

CIMCIM (IAMIC) NEWSLETTER

III & IV

1975

1976

Musikmuseet
Slottsbacken 6
S-111 30 Stockholm

2-11-21 2000000000
of 1000000000
2000000000

2016

2012

111 9 11

2016 (2016) 2016000000

In memory of Geneviève Thibault, Madame H. de Chambure,
the late president and honorary president of CIMCIM and IAMIC.

Madame de Chambure's contribution to the work of CIMCIM right from its initial stage in 1958 can hardly be overrated. The following life-sketch has been adapted from an article in "Early Music" (Jan. 1976) by Jean Jenkins, former Secretary General of CIMCIM/IAMIC, with the kind permission of the author and the publisher.

People of all ages and widely varied interests were shocked and saddened by the sudden death of Mme. de Chambure on 31 August 1975. She collapsed and died in Strasbourg, where she had just completed the setting-up of the exhibition 'Eighteenth Century Musical Instruments: France and Britain' in the magnificent 18th-century palace which is now the Strasbourg museum. She had finalized its concert arrangements and was leaving for the CIMCIM meeting in Amsterdam that evening - carrying with her the manuscript of the Directory of the World's Musical Instrument Collections.

Born in 1902 at Neuilly-sur-Seine (the home which she continued to inhabit until her death, and which served as a centre for so many activities) she was educated privately. The rigorous course of study determined by her parents began at 6 a.m., six days a week, and included languages, music, natural history, literature, art and architecture, and history - all interests which she continued to pursue during the course of her life. Her collection of musical instruments, books and manuscripts, paintings and engravings relating to musical subjects were all begun before she entered university.

At the Sorbonne she studied music under Nadia Boulanger, Eugene Cools, Lazare Léry and André Pirro amongst others. She produced a paper on Dowland in 1920, and a major thesis on French songs and instrumental music from 1450-1550 somewhat later, as well as numerous articles in musicological journals and encyclopedias.

She became more and more interested in the study of early instruments and their manufacture and restoration, first working with Wanda Landowska in 1924, and then with Lecerf and, in England, with Galpin. From 1926 she was active in the Société de Musique d'Autrefois, whose concerts she prepared, choosing artists who specialized in particular early instruments and the music written for them at the time they were made, rather than celebrated musicians who were willing to play on 'antique' instruments. Thus she created a group of artists working entirely on early music played on contemporary instruments - and her growing collection of harpsichords, viols, and woodwinds was in constant use at recitals and concerts.

After her marriage to Count Hubert de Chambure she departed for the Far East, with headquarters in Vietnam but frequent trips to China, Japan, Thailand, Malaysia and Indonesia. Several of her six children were born there, but her musical interests continued and she became familiar with the hill tribes of Vietnam. Her recordings of this music have been an extremely valuable source of study material for the Ethnomusicology Department of the Musée de l'Homme, to whom they were donated.

During the Second World War both she and her husband worked constantly with the underground movement in occupied France, but that time enabled her also to catch up with the musical literature of the thirties which she had missed during her period in Indochina. After her husband's death in the early 1950s she returned to her profession. Although she was offered the Chair of Musicology at the Sorbonne, she was far more interested in working with the Musée Instrumental of the Paris Conservatoire, an extensive and fine collection which had been neglected for decades. Her long-term interest in early instruments, her training in several aspects of the subject, including restoration, her energy and enthusiasm, her years of friendship with George-Henri Rivière of the Musée des Arts et Traditions Populaires and one of the founders of the International Council of Museums, all pointed to a career in a museum of musical instruments. Certainly she found the work both absorbing and rewarding. She established workshops for the restoration of harpsichords, then lutes, viols and violins, early pianos, woodwinds and finally organs, paying the salaries herself for a year or so, until the results enabled her to persuade the state to take them over. As the instruments were put into working order, concerts and demonstrations were given, recordings for discs, radio and television programmes followed. Specialist restorers for each type of instrument were found -or created- and soon each collected a following of others working in the same field. More instruments were donated to the Musée Instrumental, and each was studied intensively. Often working drawings were made by some of the restorers so that other makers could construct new instruments modelled exactly on that of an excellent instrument of the past. Planning the new Museum of Music in the Marais, she fixed places for the ateliers of the maker/restorers whose work she had fostered. Sadly, at the time of her death, the money to turn these plans into reality had not been forthcoming.

The constant stream of visitors-researchers, the musicloving public, and especially musicians, increased to such an extent that lecturer/demonstrators on a dozen instruments were necessary. In turn the visitors brought news of rare instruments, of collections in this chateau or that provincial museum. Mme. de Chambure visited them all; often this resulted in a donation of an instrument, either to the Musée Instrumental or to a local museum, to subsequent concerts and to loan exhibitions, and often to the establishment of a long-term programme in the area.

Interest increased to such an extent that she was asked to organize a course in organology for the University and Conservatoire students. Its locale was the Musée Instrumental, which was too small to hold those wishing to attend the lectures, for the students recognized that here at last was a chance to understand the construction of each type of instrument. The course became more and more popular, and additional instruments are still being added.

Researches into construction, and thus restoration, of early instruments, led her also into the field of musical iconography. Amongst the books she collected were tutors of the 18th- and early 19th-centuries; she began to search systematically for engravings or paintings of people making and playing the instruments. From these small beginnings she developed the 'Centre d'Iconographie Musicale' in her home; a count last year revealed 15,000 classified photographs and cards for 70,000 others. This work was accepted as a project of the CNRS (the National Centre for Scientific Research), which now supports it financially - another case where she paid its director until the importance of the work was realized and the nation then took over the responsibility.

As so many curators of musical instrument collections discovered, the highly specialized nature of their work meant that one was constantly having to solve problems for which there was no precedent. Contact with other curators faced with similar problems was vital, and the CIMCIM was the most useful means of discussing the difficulties and the solutions tried in different museums, and seeing the instrument collections at each annual conference. In 1968, the year in which she also received the Legion of Honour, Mme. de Chambure was elected President of CIMCIM and threw herself energetically into the task of extending the usefulness of the organization to the many curators who needed its help. She had already, with her colleagues, written The Preservation and Restoration of Musical Instruments. She now helped edit - partly with her knowledge of instruments and the exact term both in English and French, and partly by keeping the peace! - the CIMCIM's new handbook, Ethnic Musical Instruments: Identification and Conservation. She extended the scope of the directory of music collections so that Asia, Africa and the Americas were well represented in addition to the great European museums, and the final manuscript contains over eight hundred entries. Indeed, when she presided over a CIMCIM seminar for curators of African museums held in Uganda, she did some of the researching personally, visiting museums on the way and extracting entries from curators who 'hadn't had time' to reply.

Mme. de Chambure became also known to a large musical public because of her work on the 18th-century musical instrument exhibition organized by the Horniman, the Victoria and Albert, and the Conservatoire Museums. It embodied a great many of her ideals: international and inter-museum cooperation; an all-round exhibition of instruments, contemporary prints and engravings as well as 18th-century tutors; fine quality recordings; a well illustrated bi-lingual catalogue; a series of concerts given in the exhibition itself; and, lastly, all this was to be seen and heard not only by the public of London and Paris where so much music is available, but by the people of Cardiff, Manchester, Newcastle, Edinburgh, Caen, Rennes, Nantes, Chartres, Bordeaux, Dijon, Aix-en-Provence, Strasbourg and Lyon. These museums were chosen after she had personally inspected more than thirty, both from the point of view of conditions for the instruments (no direct sunlight, adequate electrical supplies for the humidifiers which accompanied the exhibition, enough loading space so that no harpsichord had to be turned on its side, etc.) and for musical life - the local conservatoire, the music societies, the press, radio and television, as well as for the enthusiasm of the museum curator, a most important point.

Most professional people in the 20th century are highly specialized in one field. So too was Ginette de Chambure - with the difference that her specializations included medieval and renaissance French songs, construction and restoration of early instruments, and musical iconography, and her interests ranged from techniques of conservation in museums, to musical bibliography, through the music of people in many parts of Asia and Africa, to the Red Cross.

She was an 18th-century figure - possibly now a renaissance one - for those were ages which allowed multi-sided personalities and talents to thrive. A figure of enormous value to the world of musical scholarship has gone. Perhaps her personality was summed up - if such a thing was possible - in her statement: 'If I can't learn some major new thing every day and at the least a dozen small things, that's a wasted day of my life'.

CONTENTS

6. Minutes CIMCIM (IAMIC) Meeting Amsterdam 1975
8. CIMCIM Reorganization Proposal
9. 1975 Financial Report
11. Report on 1975 Amsterdam Meeting
13. Museum Reports
25. Expanded Sachs-Hornbostel System
29. Fiche Organologique CIMCIM
35. The Care of Musical Instruments--- Bibliography

Supplements:

1. Stolen Instruments
2. Sample Fiche
3. Key to use of Fiche

Editor's note:

Apologies are herewith made for the delay in the appearance of Newsletter 3. Delays in receiving material, plus the unavoidable fact that Newsletter production often must wait while the Musikmuseet tends to more pressing tasks were the principal villains. At the earliest a circa 25-page issue could have appeared in February 1976. Due to the delay, however, it was decided to combine this material with that intended for Newsletter 4 and produce a double issue. This puts Newsletter 4 in your hands earlier than otherwise would have been the case, which is hoped will serve as compensation for the late appearance of Newsletter 3.

Approximately 250 copies of this issue have been printed, of which circa 200 have been distributed. The CIMCIM (IAMIC) annual membership fee (US\$ 7.00 or 32 Swedish crowns) was received from 65 members for 1975, and thus far for 1976 from less than 10. The production costs for the Newsletter are far in excess of the financial support received from those for whom it is intended, and it should perhaps be mentioned that the membership fee is not intended solely to serve as the "subscription rate" for the Newsletter. Our organization needs your support for all its activities. PLEASE check your records and forward ALL outstanding membership fees to the treasurer, either through the account mentioned on page 9 of this publication, or in care of Musikmuseet, Slottsbacken 6, 111 30 Stockholm, Sweden.

We have been asked to call your attention to the following: The Fellowship of Makers and Restorers of Historic Instruments (FOLMRHI), which was founded in 1975 has commenced publication of a series of bulletins which are likely to be of interest to many CIMCIM members. Information may be obtained from the FOLMRHI Honorary Secretary, Jeremy Montagu, 7 Pickwick Road, Dulwich Village, London SE21 7JN, U.K.

Mr. Carel van Leeuwen Boonkamp, Willenslaan 19, Bussum, Holland may be contacted regarding the future disposition of both his collection number II of about forty musical instruments and related items and a large collection of prints with musical subjects and a series of old first editions.

Minutes of the CIMCIM/IAMIC Meeting

Amsterdam 1-5 September 1975.

