, measures, ornaments as well as purposes and culture-related meanings will demonstrate the great value of these instruments in the past and present.

The Interaction between Museum and Traditional Opera —An Exhibition of Han Opera in Hubei Provincial Museum

Zeng Pan, Chloe Yu
Hubei Provincial Museum

Han Opera is a national traditional opera which originated in Hubei Province. It dates back to Emperor Jiajing's reign of the Ming Dynasty. Han Opera got developed thriving trade and urban development and four major schools formed, namely, Han, Jing, Fu and Xiang schools. Incorporating xipi and erhuang tunes from different local operas, Han opera artists created 'xipi-erhuang ensemble' in the history of Chinese operas. Han Opera has been known as the origin of China's national opera. Han Opera boasts a large number of repertoires, reportedly 800. In terms of operatic vocal music, Wuhan dialect is taken as the standard language of Han Opera and shows distinct local features.

The 'Fascinating Chu Tunes and Melodies: An Exhibition of the Museum Collection of Han Opera Artifacts', sponsored by Hubei Provincial Museum and supported by the Han Opera circles of Wuhan, fully showcases the history, art and culture of Han Opera. The exhibits in the exhibition included musical instruments, costume props, script submissions and video materials, which fully displayed the main categories of Han Opera. While presenting the artifacts, the artists and stories behind are also introduced. In order to allow the audience to 'see the show', a traditional stage was set up in the exhibition hall and we have arranged 32 classic opera performances for the audience during the exhibition. The audience was able to understand the art and history of this Chinese drama in a relatively short period of time. Through this exhibition, we hope the public may pay more attention to the protection of Han Opera and other intangible cultural heritage items.

As modernization progresses and new media and new means of communication press on, traditional Chinese operas are on the decline, with no exception to Han Opera. However, Han Opera artists and fans have been engaged in safeguarding this precious cultural heritage. Han Opera was included in the List of National Intangible Cultural Heritage in 2006. It is an urgent task for us to protect the cultural heritage of Han Opera.

An Early China Musical Instruments Exhibition and Its Interpretation of Musical Traditions

Zhang Xiang, Zhang Xiaoyu
Hubei Provincial Museum

This essay would base on a case study. It is a music-themed exhibition that would be held in the Hubei Provincial Museum next year, which display more than one hundred musical instruments of early China, and discuss how those instruments inherit Chinese traditions and Chinese musical culture.

The origin of music comes from the nature. Human entered the period of agricultural civilization 10,000 years ago, and from this time people gain broaden and deeper understanding of the interaction between human and the nature. Because of this, the ancestors invented sound instruments to better support life and farming. The voices they made also help them expressing thoughts and emotion.

This paper would mainly focus on three sections. In the first part, it would introduce the anthropological theories the curators utilize. It is the first anthropological-musical display among Chinese museums. This 'theory part' would analyze the impacts that musical traditions have on the choose of exhibition topic.

The second section is the 'methods part'. Here would show the selecting process of exhibition collections. The exhibition does not simply choose early China musical instruments by chronology line. It divides the collections by musical types, and would display and interpret them based on their musical tradition features.

The last part is the 'technical' section. It mainly demonstrates the way that early China musical instruments would be displayed. The exhibition would use new technical methods to help audience understand the ancient musical instrument and its culture, as well as traditions. The technology in this exhibition covers visible and virtual methods.

Music in early China is a way for ancestors to explore the nature, society and unknown field. The significance of music at that stage is not just making sound, but playing its own social role, especially in early China. With the development of human society, music gradually becomes independent from ritual activities, and turn into a branch of art to express feelings and emotion.