Presiding: Felix van Lamsweerde

Present: See attached list

- Sept. Prior to the formal opening of the meeting, the unexpected death of Madame H. de Chambure was announced. The chairman, having made mention of Madame's many significant contributions to CIMCIM/IAMIC, expressed the organization's extreme sense of gratitude to her and its profound sense of grief at her passing. The entire meeting extended its condolences to Madame de Chambure's family.
1. The meeting was called to order and apologies were made for absences. Mention was made of an apparent difficulty in distributing material via the CIMCIM/IAMIC mailing list, with regard to both the newsletter and invitations to the present conference. The participants expressed their warm thanks to Dr. van Lamsweerde for the fine job that he and his museum did, despite difficulties, in arranging this meeting.
 2. The agenda for the meeting was approved and followed by discussions of its individual points.
 - a) Organization

The chairman presented his annual report of the preceding year's activities and reported on his contacts with ICOM. He also presented the latest ICOM regulations pertinent to CIMCIM/IAMIC and explained the possibility and necessity for reorganization. The board then presented its proposal for such a reorganization. After extensive discussion it was decided that an ad hoc working group would be formed to discuss this at a special session. The session was then adjourned for lunch.
 - b) Treasurer's report

The treasurer explained the current financial situation, presenting a balance sheet prepared by Svenska Handelsbanken. The most suitable means for collecting outstanding membership fees was discussed. The treasurer in his function as newsletter editor expressed disappointment over the paucity of material being submitted to the newsletter, but could not himself assume the task of eliciting greater membership support. Mlle Denise Perret offered her services in this regard and will contact potential contributors.
 - c) The directory

The chairman reported on his efforts to find both a publisher for the directory and funds for publication. Support to the sum of US\$ 700.- had been obtained from ICOM. Fritz Knuf is prepared to publish the directory after completion of certain formalities. Mrs. Jean Jenkins reported on the state of revision of sections of the manuscript and several members volunteered both to examine information regarding their own countries and help with proofreading. The meeting expressed its gratitude for the chairman's energetic initiatives with the directory and noted its desire to see the directory in print as soon as possible.

2.
d) Working group

Reports on the past year's activities were made by representatives of the working groups on restoration, cataloguing and ethnic instruments. The audio-visual group, being responsible for a separate conference on "Collections of musical instruments in new or newly restored buildings and their audio-visual presentation", made no special report. Mlle Perret reported on her practical experience with the CIMCIM catalogue card and the need for a working manual for the card was stressed. Mrs. Jenkins reported on the festival of Islam to be held in London in 1976 and suggested the suitability of this occasion for a meeting of the ethnic instrument group. Further discussion of the working groups was tabled until the next session, as the present meeting had to be ajourned due to pressure of time.

Sept. Working groups (2 session)

The plenary meeting was called to order and a series of proposals prepared at the meeting of the ad hoc working group on organizational matters was presented. The appended proposal on reorganization of CIMCIM and IAMIC was presented, discussed, voted upon, unanimously accepted and put into provisional effect until the time of the next general meeting in Moscow 1977 when it should be put to a final vote. Discussion of the working groups was resumed and all reports on past matters were concluded. The board proposed that an intensive effort be made to bolster the working groups and proposed to this end replacing the 1976 general CIMCIM/IAMIC meeting with intensive individual group meetings. This proposal was accepted unanimously and plans were made for 1976 working group meetings.

It was hoped that Dr. Jean Jenkins's suggestion of holding the ethnic group meeting in spring 1976 in London would materialize. The Music Museum in Stockholm mentioned preliminary plans for a restoration conference to be held in Stockholm in October 1976 and offered to serve as a host for the restoration group at that time. Further proposals regarding the other working groups are awaited. Plans were made to elicit the help of people who might be able to contribute actively to the working groups.

Plans for the future

The chairman confirmed that the next general meeting of CIMCIM would be held in conjunction with the 1977 ICOM general conference in Moscow and Leningrad from 18-22 of May. The secretary was asked to contact the proper authorities in Leipzig regarding holding the next CIMCIM-meeting subsequent to Moscow in Leipzig 1978/1979.

Conclusion.

After the chairman closed the meeting the assembly expressed once again its gratitude to the authorities of the Tropical Museum.

Felix van Lamsweerde
President

Gunnar Larsson
Secretary CIMCIM/IAMIC

On September 3, 1975, during the 1975 CIMCIM/IAMIC general meeting, a special committee of CIMCIM/IAMIC members met to discuss measures necessary to bring the present CIMCIM/IAMIC organizational structure into alignment with ICOM's "Rules of procedure for the International Specialized Bodies of ICOM" April 1975. After discussion of several alternatives the following proposal was formulated and subsequently approved at a regular plenary session. It was however regarded as being of such importance that it should be voted upon again during the 1977 CIMCIM general meeting in Leningrad, allowing the entire membership body to consider the proposal before it is finalized.

1. CIMCIM shall retain its identity as an international committee of ICOM. In accordance with article 10 of the ICOM statutes its ordinary membership shall be composed of those individual members of ICOM or representatives of institutional members of ICOM who wish to belong to CIMCIM and are accepted by the committee itself.
2. CIMCIM shall have a co-opted membership consisting of all other people unentitled to membership under the preceding point who are currently entitled to membership in IAMIC and wish to become co-opted members of CIMCIM.
3. The right to vote in matters concerning CIMCIM will be given to all ordinary members of CIMCIM who are not voting members of any other ICOM international committee, and to all members of CIMCIM who are not members of ICOM and are currently entitled to vote in CIMCIM.
4. A membership subscription of US\$7.00 per calendar year will be charged to all CIMCIM members.
5. In accordance with ICOM statutes all present IAMIC members will be given either ordinary or co-opted membership in CIMCIM and the organizational name IAMIC will no longer be used.
6. CIMCIM retains its three man board of directors pending the outcome of point 8 below. The four additional board members chosen by IAMIC whose three-year term of office expires in 1975 are warmly thanked for their services. As per the preceding point new elections for these posts will not be held.
7. The IAMIC Newsletter shall be renamed CIMCIM Newsletter and will be distributed to all CIMCIM members and whomever else that may choose to subscribe to it.
8. After final acceptance of this organizational form detailed new by-laws for CIMCIM will be drafted.

CIMCIM/IAMIC FINANCIAL REPORT FOR 1975

INCOME

Bank balance per 1.1.1975	2,617.40
Funds transferred from previous treasury in Antwerp	1,450.96
Dues collected in 1975 (65 members)	1,813.50
Bank interest 1975	283.60
	6,165.46
	- 254.80
	<u>5,910.66</u>
Total funds per 31.12.75	5,910.66 Skr

EXPENSES

Printing and postage for announcement of 1975 meeting	254.80
	254.80

Cash on hand	414.05
Cash in bank	5,496.61

Bank account with Svenska Handelsbanken Office nr. 6116
Account nr. 98.270.982
in the name of both the undersigned and the organization

Stockholm, 3 May 1976.

Cary Karp
Treasurer CIMCIM/IAMIC

LIST OF PARTICIPANTS CIMCIM/IAMIC CONGRESS

Maguy Andral, Dept. d'Ethnomusicologie, Musée des Arts et Traditions
Populaires, Paris, France

Pierre Augier, Musée d'Ethnographie et du Bardo, Alger, Algerie

Lode Bauwens, Instrumentenmuseum, Brussel, Belgie

Hendrik Glahn, Musikhistorisk Museum, Copenhagen, Denmark

Frank W. Holland, The British Piano Museum, Brentford, London, England

Will Jansen, Nieuw Loosdrecht, Netherlands

Jean Jenkins, Horniman Museum, Forest Hill, London, England

Cary Karp, treasurer CIMCIM/IAMIC, Musikhistoriska Museet, Stockholm, Sweden

Peter Andreas Kjeldsberg, Musikkhistorisk Museum Ringve, Trondheim, Norway

Birgit Kjellström, Musikhistoriska Museet, Stockholm, Sweden

Pete van der Kleut, Koninklijk Instituut voor de Tropen, Amsterdam, Netherlands

Dieter Krickeberg, Musikinstrumenten-Museum, West-Berlin

Jeanine Lambrechts-Douillez, Museum Vleeshuis, Antwerpen, Belgie

Felix van Lamsweerde, President CIMCIM/IAMIC, Tropenmuseum, Amsterdam,
Netherlands

Gunnar Larsson, Secretary CIMCIM/IAMIC, Musikhistoriska Museet, Stockholm,
Sweden

Claudie Marcel-Dubois, Dept. d'Ethnomusicologie, Musée des Arts et
Traditions Populaires, Paris, France

Robert S. Nichols, School of Music, Northwestern University, Evanston,
Illinois, U.S.A.

Denise Perret, Musée Ethnographique de Neuchâtel, Switzerland

Konrad Sasse, Händelhaus, Halle, German Democratic Republic

Trân Quang Hai, Musée de l'Homme, Paris, France

Jan Voigt, Musikkhistorisk Museum Ringve, Trondheim, Norway

Onno Mensink, The Hague Municipal Museum, The Hague, Holland

Linda Germi, Rome, Italy

Ioana Ungureanu, Rome, Italy

THE THEME OF THE CONGRESS IN AMSTERDAM

For the general non-organisational meetings during the congress of CIMCIM/IAMIC in Amsterdam a special topic was chosen.

It was announced as "Collections of musical instruments in new or newly restored buildings and their audio-visual presentation".

For this theme the whole of Tuesday 2 September was reserved and furthermore were all the functions on the other evenings devoted to experiments in live demonstrations of musical instruments. The reasons for choosing this particular theme were several.

At our 1974 meeting in Stockholm it appeared that many of our colleagues are in the process of either planning a new building, or having an old building restored. They are as such faced with a whole series of problems which were not encountered before.

In 1974 the Musikhistoriska Museet showed its plans for the restoration of the historical building in which they will move in the future.

The Tropenmuseum in Amsterdam has on the one hand a completely newly built unit added to its building and on the other hand is planning the restoration and transformation of its old museumhall into a completely new concept as a "presentation centre" for the Third World. So, although not being a specialized museum for musical instruments, the Tropenmuseum also faces many problems which are similar for other museums in the same situation.

A museum which has already gone through a long process of planning and finally realising new exhibition concepts, is the Musée des Arts et Traditions Populaires in Paris, which opened its study gallery already some years ago and its cultural gallery in June 1975. The members of CIMCIM and IAMIC attending the congress were lucky to be able to attend two very elucidating lectures by our colleagues Dr. Claudie Marcel Dubois and Mlle. Maguy Andral. As these lectures represent such a general interest, we are happy that we can reproduce these lectures in this newsletter, thanks to the permission of their authors and the transcription from the tape recordings by Mr. Tran Quang Hai.^{x)}

Holding the 1975 congress in Amsterdam enabled the participants to have first-hand experience in seeing the new unit of the Tropenmuseum function during their meetings. The new unit is built within a former innercourt of the building of the Tropical Institute and comprises from top to bottom floor: a small exhibition hall with an entresol, a "children's museum" and a multi-purpose theatre hall.

In the latter all the evening functions were held, which were at the same time public concerts. But consistently with the chosen theme on 2nd of September the medium film was systematically explored in its different approaches to music.

Within each of three different categories of music: ethnic music, eastern art music and western music, short films and filmfragments were shown, illustrating:

- a. a dry documentary approach of an encyclopaedic nature, good as a document, but not suited for the layman or the general public.
- b. a documentary approach with some artistic flavour; some use of camera movement and editing techniques, so as to keep the interest of the viewer and at the same time showing the music more in its social and/or historical context and
- c. a total artistique, im- or expressionistic approach; highly artistique use of film as medium to enchant the onlooker, the musical content being part of a filmic composition.

^{x)} (Ed. note - this material has not been received at press time.)

The last approach can be very successful in captivating the public and influencing its emotions and feelings. The factual data are secondary or are not given at all.

The live concerts were examples of the way non-western music can be introduced to an audience. One night was devoted to the famous classical singer from India: Lakshmi Shankar, who gave a concert with her daughter and was accompanied on tabla, violin and tanpura.

Another evening was a demonstration of vocal and instrumental techniques from China and Vietnam by Wang Chen-Kuo and Trần Quang Hai. There was one evening devoted to a recital on the koto by the well-known player Mrs. Keiko Nosaka from Japan and the final evening was an experiment of having in the same programme European music from the Middle Ages performed by the ensemble Studio Laren and present-day vocal and instrumental music from Turkey.

There were two general ideas running through this series of concerts. The first one is the obvious object in the context of the congress of showing how great variety of non-western musical instruments are actually played in an authentic performance. But also was shown how western musical instruments are used in non-western music, f.i. the violin in Indian classical music, the guitar as accompaniment for Chinese folksongs and the clarinet used in Turkish folk music. On the other hand instruments like darbuka and santur were used by the members of Studio Laren and the Turkish darbuka- and clarinet-players even joined once in a melody from the Middle Ages. Finally on the koto apart from items from the traditional repertoire, also modern, partly western influenced compositions were played. And even the instrument itself was an example of a new development: a version with 20 strings, to allow for more possibilities in composition.

This instrument was interesting from other points of technical development as well. So, in summary, it can be said, that in these evening functions music from different parts of the world was shown in its living, developing state. Combining certain aspects made it more interesting for a public of non-specialists to enjoy the variety in the programme and a freely distributed documentation leaflet provided the background information.

These concerts proved that apart from all sorts of technical audio-visual means, such as films, videotapes etc., the live presentation by a representative from the culture in question will continue to be of the utmost value for popularising and communicating the values and the beauty of a given musical culture and its instruments.

To realise this, naturally, one has to have the facilities to organise concerts and demonstrations, and the contacts to invite artists. The Tropenmuseum has now specialised since many years in this direction and has a special bureau for cultural events to handle this part of its task. It will be fruitful if in the future museums could cooperate more and form a network of relations to promote this kind of live demonstrations and concerts.

Felix van Lansweerde

GERMANISCHES NATIONALMUSEUM NURNBERG
Sammlung historischer Musikinstrumente
D-8500 Nürnberg
Kartäusergasse 1

From 7th to 10th May 1974 an International Symposium of Restorers of Non-Keyboard Instruments was held at the museum. Forty participants came from twelve countries. Seventeen papers dealt with topics like the cleaning and retouching of violin varnishes, problems of necks and fittings of bowed stringed instruments, the repair of lutes and guitars, metal cleaning and protective coatings, refined repair techniques of woodwind instruments, etc. A publication of the contributions will appear in due course. On the occasion of the Symposium a small exhibition of radiographs of musical instruments taken at the Germanisches Nationalmuseum was shown.

Recent acquisitions: Harpsichord by Martinus Vater, Hannover, about 1700 (G₁/H₁ - e³; 8'8". Private loan). Double manual harpsichord, Joseph Mahoon, London 1738 (private loan). Single manual harpsichord, Jacob Kirkman, London 1750 (private loan). Double manual harpsichord, Joseph Kirkman, London 1800 (private loan). Spinet, Joseph Mahoon, London 1742 (private loan). Cabinet upright pianoforte, Muzio Clementi, London 1816 (private loan). Compensation grand piano, Stodart, London, about 1825 (acquired through exchange).

The list of presently available records of instruments from the museum has been extended to 19. The following recordings have been released during the course of the past 12 months:

Sonatas for pianoforte and violin by W. A. Mozart, played by Stanley Hoogland and Jaap Schröder, using a pianoforte by J. Könnicke, Vienna 1796, and J. A. Stein, Augsburg 1788. Philips 6775015.

European Baroque Music for Trumpet and Organ. For some of the works a natural trumpet by Johann Leonhard (III) Ehe, Nürnberg 1746, the positive organ, Georgensried near Grund/Pegernsee, ca. 1725 and the positive organ by Gottlieb Näser, Fraustadt/Posen 1734, were used. RBM 3026.

Harpsichord music by William Byrd, performed by Colin Tilney on a double manual Italian instrument, ca. 1650 and the double virginal by Martinus van der Biest, Antwerpen 1580. EMI Electrola C 063-30 120.

J. S. Bach: Sonatas for Flute and Cembalo obligato, and Flute and Basso continuo, played by Hans-Martin Linde, Colin Tilney, and Joseph Ulsamer. The instruments used are: flute by C. A. Grenser, Dresden 1775; harpsichord, J. D. Dulcken, Antwerpen, ca. 1750; viola da gamba, G. Karp, Königsberg 1697. EMI Electrola C 065-28 984.

The present list of technical documentation contains 20 technical drawings of instruments or parts thereof: lutes, viols, hurdy-gurdies, regals, harpsichords and pianofortes. In addition, more than twenty radiographs showing over 30 woodwind and stringed instruments are available.

Recent publications:

F. Hellwig: "Zur Terminologie der europäischen Zupfinstrumente - Das Vokabularium in den Quellen zum historischen Lautenbau". In: *Studia instrumentorum musicae popularis* 3, Stockholm 1974, p. 81-86; "Lute Construction in the Renaissance and the Baroque". In: *Galpin Society Journal* 27, 1974, p. 21-30.

Dr. J. H. van der Meer: "Studien zum Cembalobau in Italien". In: *Studia instrumentorum musicae popularis* 3, Stockholm 1974, p. 131-48; "Zur Erfassung von Musikinstrumenten in öffentlichen und privaten Besitz". In: *Dokumentation musikgeschichtlicher Objekte. Akten der Arbeitsgemeinschaft Dokumentation in den Historischen Wissenschaften* 2. Darmstadt 1974, p. 56-66; "Bemerkungen zu einem Musikinstrumentenkatalog". In: *Die Musikforschung* 27, 1974, p. 221-25.

Training course:

The Germanisches Nationalmuseum, Nuremberg (W-Germany) has initiated a training course for musical instrument restorers. It will be under the direction of Dr. J. H. van der Meer (Curator of Musical Instruments), Dr. Th. Brachert (Chief Restorer of the Museum), and F. Hellwig (Restorer of Musical Instruments). The conditions of entry, program, etc are as follows:

Aim: Training for restorers of historical musical instruments, specialized on at least one section (e.g. keyboard instruments or woodwind/brass instruments) with a sound knowledge in the other sections. Introduction into conservation techniques on other kinds of works of art.

Conditions of entry: education at a raised level; completed training as a musical instrument maker (carpenter, turner, precision mechanic also possible), or: certificate on at least 4 years occupation in the musical instrument making, most of the time under supervision. Musicality (some knowledge of the history of music and musical forms; passive and active knowledge of intervals, scales, and chords; some experience in the playing of a musical instrument).

Duration: 2-3 years, according to the choice of subjects and the trainee's previous occupations.

Program of course:

Theoretical subjects
concerning general conservation

1. Basic introduction into chemistry
2. Historical materials: identification, properties, deterioration
3. Chemical and physical methods of testing of materials
4. Examination with microscope, IR, UV, and x-rays
5. Museology: climatization, storage, transport, exhibition techniques
6. Principles of restoration/conservation and questions of esthetics

concerning musical aspects

7. Introduction into organology
8. Acoustics, historical temperaments

9. Possible participation at university lectures on art history or musicology

Practical subjects

1. Wood: conservation techniques, difficult fitting techniques
2. Metal: Cleaning and conservation techniques, surface treatment, soldes and adhesives, repair of dents
3. Introduction into the conservation of textiles, leather, paper, paint layers and varnishes, ivory etc.
4. Repair, restoration and conservation (including regulating, voicing, tuning, stringing etc) of
woodwind instruments and/or
brass instruments and/or
bowed and plucked stringed instruments and/or
keyboard instruments and/or
organs and/or
mechanical instruments and/or
percussion instruments.
5. Trainees who have not had a previous training as an instrument maker will have to make a copy of a historical instrument.
6. Documentation, photography, technical drawing.

Fees: The course is free of charge; trainees have to pay their own living expenses.

At the end of the course the trainee will have to write a short thesis on an aspect of conservation techniques; he will receive a certificate of the Germanisches Nationalmuseum and possibly the university.

F. Hellwig

Music Department of the Gemeentemuseum in The Hague

Recently we had the unique opportunity of acquiring the private collection of musical instruments from the famous dutch cello and viol player Carel van Leeuwen Boonkamp; the most important private collection of European musical instruments in the Netherlands. It is widely known from the printed catalogue of C. van Leeuwen Boonkamp and H. J. van der Meer: The Carel van Leeuwen Boonkamp Collection of Musical Instruments (Amsterdam, Frits Knuf, 1971). During more than 40 years Mr. van Leeuwen Boonkamp collected this very varied representation of especially bowed and plucked instruments. Of the builders can be mentioned G. Gagliano, P. Alletsee, T. Carcassi, L. Guersan, J. Bouneester, J. Cuypers, G. Fabricatore, M. Sellas, P. Delcplanque. The rich collection of various bows from three centuries deserves special attention, (J. Dodd, Th. Tubbs, J. Kennedy, F. Tourte). All the about 120 items have been shown since 1974 in the Music Department of the Gemeentemuseum.

New publications:

Historische Blaasinstrumenten (Exhibition catalogue Kerkrade, Netherlands, 6 - 28 july 1974) ed. by R. van Acht, C. von Gleich and M. Klerk.

R. van Acht, Volksmuziek en volksinstrumenten in Europa (The Hague, Gemeentemuseum, 1975).

"Japanse prenten met muziek - Japanese woodcuts with music" by M. Klerk and O. Mensink, 60 pages, illustrated.

On April 1st 1975, Mr. Onno Mensink was appointed as assistant curator in charge of the non-European musical instruments.

Dr. Clemens von Gleich
Head of the Music Department

FICHER PHOTOGRAPHIQUE

COLLECTION d'INSTRUMENTS DE MUSIQUE DU MUSEE d'ETHNOGRAPHIE
de NEUCHÂTEL (I)

Tous les instruments de la collection (près de 1000, provenant la plupart d'Afrique) ont été photographiés dans un double but:

1^o Etablir un fichier selon le nouveau système CIMCIM. Cf. l'article sur la Fiche organologique, dans ce numéro des Newsletters.

Ce système nécessite au minimum UNE photographie par fiche. Nous avons employée des contacts 6 x 6, ce qui est très économique.

2^o Constituer un dossier photographique de la collection: des planches contacts (12 contacts par film), glissées dans des fourres plastiques, forment un classeur aisément maniable, et transportable. Il est ainsi possible de montrer ce dossier aux responsables de collections étrangères, d'échanger des informations, et surtout de recueillir auprès des spécialistes des renseignements précis sur tel instrument pour lequel nos registres ne fournissent aucune donnée sérieuse. C'est un instrument de travail précieux, pratique, facile à consulter (classement organologique, avec cote de chaque instrument inscrit sur le négatif), à modifier même.

Nous avons déjà pu constater son utilité à maintes reprises, et notamment lors du colloque CIMCIM à Amsterdam (septembre 75). Celui qui s'intéresse à un instrument peut en obtenir le contact, ou un agrandissement de détail (2).

D'autre part, nous tentons de faire créer en Afrique noire (par le responsable des musées de Kinshasa, P. Cornet) un centre qui nous fournisse tout renseignement sur les matériaux et les techniques avec lesquels nous pourrions restaurer nos instruments endommagés. Ici encore, les documents photographiques sont indispensables pour arriver à une efficacité réelle (envoi de contacts d'instruments en mauvais état, par type de détérioration).

Si d'autres tentatives ont été faites dans ce domaine, nous serions heureux de la savoir afin d'unifier nos efforts.

Pour toute commande ou suggestion, s'adresser à:

DENISE PERRET

RUE DES TUNNELS 1

2006 NEUCHÂTEL / SUISSE

NOTES:

I) Ce travail de photographie constitue une étape dans l'élaboration d'un Catalogue raisonné des instruments, préparé par D. Perret grâce au Fonds National Suisse de la Recherche Scientifique.

2) Prix d'UN contact isolé 6 x 6 : 2,50 francs suisses

" d'une planche contact (12) : 9,- francs suisses

Par exemple, pour la collection de senza, nous disposons de 9 planches de 12 contacts chacune, dont 8 planches avec des prises de face, et une avec le dos des types de senza.

Les prix des agrandissements sont ceux du marché:

13 x 18 6.-frs

18 x 24 8.-frs

20 x 25 9.-frs

etc...

RINGVE MUSEUM, N - 7000 TRONDHEIM, NORWAY
=====

Most important new acquisitions

- Clavichord, Johann Christian Gerlach, Hamburg 1756. Comp.: FF - f³.
4' strings FF - d. Unfretted. RMT 74/15.
- Grand piano, John Broadwood & Sons, London 1805. Comp.: FF - c⁴. RMT 74/16.
- Bassoon, Johann Cornelius E. or Carl Sattler. Leipzig ca. 1750. 4 keys.
RMT 75/2.
- Arpanetta, probably Germany 1st.half of 18th.cent. RMT 75/4.
- Grand piano, Johann Baptist Streicher, Vienna 1858. Comp.: FF - c⁴.
RMT 75/7.

Restaurations

Two clavichords have been restored by Lars Holmgren, Malmö, Sweden.

- 1) RMT 385 which underneath the soundboard showed the signature of Johann Christoph Fleischer Hamburg 1728. Comp.: CC - c³. Fretted. This is the one which Boalch in his 2nd.edition attributes to Gerlach.
- 2) RMT 383. Unsigned. North-Germany or Scandinavia, 2nd.half of 18th.cent. Comp.: FF - f³. Unfretted.

Available publications

- Catalogue of the music- and manuscript-exhibition. 1975.
- Short History of Ringve Museum 1952 - 1972.
- English version of the chequelist available from February 1976.
- Record RMLP 50 001. Jörg Demus playing the grand pianos by Johann Andreas Stein 1783 and Robert Stodart 1786 from the collection.

Peter Andreas Kjeldsberg.

MUSICAL INSTRUMENTS CONSERVATION LABORATORY

Division of Musical Instruments

National Museum of History & Technology

Smithsonian Institution, Washington, DC 20560

The list on the reverse describes drawings of musical instruments which may be purchased from the Division of Musical Instruments at the above address. Prices are postpaid; checks should be made out to the SMITHSONIAN INSTITUTION with a notation "Musical Instruments Conservation Laboratory." Paper prints are normally in stock; mylar prints must be specially ordered so allow up to two weeks for delivery. Prices are subject to change.

The paper prints are direct-reading diazo blackline; the mylar prints are direct-reading photographic blackline of "archival" quality. Although the drawings include most features of interest, they are considered primarily as research documents and there can be no guarantee that every detail needed to build an exact copy is present. The drawings include the stands of the Hitchcock, Stehlin, Ruckers, and the clavichord but not that of the Dulcken (the Dulcken stand is not original) nor the outer case and stand of the 1693 Italian (the decoration of which is not original).

Photographs (black and white) and slides (color) of these instruments are available directly from the Photographic Services Division (see enclosed form and instructions). Photograph and slide negative numbers are listed.

INSTRUMENT	PRICE	NEGATIVE NOS.	COLOR SLIDE NEG. NOS.
Single-manual harpsichord, Anonymous, Italian "1693" (Catalog #326,904)	paper: \$20 mylar: \$65	56,321 3/4 view 56,321A plan view	74-12218 3/4 view in outer case
English bentside spinet, Thomas Hitchcock, London, ca. 1710 (Catalog #62,382)	paper: \$20 mylar: \$65	72-10425 3/4 view (lid open) 72-10427 3/4 view (lid closed) 72-10426 plan view	74-12216 3/4 view (lid open) 72-10427 3/4 view (lid closed) 72-10426 plan view
Two-manual harpsichord, Johannes Daniel Dulcken, Antwerp, 1745	paper: \$30 mylar: \$90	56,314 3/4 view 56,314A plan view 56,314B nameboard & keyboard well	74-12224 3/4 view 74-12217 plan view 74-12226 keyboards & wrestplank
Two-manual harpsichord, Fenoist Stehlin, Paris 1760 (Catalog #66,521)	paper: \$30 mylar: \$90	61,272 3/4 view 61,272A plan view 61,272B keyboards	Multiple views of restor- ation available on request
Virginal (rectangular, quint pitch), Andreas Fuckers, Antwerp. 1620 (Catalog # 303,543)	paper: \$20 mylar: \$65	56,309 3/4 view 56,309A plan view 56,309C jack rail 49,606 & detail of 49,606A decoration	74-12222 3/4 view 74-12223 plan view 74-12221 detail of lid
Clavichord (fretted, double-strung), Anonymous German, 18th century (Catalog #60,1394)	paper: \$20 mylar: \$65	56,341 3/4 view 56,341D plan view	74-12220 3/4 view
Grand piano, Johann Ludwig Dulcken, Munich?, 1790- 1800 (Catalog # 303,537)	paper: \$30 mylar: \$90	56,409 3/4 view 56,409A plan view 56,409B name board	
Fretless Banjo, Anonymus, North Carolina, late 19th- century (Catalog # 65,716)	paper: \$10		74-956 3/4 view
Flucked ("Appalachian") Dulcimer, John Richmond, Winton, Va., ca. 1850 (Catalog # 67,12)	paper: \$10	75-6754 3/4 view 75-6755 front 75-6756 back 75-6757 side 75-6758 pegbox 75-6759 tail	(the fretting system of this dulcimer is "non- standard" giving the tonic at the fourth fret rather than at the more usual third fret.)
Music desk, from two- manual French Harpsichord, Jean Mari De De Ban, Paris, 1770 (Catalog # 74,29)	paper: \$10		

All prices are postpaid and include mailing tubes. Drawings marked * are postpaid
but are mailed folded rather than in tubes.

PUBLICATIONS AND RECORDINGS DEALING WITH MUSICAL INSTRUMENTS
DIVISION OF MUSICAL INSTRUMENTS
SMITHSONIAN INSTITUTION

Center, Durward R., A CHECKLIST OF MECHANICAL INSTRUMENTS AT THE THE SMITHSONIAN INSTITUTION 1973. Available, free, directly from the Division of Musical Instruments.

Division of Musical Instruments Staff, A CHECKLIST OF KEYBOARD INSTRUMENTS AT THE SMITHSONIAN INSTITUTION, 1975. Available from the Smithsonian Bookstore, 14th and Constitution Avenue, N.W., Washington, D. C. 20560, \$2.00 plus \$.45 mailing.

Eliason, Robert E., KEYED BUGLES IN THE UNITED STATES, 1972. \$1.05 (plus \$.25 mailing; D. C. Residents include 5% sales tax). Available from the Smithsonian Bookstore.

Fesperman, John T., A SNETZLER CHAMBER ORGAN OF 1761, 1970. \$.70 (plus \$.25 mailing; D. C. Residents include 5% sales tax). Available from the Smithsonian Bookstore.

-----, ORGANS IN EARLY AMERICA, 1968. Available, free, directly from the Division of Musical Instruments.

-----, TWO ESSAYS ON ORGAN DESIGN, 1975, Sunbury Press, Raleigh, North Carolina. \$9.50 Available from the Smithsonian Bookstore.

Hollis, Helen R., MUSICAL INSTRUMENTS OF THE BAROQUE AND EARLY CLASSICAL ERAS IN THE SMITHSONIAN INSTITUTION, 1975. A collection of 50 slides of musical instruments and their counterparts in works of art. Package includes explanatory notes and two cassettes of music played on the instruments shown. \$25.00 Available from Photographic Services, Smithsonian Institution.

-----, PIANOS IN THE SMITHSONIAN INSTITUTION, 1973. \$1.00 Available from the Smithsonian Bookstore.

-----, THE PIANO: A PICTORIAL ACCOUNT OF ITS ANCESTRY AND DEVELOPMENT. New York; Hippocrene Books, 1975. \$12.50 Available from the Smithsonian Bookstore.

Hoover, Cynthia A., HARPSICHORDS AND CLAVICHORDS, 1969. \$.65, Available from the Smithsonian Bookstore. (Include \$.25 for mailing, and D. C. Residents 5% sales tax).

-----, MUSIC MACHINES--AMERICAN STYLE: A CATALOGUE OF THE EXHIBITION, 1971. \$2.75 (plus \$.45 mailing; D. C. Residents include 5% sales tax). Available from the Smithsonian Bookstore.

Odell, J. Scott, A CHECKLIST OF BANJOS IN THE COLLECTIONS OF THE DIVISION OF MUSICAL INSTRUMENTS, SMITHSONIAN INSTITUTION, 1971. Available, free, directly from the Division of Musical Instruments.

-----, PLUCKED DULCIMERS: A CHECKLIST OF APPALACHIAN DULCIMERS AND SIMILAR INSTRUMENTS IN THE COLLECTIONS OF THE DIVISION OF MUSICAL INSTRUMENTS, SMITHSONIAN INSTITUTION, 1971. Available, free, directly from the Division of Musical Instruments.

-----, "The Appalachian Dulcimer," pages 30-31 in 1968 FESTIVAL OF AMERICAN FOLKLIFE, 1968. Available, free, directly from the Division of Musical Instruments.

-----, and Sheridan Germann, DRAWINGS OF MUSICAL INSTRUMENTS IN THE COLLECTIONS OF THE DIVISION OF MUSICAL INSTRUMENTS, SMITHSONIAN INSTITUTION. A list of drawings available (in both paper print and mylar print); prices can be secured directly from the Division of Musical Instruments.

Sheldon, Robert E., WIND INSTRUMENTS, 1968. Available, free, directly from the Division of Musical Instruments.

Shortridge, John D., ITALIAN HARPSICHORD BUILDING IN THE 16th AND 17th CENTURIES, 1960. Out of print (a few remaining copies are available from the Division of Musical Instruments).

DOCUMENTARY RECORDINGS USING RESTORED INSTRUMENTS

Bach, J. S., SIX SONATAS FOR HARPSICHORD AND VIOLIN, SONATAS IN e minor and G MAJOR FOR VIOLIN AND BASSO CONTINUO: Sonya Monosoff, violin; James Weaver, Harpsichord; Judith Davidoff, Viola da Gamba, 1970. \$11.50. Available from the Museum Shop, Smithsonian Institution, Washington, D. C. 20560 (plus \$1.00 mailing fee) and at commercial record stores (Cambridge Records B2822).

Foster, Stephen, SONGS BY STEPHEN FOSTER: Jan DeGaetani, mezzo-soprano; Leslie Guinn, baritone; Gilbert Kalish, piano and melodeon; Robert Sheldon, flute and keyed bugle; Sonya Monosoff, violin, 1972, \$2.98. Available from commercial record stores (Nonesuch Records H71268).

MUSIC FROM THE AGE OF JEFFERSON with restored instruments from the collections, including violins by Jacob Stainer, John Marshall; one-keyed flute by Grenser; 2 orchestral (hand) horns by Raoux; pianoforte, John Broadwood, 1794; harpsichord by Burkat Shudi; organ, John Snetzler, 1761; English guitar by John Preston. Works drawn from the Jefferson library include such composers as Schobert, J. C. Bach, Wodiszka and Clementi. Performers: Carole Bogard, soprano; Sonya Monosoff, violin; John Hsu, cello; John Solum, flute; Howard Bass, English guitar; Robert Sheldon, Thomas Murray horns; Albert Fuller, James Weaver, keyboard instruments. Available in October 1975 \$6.50 in the Museum Shop or through Smithsonian Collection, P. O. Box 5734, Terre Haute, Ind. 47802 (Columbia Special Products).

MUSIC MACHINES--AMERICAN STYLE: SOUNDS OF THE EXHIBITION AT THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY, 1973. \$1.50. Available from the Museum Shops, Smithsonian Institution, Washington, D. C. 20560 (\$1.50 plus mailing fee of \$.35).

19th CENTURY AMERICAN BALLROOM MUSIC: WALTZES, POLKAS, MARCHES & OTHER DANCES, performed by THE SMITHSONIAN SOCIAL ORCHESTRA & QUADRILLE BAND under the direction of James Weaver; with the CAMERATA CHORUS OF WASHINGTON, 1975, \$2.98. Available from commercial record stores (Nonesuch Records H71313).

(In as much as the following article deals with an important German language text it has been judged best to print it in untranslated.)

"Der Unterzeichnete hat in IAMIC NEWSLETTER I, 1973, einen Aufsatz "The Documentation of Musical Instruments" veröffentlicht. Hier ist in 6. Absatz die Rede von "expanded Sachs-Hornbostel system", das für die Anordnung der Karteikarten in Musikinstrumenten-Museum Berlin verwendet wird. Auf einer Sitzung der "Fachgruppe Instrumentenkunde" der "Gesellschaft für Musikforschung" 1974 in Berlin wurde eine weitere von mir entworfene Erweiterung dieses Systems diskutiert, die es ermöglicht, das zu definieren, was man in der europäischen Kunstmusik unter "Typen" von Instrumenten versteht. Alle Instrumententypen sind sicher immer noch nicht erfasst; z.B. fehlt das Vibraphon. Elektronische Instrumente wurden zunächst ausgeschlossen. Die prinzipielle Eignung dieses Systems für Zwecke der Dokumentation wurde anerkannt, zumal da eine Hierarchie der Merkmale vorhanden ist, ohne dass sie in jedem Fall berücksichtigt werden müsste. Organisatorische Fragen oder solche nach dem sinnvollen Verhältnis zwischen Aufwand und Nutzen bei der Verwendung des Systems bei einer allgemeinen Dokumentation wurden allerdings nicht besprochen."

Dieter Krickeberg

MERKMALE, DIE ZUR UMSCHREIBUNG BESTIMMTER TYPEN VON INSTRUMENTEN
DER EUROPÄISCHEN KUNSTMUSIK IN DER SYSTEMATIK VON E. M. VON HORN-
BOSTEL UND C. SACHS FEHLEN, MIT VERSUCHSWEISER EINORDNUNG DIESER
MERKMALE IN DIE GENANNT E SYSTEMATIK

111.212 Schlagstabspiel (SACHS)

- 1 ohne Resonatoren
- 2 mit Resonatoren (Marimba)

321.321 Schalen-Halslauten (SACHS)

- 1 Oberständige Saitenbefestigung (Unterteilung wie bei unterständig)
- 2 Unterständige Saitenbefestigung
 - 1 Vorderständige Wirbel
 - 2 Seitenständige Wirbel
 - 1 Ohne Wirbelkasten
 - 2 Mit Wirbelkasten
 - 1 annähernd in der Linie des Halses verlaufend
 - 2 abgeknickt
 - 3 Hinterständige Wirbel
 - 4 Mischung der Wirbelstellungen

321.322 Kasten-Halslauten (SACHS): Gleiche Unterteilung wie bei
Schalen-Halslauten

3 Chordophone, gemeinsame Schlussteilung

- 1 mit Griffbrett
 - 1 ohne Bünde
 - 2 mit Bünden
- 2 Zahlen zur Besaitung, ggf. in en (mehrere Zahlen in Klammern gelten für 1 Stelle) (ggf. Einteilung in Gruppen von x - y en)
 - x Gesamtzahl
 - x davon mehrchörig (gezählt werden die Chöre)
 - x Zahl der Resonanzsaiten
 - x Zahl der nicht abgegriffenen, aber erregten Saiten bzw. Chöre (nur bei Lauten; sonst 0 eintragen)
 - x schwingende Länge der längsten Saite (ggf. Näherungswert)
- 7 Streichspielart (SACHS)
 - 4 durch Wind (Acolsharfe)
- 3 Tangentenspielart (Klavichord)

-8 mit Klaviatur (SACHS)

1 Resonanzboden waagerecht

1 Saiten verlaufen etwa in Richtung des einzelnen Tastenhebels

2 Saiten verlaufen schräg zum einzelnen Tastenhebel

3 Saiten verlaufen quer zum einzelnen Tastenhebel

2 Resonanzboden senkrecht

1 hohe Form (Lyra-Klavier)

2 niedrige Form (Piano)

-9 mit Automatik

1 mechanisch

2 pneumatisch

423 Trompeten (SACHS). Die Unterteilung nach dem Röhrenverlauf, die Sachs bei den Ventiltrompeten macht, wird auf alle Trompeteninstrumente ausgedehnt. Letzte Ziffer vor dem waagerechten Strich:

1 rein konisch

2 überwiegend konisch

3 überwiegend zylindrisch

423.21 Grifflochtrompeten (SACHS)

1 ohne Mundstück

2 mit Mundstück

1 Das Mundstück ist Teil des Korpus

2 Das Mundstück ist ein eigenes Teil

423.24 Stopftrompeten

4 Acrophone, gemeinsame Schlussteilung

-1 Angaben über Tonlöcher

x Anzahl (bezüglich der Zahlen vgl. Chordophone)

1 hochständig

2 mittelständig

3 tiefständig

-2 mit Unstimmvorrichtung (am Bau des Korpus erkennbar)

-3 Röhrenlänge

x

-4 Mensur

1 eng

2 mittel

3 weit

-5 Röhrenende

- 1 ohne Änderung des Röhrenverlaufs
- 2 ausladend
- 3 zusammenlaufend (Liebesfuss)

-62 mit flexiblem Windbehälter (SACHS)

- 1 mit dem Mund gefüllt
- 2 mit der Hand betätigt
- 3 mit dem Arm betätigt
- 4 mit dem Fuss betätigt
- 5 maschinell betätigt

-71 mit Klappenmechanik (SACHS)

x Klappenanzahl

-8 mit Klaviatur (SACHS)

- 1 Jede Taste (Knopf) löst Einzelton aus
- 2 Alle oder ein Teil der Tasten (Knöpfe) lösen jeweils einen Akkord aus (Akkordeon; Mixturen sind hier nicht gemeint)

-9 mit Automatik

- 1 mechanisch
- 2 pneumatisch

Dieter Krickeberg

FICHE ORGANOLOGIQUE CIMCIM

Il n'est peut-être pas inutile de préciser ici l'histoire de la fiche organologique. Le groupe de travail "Catalogage"¹⁾ s'est réuni à Paris pendant plusieurs années pour mettre au point une fiche destinée à tous les instruments de musique, qu'il s'agisse d'instruments européens dit "savants" provenant d'anciennes collections, ou de ceux que rapportent aujourd'hui dans les musées ethnologiques et musicologiques.

Le but principal était de réunir sur une seule fiche les données essentielles concernant l'instrument: sa position dans la classification organologique (et dans quelle classification?), ses possibilités musicales, ses techniques de jeu et de fabrication, ses modalités d'exécution et les aspects sociologiques qu'elles impliquent, sa provenance géographique, ses coordonnées muséographiques, etc...

Recherches et réflexions menèrent à la création de cette fiche organologique, dont le système fut présenté par S. Aron et G. Dournon-Taurelle, lors du colloque CIMCIM à Neuchâtel (1973). Il restait alors à passer à une phase décisive de l'action: savoir si la fiche, si bien rédigée et à l'aspect si logique résisterait à la pratique... Intéressée par la démonstration, je me proposai de tester les fiches avec la collection d'instruments du Musée d'Ethnographie de Neuchâtel. Brigitte Geiser s'étant également offerte pour tenter d'appliquer ce système aux instruments folkloriques suisses, nous avons travaillé durant l'hiver et présenté les résultats, tout à fait positifs, de nos essais lors du colloque de Stockholm (1974); le système y fut discuté, controversé, expliqué.

Depuis lors, d'autres exemplaires de ces fiches, imprimées à Paris, ont été employées à Neuchâtel et à Bâle. Une version anglaise, une allemande sont en voie de rédaction; une version arabe est aussi prévue, les responsables des divers musées du Maghreb auxquels j'ai pu présenter le fonctionnement du système, s'y étant vivement intéressés.

Avant l'impression définitive et la mise en circulation de ces fiches sur le marché, -et pour répondre à un vœu exprimé lors du colloque d'Amsterdam (sept. 75)-, nous allons tenter de montrer le fonctionnement d'une fiche en prenant un exemple précis: une trompe des Indiens Yukuna de Haute-Amazone.²⁾

Le système de la fiche étant polyvalente (texte / index de couleurs), on peut commencer soit par l'écriture, soit par le placement des index. Nous avons expérimenté les 2 approches: toutes deux valables, elles sont plus ou moins adéquates selon le type d'informations que l'on possède sur l'instrument, et selon la façon de travailler de l'organologue.

A/ Dans ce cas précis, nous avons rédigé tout d'abord le texte (en écrivant volontairement à la main afin de faciliter au lecteur la distinction entre les rubriques imprimées sur la fiche, des réponses données). Cf. Annexe I.

La clarté des rubriques rend superflue une description détaillée de l'opération. Nous bornerons donc à quelques remarques.

- l'absence de réponses est due soit à l'imprécision de l'ethnologue qui a rapporté l'instrument (ex: traduction littérale du nom vernaculaire), soit à la relative importance, pour cet instrument précis, de la rubrique proposée (ex: nom du facteur: chaque Indien Yukuna pouvant construire une trompe, quel que soit son statut).

- On pourrait estimer, à première vue, que l'espace réservé à
 - 1) la FORME de l'instrument
 - 2) et aux CARACTERISTIQUES MUSICALESest insuffisant.

- 1) La présence d'une photographie (ici un contact, système plus économique) rend superflue une longue description, avantage considérable lorsque l'on connaît les interminables descriptions de certains fichiers, d'après lesquelles il reste difficile d'identifier l'instrument recherché... D'autre part, une enveloppe collée au dos de la fiche peut contenir des photographies de détail.

- 2) Il est en effet impossible de préciser les caractéristiques musicales d'un instrument, si simple soit-il en apparence, en 3 lignes: une indication générale suffit, les données concernant échelles, ambitus, techniques et modalités de jeu, si étroitement interdépendantes, nécessitent une formulation plus développée adaptée à chaque cas. Ces renseignements figureront dans l'enveloppe collée au dos de la fiche.

B/ Signalisation visuelle : index de couleurs.

Ce système de visualisation est basé sur l'emploi d'index de plastique, stables, mais facilement fixés sur la fiche. Deux critères distinctifs sont employés : la position de l'index (colonne I à 59), sa couleur (mentionnée colonne 30, au centre de la grille) (cf. Annexe II). On aura donc deux directions de lecture : horizontale et verticale.

Les colonnes I à 6 sont consacrées à la classification organologique. Le groupe de catalogage, simplifiant et précisant les classifications existantes, en a établi une nouvelle, dont la logique s'exprime par la Classification Décimale Universelle. Cette trompe y serait ainsi classée: 421.II³⁾.

Colonne 0 : Elle doit indiquer la catégorie principale de l'instrument:

/4/ 21.11 Aérophone, qui porte le numéro /4/ dans la classification CIMCIM.
La lecture horizontale sous 4 désigne la couleur vert clair;
on fixera donc un index vert clair à la colonne 0.

Colonne I : La lecture horizontale sous /2/ donnant la couleur indigo, on fixe
4/2/1.11 l'index indigo dans les perforations de la colonne I.

En suivant ce même procédé, on aura un index de couleur violette pour la colonne 2, de même que pour les colonnes 3 et 4. Cet instrument, de facture simple, ne nécessite pas l'emploi des 6 colonnes à disposition: ses coordonnées sont parfaitement précisées à l'aide des colonnes 0 à 4, on laissera donc vides les colonnes 5 et 6.

Les colonnes 7 à II sont réservées au groupe ethnique ou culturel. Deux systèmes sont proposés par les commentaires imprimés au bas de la fiche: alphanumérique Cutter ou code Murdock.⁴⁾ Nous avons employé le code Murdock que le musée connaissait bien.

Colonne 7 : Murdock désigne par S l'Amérique du Sud; trouvant la couleur noire par la lecture horizontale, on fixera l'index noir à la colonne 7.

Colonne 8 : La Colombie où habitent les Yukuna est désignée par C, d'où l'index indigo.

Colonne 10 : Murdock mentionne les Indiens de Colombie par SC3: nous laisserons donc la colonne 9 vide pour trouver, colonne 10, sous 3, la couleur bleue.

Dans le cas où l'ethnie qui crée l'instrument ne coïncide pas avec celle qui le joue, la taille en biseau de l'index le signalera. Mais tel n'est pas le cas pour les Yukuna. Le même procédé - taille en biseau de l'index-permettrait aussi de différencier Matières principales et accessoires (voir colonne 31 à 36).

La même démarche étant employée pour choisir couleur et position des index jusqu'à la colonne 59, nous estimons superflu de continuer la démonstration. Si certaines colonnes restent vides (nous avons déjà remarqué cela pour le texte), c'est que la question posée n'est pas pertinente (ex: colonne 13 à 16) ou que nous sommes encore dans l'ignorance sur tel point. Mais dès qu'une information nouvelle nous parvient, il est facile de la porter sur la fiche grâce à un index, sans rien changer au reste, ou en corrigeant aisément une imperfection.

Un des avantages de la fiche avec signalisation visuelle est précisément cette adéquation permanente et rapide au niveau d'informations obtenues.

Ce système permet surtout d'étudier les instruments au niveau comparatif, et selon n'importe quel angle d'analyse: que l'on cherche à connaître quels instruments ont été utilisés à des fins paramusicales, ou à regrouper les cordophones à cordes sympathiques ne dépassant pas le nombre de 6 cordes, ou les membranophones portant un décor zoomorphe, on isolera immédiatement les fiches des instruments recherchés: il suffira de procéder de manière inverse, en cherchant sur la grille à quelles colonnes et à quelles couleurs correspondent les traits distinctifs choisis; l'on sortira les fiches, qui, sous telle colonne, portent l'index de telle couleur.

L'opération est immédiate et ouvre d'immenses possibilités de comparaison, tant au niveau de la collection qu'à celui des échanges d'informations entre diverses collections, dès que le système sera appliqué à l'échelle internationale.

Ce double système du texte (accessible immédiatement à tous) et de la signalisation visuelle (où le niveau d'informations atteint déjà une grande précision) présente donc des avantages certains qu'aucun système connu jusqu'ici ne peut offrir. Nous ne parlons pas des cartes perforées: il est évident que la majorité des petits musées, instituts et collections privées ne disposent actuellement ni du matériel nécessaire ni du personnel compétent pour établir et manier de telles fiches. Cependant, le procédé de base - une réponse excluant l'autre -, permettrait la conversion de la fiche CIMCIM en fiche perforée, si la nécessité s'en faisait sentir un jour.

Les rubriques ne font aucune mention de données acoustiques. Une étude élémentaire dans ce domaine nous semble pourtant nécessaire. On sait, cependant, à quelles difficultés on se heurte si l'on ne dispose pas de plusieurs enregistrements avec des musiciens différents jouant, dans les mêmes conditions, la même oeuvre: autant dire que ce cas ne se produit pas souvent, hélas. Et il serait illusoire de prétendre fixer le profil harmonique d'une flûte à encoche, par exemple, dont le champ de liberté dépend surtout de l'habileté de l'exécutant, sans une multitude des sources sonores. Nous pensons cependant qu'il serait utile de mentionner si une recherche acoustique a été tentée, pour tel instrument (à droite au bas de la fiche, avec les renseignements sur la Documentation).

Certains auront pu s'étonner de la mention (figurant en bas de la fiche, à droite), demandant qui a établi la fiche, et quand. Cela n'est pas dû à une manie de bureaucrate! Malgré la précision des rubriques, une certaine zone d'interprétation subsiste inévitablement: le critère de choix dépend de l'importance donnée par l'organologue à tel ou tel aspect de l'instrument. Par exemple, pour la trompe Yukund, j'avais à choisir, sous la colonne 29, entre la mention "Etat de marche" ou la toute dernière "Obtenu neuf". Le fait que l'instrument puisse fonctionner ne paraissant primordial, j'ai choisi de mettre un index jaune à la colonne 29. Un muséographe non musicien aurait peut-être opté différemment...

Cette marge de nobilité n'entraînant pas de conséquences majeures, mais obligeant à réfléchir pour donner la réponse qui semble la plus adéquate, ne me paraît qu'un autre avantage du système. --Il reste d'ailleurs encore une possibilité, au cas où l'hésitation subsisterait: porter un signe d'interrogation sur l'index choisi.--

Il est impossible de traiter ici toutes les questions suscitées par l'emploi de la fiche. J'espère néanmoins avoir été suffisamment explicite par cet exemple pour provoquer commentaires, objections, suggestions que je serais heureuse de transmettre au groupe de Catalogage. Il faudrait cependant que ces remarques ne parviennent le plus rapidement possible: avant l'impression définitive des fiches (prévue dans le courant de 1976), dont le coût (autre problème à régler) sera évidemment aussi fonction de la quantité imprimée au départ, en version française, allemande ou anglaise.

DENISE PERRET

DENISE PERRET
RUE DES TUNNELS I
2006 NEUCHATEL
SUISSE

NOTES:

- I) Ce groupe comprend notamment: S. Aron, G. Dournon-Taurelle, la regrettée contesse de Chambure, Cl. Marcel-Dubois, Y. Odon
- 2) voir Annexes I et II
- 3) Cette classification sera publiée dans le petit manuel expliquant le mode d'emploi de la fiche. En appliquant ce système à la trompe Yukuna, j'obtiens la désignation suivante:

4	Aérophone
42	Trompe
421	à embouchure terminale
421.I	à perce cylindrique
421.II	sans pavillon -
- 4) George Peter MURDOCK: Outline of World Cultures, 4th Edition, revised. Published by Human Relations Area Files, Inc. 755 Prospect Street, New Haven 1972.

THE CARE OF MUSICAL INSTRUMENTS

A Technical Bibliography for Conservators, Restorers, and Curators

compiled by

Friedemann Hellwig

(Germanisches Nationalmuseum, Nürnberg)

1. Guide to its Use

The bibliography here presented is not intended as yet another large scale undertaking but wants to communicate recent specialized literature by simple means. Articles, reports, books, and other publications are listed and abstracted which deal specifically with the conservation, restoration, technical examination, and technical documentation of musical instruments. In addition, a small number of publications of more general character is listed which are of supreme interest to the musical instrument technical personnel and which may be considered as standard works in their fields.

This bibliography is not meant as a substitute for AATA (Arts and Archeology Technical Abstracts, published semi-annually at the Institute of Fine Arts, New York University for the International Institute for Conservation of Historic and Artistic Works, London) and RIIM (Répertoire International de la Littérature Musicale, edited quarterly by the International RIIM Center, 33 West 42nd Street, New York) but wants to add where necessary. Therefore bibliographical reference only is provided for those publications that have already been abstracted in AATA or RIIM (the reader's special attention is drawn to these periodicals for many more publications concerning general conservation techniques and musical instruments respectively).

After the author's name the title of the publication is given in its original language followed by a translation into English. All titles are classified according to the scheme given below. The classification number is found on the upper right corner of each entry.

From the listed titles (or copies thereof) a card index is easily produced by cutting them out along the black lines and sticking them on the fronts and where necessary also on the backs of blank cards of the international library format or any other larger size. These cards are then arranged according to the classification scheme. Larger cards carrying the classification numbers and headlines can be interposed for easier use of the bibliography. Within each classification subgroup the cards should be kept either in alphabetical order of the authors or in chronological order of the year of publication.

2. Classification Scheme

1. GENERAL METHODS AND TECHNIQUES

- 1.1. General conservation of works of art
- 1.2. Causes of deterioration
- 1.3. Photography, microscopy, radiography, UV and IR techniques
- 1.4. Biological, physical, and chemical analysis
- 1.5. Acoustical examination
- 1.6. Properties and history of materials used in musical instruments
- 1.7. Organology
- 1.8. Museology (climate, storage, transport, exhibition techn., etc.
- 1.9. Training of technical personnel
- 1.10 Miscellaneous

2. MUSICAL INSTRUMENTS ORIGINATING IN EUROPEAN CULTURE

- 2.1. General
- 2.2. Keyboard instruments
 - 2.2.1. General
 - 2.2.2. Organs
 - 2.2.3. Harpsichords, spinets, virginals, clavichords
 - 2.2.4. Hammer action instruments
 - 2.2.5. Other keyboard instruments
- 2.3. Stringed instruments without keyboards
 - 2.3.1. General
 - 2.3.2. Bowed instruments
 - 2.3.3. Plucked instruments
 - 2.3.4. Other instruments
- 2.4. Wind instruments
 - 2.4.1. General
 - 2.4.2. Flutes and reed instruments
 - 2.4.3. Horns, trumpets, and their derivatives
- 2.5. Percussion instruments and other membranophonic and idiophonic instruments
- 2.6. Mechanical instruments
- 2.7. Other instruments

3. NON-EUROPEAN AND PREHISTORIC INSTRUMENTS

- 3.1. General
- 3.2. Idiophones
- 3.3. Membranophones
- 3.4. Aerophones
- 3.5. Chordophones

4. SPECIAL CONSERVATION AND REPAIR TECHNIQUES

- 4.1. Wood
- 4.2. Textiles, paper, and vegetable products except for wood
- 4.3. Skins, leather, ivory, bone, and other animal products
- 4.4. Paint layers and varnishes
- 4.5. Metals
- 4.6. Glass, stone, ceramics and miscellaneous materials
- 4.7. Tuning, voicing, regulating

A u b r y, Claude 2.2.2.

L'Orgue méridional au XVII^e siècle tel qu'en lui-même ... à Roquemaure, Cuers et Nîmes.

The southern French organ in the 17th century such as those in Roquemaure, Cuers et Nîmes.

In: Renaissance Orgue 8 (Dec. 1970), p. 2-6

RIILM 1971/2936

B a r n e s, John 2.2.3.

The Flemish Instruments of the Russell Collection, Edinburgh.

In: (Ruckers Genootschap), Colloquium Restauratieproblemen van Antwerpse klavecimbeln ..., Antwerp 1971, p. 35-39

RIILM 1971/1401

B a r n e s, John 2.2.3.

The stringing of Italian harpsichords

In: V. Schwarz (ed.), Der klangliche Aspekt bei der Restaurierung von Saitenklavieren. Bericht... Beiträge zur Aufführungspraxis, Schriftenreihe des Instituts für Aufführungspraxis der Hochschule für Musik... in Graz (V. Schwarz ed.), vol. 2, Graz 1973, p. 35-39.

p. t. o.

Questions of string material, scaling, and pitch in Italian harpsichords are discussed and their interdependence is shown. Brass seems to have been exclusively used in the stringing of Italian harpsichords in correspondance with their pythagorean scaling. The resulting pitch depends on the actual string lengths (e.g. modern pitch corresponds to ca. 260 mm length).

(F. Hellwig)

B é d a r d, Hubert 2.2.3.

Report on the restoration of the virginal by J. Couchet, 1650

In: (Ruckers Genootschap), Colloquium Restauratieproblemen van Antwerpse klavecimbeln ..., Antwerp 1971, p. 41-44

RIILM 1971/1403

B i b a, Otto 2.2.2.

Mähren: Alte Orgeln werden aktuell. Zu einer Ausstellung im Palais Slechta in Brünn.

Moravia: the restoration of old organs. An exhibition at the Palais in Brno, CSSR.

In: Das Musikinstrument XX/12 (Dec. 1971), p. 1335-1336.

RIILM 1972/3860

B i e l a w s k i, Boleslaw 2.2.2.

The present state of organ protection in Poland. In Polish.

In: Materiały konserwatorskie, 1972, p. 28-38.

AATA 11-128

B r ü d e r l i n, René 1.5.

Akustik für Musiker. Eine leichtfassliche Einführung.

Acoustics for musicians. A simplified introduction.

Zürich (Author) 1968.

RIILM 1973/4145

C h w a l e k, Jan 2.2.2.

Budowa organów.

The construction of organs.

In: Biblioteka Muzealnictwa i Ochrony Zabytków, 31, Series B, Part I, 224 pp., Part II, 100 pp., 1971.

AATA 10-140

C h w a l e k, Jan 2.2.2.

Documentation in the conservation of historical organs. In Polish.

In: Dokumentacja konserwatorska zabytków ruchomych (Documentation in the conservation of movable historic objects).

Biblioteka Muzealnictwa i Ochrony Zabytków, 34, no. B, 1973.

AATA 11-64

(Dieudonné &
Schiedmayer) 2.2.4.

Kurze Anleitung zu einer richtigen Kenntnis
und Behandlung der Forte-Pianos in Beziehung
auf das Spielen, Stimmen und Erhalten
derselben, besonders derer, welche in der
Werkstätte von Dieudonné und Schiedmayer in
Stuttgart verfertigt werden.

Short instruction to the right knowledge
and treatment of the forte-pianos in relation
to their playing, tuning and preservation,
concerning especially those which have been
manufactured in the workshops of Dieudonné
and Schiedmayer in Stuttgart.
Stuttgart 1824. 74 pp.

p. t. o.

In the first four chapters a general
description of the fortepiano and the
playing on it are given. Chapter V discusses
the influence of heat, humidity, etc. onto
the piano and its staying in tune, gives
advice in respect to the cleaning of the
instrument. Chapter VI deals with the tuning,
and stringing, chapter VII with minor repairs
in the case of sticking of keys (oiling!),
inappropriate escapement, buzzing of strings,
etc.

(S. Wittmayer)

Droysen, Dagmar 1.5./2.2.4.

Akustische Untersuchungen an Tasten-
instrumenten des 18.-20. Jahrhunderts.
Acoustical studies of keyboard instruments
of the 18th-20th centuries.

In: Gesellschaft für Musikforschung. Bericht
über den Internationalen Musikwissenschaft-
lichen Kongress, Leipzig 1966. Kassel
(Bärenreiter) und Leipzig (VEB Deutscher
Verlag für Musik) 1970, p. 416-423.

RILM 1972/1242

Ernst, Friedrich 4.7.

Über das Stimmen von Cembalo, Spinett,
Clavichord und Klavier.
Concerning the tuning of the harpsichord,
spinnet, clavichord, and piano.

Schriftenreihe Das Musikinstrument, 11,
Frankfurt/Main (Das Musikinstrument) 1971.

RILM 1972/1020

G e r i t s, Trudo 2.2.2.

Une restauration d'orgue par Jan Wauters
à Rotselaar (1717).
An organ restoration by Jan Wauters in
Rotselaar (1717).

In: Praestant XX/2 (April 1971), p. 32-35

RILM 1971/1382

G e r n h a r d t, Klaus 2.6.

Über die Rekonstruktion von Tonskalen bei
mechanischen Musikinstrumenten.
The reconstruction of scales in mechanical
musical instruments.

In: Neue Museumskunde 17 (1974), 2, p. 143-44.

p. t. o.

The combined mechanical organ and harp by
Peter Kintzing forming part of the "Great
Berlin Cabinet" by David Roentgen (1779/80)
serves as an example of the reconstruction
of the sequence of pipes from the pinned
cylinder. The marking of the cylinder is
transferred onto paper counting the number
of bars of the piece and the numbers of
pipes necessary. The lowest note is assumed
to be the tonica of the scale, subdominant,
, dominant, and leading note have to be
found in the musical setting. Step by step
the remaining notes have to be identified.
The pitch has to be determined from con-
structional details, such as size of the
case.

(F. Hellwig)

G e r n h a r d t, Klaus 2.2.2.

Über Fundamentflächen historischer
Orgelpositiv-Windladen und deren
Restaurierung.
Concerning the bottom planks of windchests
in historical positive organs and their
restoration.

In: Neue Museumskunde, 17, No. 3, p. 210-
215 (1974).

AATA 11-519

G o e n s, Jan 4.7.

Stimmungen für das Cembalo.
Tunings for the harpsichord.

In: Der Kirchenmusiker XXIII/1
(Jan.-Feb. 1972), p. 25-26.

RILM 1972/3883

G o l o s, Jerzy 2.2.2.

Organy jako przedmiot badan historii
kultury materialnej.

Organs as a matter of study for the
history of material culture.

In: Kwartalnik Historii Kultury Material-
nej, 17 (1969), No. 3, p. 465-471.

AATA 10-143

G u l y a e v, A. P. and others 1.6.

Acoustic properties of steel wire. (In
Russian.)

In: Metallovedenie i Termicheskaya
Obrabotka Metallov, No. 3 (1972), p. 64-65.

AATA 9-851

H e l l w i g, Friedemann 4.7./2.2.1.

Historische musikalische Temperaturen und
ihre Einstimmung.

Historical musical temperaments and how to
tune them.

In: V. Schwarz (ed.), Der klangliche Aspekt
bei der Restaurierung von Saitenklavieren.
Bericht... Beiträge zur Aufführungspraxis.
Schriftenreihe des Instituts für Aufführungs-
praxis der Hochschule für Musik... in Graz
(V. Schwarz ed.), vol. 2, Graz 1973, p. 57-67.

p. t. o.

After a short introduction into the
calculation of musical intervals and some
remarks on general tuning techniques, five
historical temperaments are described:
Pythagorean tuning, meantone temperament,
Kepler (1619), Werckmeister III (1691), and
Kirnberger III (1779). Their characteristics
are listed and hints towards their tuning
are given. In an appendix the temperaments
to be applied to three given clavichords
are discussed.

(Author)

H u l v e r s c h e i d t, Hans 2.2.2.

Rheinische Orgeldenkmalpflege 1957-1964.

The care of old organs in the Rhine district
1957 to 1964.

In: Jahrbuch der Rheinischen Denkmalpflege
XXV (1965), p. 32-39.

p. t. o.

Brief notes on the restorations and
alterations of 37 organs.

(S. Wittmann)

K l a i s, Gerhard 2.2.2.

Restaurierung eines Bibelregals (1)
Restoration of a bible-regal (1)

In: Mitteilungen, Internationale Arbeits-
gemeinschaft der Archiv-, Bibliotheks- und
Graphikrestauratoren, vol. 3, 1972, p. 339-
347.

p. t. o.

A description of the instrument and a
brief account on how it was brought back
to playing order. 7 photographs.

(F. Hellwig)

See also: Peters, Annie, Restaurierung
eines Bibelregals (2).

K o b u s, Zenon 1.6./2.2.2.

Materiały pizszczalkowe w Zabytkowych
organach.
Materials used for pipes in ancient
organs.

In: Ochrona Zabytkow, 25, No. 3, 1972,
p. 220-224.

AATA 11-121

L a n b r e c h t s - D o u i l l e z, 2.2.3.
Jeannine

The Ruckers-Couchet instruments in the
Museum Vleeshuis; restoration or copy?

In: (Ruckers Genotschap), Colloquium
Restauratieproblemen van Antwerpse klave-
cimbeln ..., Antwerp 1971, p. 44-49.

RILM 1971/1415

L o t t e r m o s e r, Werner 2.2.2.

Probleme bei der Restaurierung der
Silbermann-Orgel in der Hofkirche zu
Dresden.

Problems in the restoration of the Silber-
mann organ in the Dresden Hofkirche.

In: Musik und Kirche XLII/6 (Nov.-Dec. 1972),
p. 279-292.

RILM 1972/3866

L o t t e r m o s e r, Werner 2.2.2.

Akustische Probleme beim Wiederaufbau der
G.-Silbermann-Orgel in der Kath. Hofkirche
zu Dresden.

Acoustical problems in the reconstruction
of the organ by G. Silbermann in the
catholic Hofkirche in Dresden.

In: Das Musikinstrument XXII/2 (Feb. 1973)
p. 174-178.

p. t. o.

Previous alterations - raising of wind
pressure, pipe alterations, new windchests,
etc. - led to a reconstruction of certain
parts of the organ, especially of the wind
supply system. Modern pitch and equal
temperament are a compromise in respect
to modern concert practise.

(F. Hellwig)

M e e r, John Henry van der 2.2.1.

Zielsetzung bei der Restaurierung histori-
scher Saitenklaviere.

Aims of the restoration of historical
stringed keyboard instruments.

In: V. Schwarz (ed.), Der klangliche Aspekt
bei der Restaurierung von Saitenklavieren.
Bericht... Beiträge zur Aufführungspraxis,
vol. 2, Schriftenreihe des Instituts für
Aufführungspraxis der Hochschule für Musik
... in Graz (V. Schwarz ed.), Graz 1973,
p. 15-24.

p. t. o.

Comments on the aims of musical instrument
conservation/restoration lead to basic
demands in any treatment: a thorough
analysis must precede the restoration;
an attempt to establish the instruments
technical history must be made; restoration
to playability should not automatically
lead to replacement of deteriorated
original parts; the choice of plectra
or hammer coverings should correspond
to the original material.

(F. Hellwig)

M i s c h i a t i, Oscar and 2.2.2.

T a g l i a v i n i, Luigi Fernando

La situazione degli antichi organi in
Italia.

The present state of early organs in Italy.

In: Organo VIII/1 (Jan.-June 1969),
p. 3-58.

RILM 1972/3870.

M ü l l e r, Ulrich Robert 1.5./2.5.

Untersuchungen zu den Strukturen von
 Klängen der Clarin- und Ventiltrompete.
 Investigations of the structural aspects
 of timbre in clarino and valve trumpets.

Kölner Beiträge zur Musikforschung, vol. 60
 Regensburg (Bosse) 1971.

R I L M 1972/1248

N e u p e r t, Wolf Dieter 1.5./2.2.3.

Physikalische Aspekte des Cembaloklangles.
 Physical aspects of harpsichord sound.

In: Das Musikinstrument XX/7 (July 1971)
 p. 857-860.

RILM 1971/2987

O d e l l, Scott 1.4./2.2.1.

The identification of wood used in the
 construction of 17th and 18th century
 keyboard instruments.

In: Bulletin of the American Group - The
 International Institute for conservation
 of Historic and Artistic Works, 12, No. 2
 (April 1972), p. 58-61.

AATA 9-634

O r d - H u n e, Arthur W. J. G. 2.6.

Collecting Musical Boxes and how to repair
 them.

London (George Allen and Unwin Ltd) 1967.
 140 pp., 44 photographs, 19 fig.

p. t. o.

In three sections - How to clean and overhaul
 a cylinder Musical Box. Overhauling a disc-
 playing musical Box. How to restore cases -
 the disassembly, cleaning, mechanical repair,
 and reassembly are described.

(F. Hellwig)

O r d - H u n e, Arthur W. J. G. 2.6.

Player piano. The history of the mechanical piano and how to repair it.

South Brunswick and New York (A. S. Barnes and Co), London (George Allen & Unwin Ltd) 1970. 296 pp., 112 photographs, 110 fig.

p. t. o.

After descriptive chapters on the various types of mechanical piano there are technical instructions on overhauling the barrel piano, and on the player organ and its overhaul.

(F. Hellwig)

P e t e r s, Annie and H a h n e, Ilse 2.2.2.

Restaurierung eines Bibelregals (2)

Restoration of a bible-regal (2)

In: Mitteilungen, Internationale Arbeitsgemeinschaft der Archiv-, Bibliotheks- und Graphikrestauratoren, vol. 3, 1972, p.348-350.

p. t. o.

The leather cover was found in a much deteriorated condition. The wood underneath was repaired, the leather because of its condition was completely renewed. 3 photographs.

(F. Hellwig)

See also: Klais, Gerhard. Restaurierung eines Bibelregals (1).

R e i c h a r d t, Hermann 1.5.

Intervall-Masssysteme und deren Berechnung. Einführung in die Cent-Rechnung.

Systems for measuring intervals and their computation. Introduction to computation in Cents.

In: Das Musikinstrument XX/8 (Aug. 1971), p. 961-968.

RILM 1972/1249

R e i n e c k e, Hans-Peter 1.5.

Cents, Frequenz Periode. Unrechnungstabellen für musikalische Akustik und Musikethnologie.

Cents, frequency, periods. Conversion tables for musical acoustics and ethnomusicology.

Berlin (de Gruyter) 1970.

RILM 1971/1746

R e u t e r, Rudolf 2.2.2.

Die Orgel in der Denkmalpflege Westfalens
1949-1971.

The organ and the care of monuments in
Westfalia 1949-1971.

Kassel (Bärenreiter) 1971. 97 pp.

p. t. o.

The treatment of 81 Westphalian organs is
briefly discussed. With each organ its maker,
alterations, and restorations are given.
Three examples demonstrate the execution of
restorations: technical documentation of the
necessary measures.

(S. Wittmayer)

R e u t e r, Rudolf 2.2.2.

Grosse Orgeln in Weserraum. Restaurierungen
seit 1962.

Large organs in the Weser region. Restorations
since 1962.

In: Westfalen. Hefte für Geschichte, Kunst
und Volkskunde 46 (1968), 1-4, p. 146-158.

p. t. o.

After more general remarks on the history
of organs in the district in question
restorations in Corvey, Neuenhersee,
Marienmünster, and Minden are briefly
discussed together with reconstructions
of their dispositions and their cases.

(F. Hellwig)

R i p i n, Edwin M. 2.2.3.

A suspicious spinet.

In: Metropolitan Museum Bulletin XXX/4
(Feb.-March 1972), p. 196-202.

RILM 1972/1024

(Ruckers Genootschap) 2.2.3.

Colloquium Restauratieproblemen van Ant-
werpse klavecimbels. Museum Vleeshuis 10
tot 12 mei 1970.

Colloquium on problems in the restoration
of Antwerp harpsichords. Museum Vleeshuis
10-12 May 1970. 85 pp.

Antwerp (Ruckers Genootschap) 1971.

RILM 1971/ 146

S c h ü t z e, Rainer 2.2.3.

Die akustische und klangliche Veränderung
von Ruckers Cembali durch die späteren
Erweiterungen in Tonumfang.

The acoustical changes and changes in
Timbre in Ruckers harpsichords, brought
about by later expansion of range.

In: (Ruckers Genootschap), Colloquium
Restauratieproblemen van Antwerpse klave-
cimbeln ..., Antwerp 1971, p. 23-27.

Also published in: Das Musikinstrument
XIX/7 (July 1970), p. 891-892.

RIIM 1971/1426

S c h ü t z e, Rainer 1.10.

Der "historische" Klang, Wunschtraum oder
technoide Banalität?

The "historical" sound, dream or technoid
banality?

In: V. Schwarz (ed.), Der klangliche Aspekt
bei der Restaurierung von Saitenklavieren.
Bericht... Beiträge zur Aufführungspraxis,
Schriftenreihe des Instituts für Aufführungs-
praxis der Hochschule für Musik... in Graz
(V. Schwarz ed.), vol. 2, Graz 1973, p. 25-
28.

p. t. o.

Relations between sound sensation and
restored historical instruments are
discussed.

(F. Hellwig)

S c h w a r z, Vera (ed.) 2.2.1.

Der klangliche Aspekt beim Restaurieren von
Saitenklavieren. Bericht der internationalen
Tagung von Restauratoren ... am Institut für
Aufführungspraxis der Hochschule für Musik
und darstellende Kunst ... Graz 13.-16.9.71.

The aspect of sound in the restoration of
stringed keyboard instruments. Report of the
international symposium of restorers... held
at the Institut für Aufführungspraxis ...

In: V. Schwarz ed., Beiträge zur Auf-
führungspraxis. Schriftenreihe des Instituts
für Aufführungspraxis der Hochschule für
Musik ... in Graz, vol. 2, Graz (Akademische
Druck- und Verlagsanstalt) 1973. 119 pp.

p. t. o.

Papers presented deal with the general aims or restoration (J. H. van der Meer), the relationship between sound sensation and restored instrument (R. Schütze), stringing techniques of Italian harpsichords (J. Barnes), the regulation of hammer actions (A. Watzek), the tuning of historical temperaments (F. Hellwig), the treatment of a Kirckman harpsichord (K. Wittmayer), and a historical instruction for the quilling, stringing, and tuning of keyboard instruments (V. Schwarz). Other contributions deal with 6 organological subjects.

(F. Hellwig)

S c h w a r z, Vera

2.2.3.

Johann Samuel Petris Anweisung zum Beziehen, Bekielen und Stimmen besaiteter Tasteninstrumente.

Johann Samuel Petri's instruction for the stringing, quilling, and tuning of stringed keyboard instruments.

In: V. Schwarz ed., Der klangliche Aspekt bei der Restaurierung von Saitenklavieren. Bericht... Beiträge zur Aufführungspraxis, Schriftenreihe des Instituts für Aufführungspraxis der Hochschule für Musik ... in Graz (V. Schwarz ed.), vol. 2, Graz 1973, p. 87-99.

p. t. o.

An annotated facsimile reprint from: Anleitung zur praktischen Musik, Leipzig 1782.

Contains a detailed description of the quilling of harpsichords, a few remarks on the "Gambenflügel" and the fortepiano, instructions on how to put the strings on an instrument, and a method of tuning equal temperament.

(F. Hellwig)

S e i d l, Helmut (ed.)

1.5.

Frequenztafeln Cent-Hertz.

Frequency tables in cent and cycles/second.

Frankfurt/Main (Verlag Das Musikinstrument) 1970.

RILM 1971/1748

S k o v r o n e c k, Martin 2.1.

Zu welchem Zweck und Ziel, mit welcher Absicht werden historische Musikinstrumente restauriert?

To what purpose, to what end, and with what intent are historical instruments restored?

In: (Ruckers Genootschap), Colloquium Restauratieproblemen van Antwerpse klavecimbels ..., Antwerp 1971, p. 28-35.

RIILM 1971/1427

(S t e i n, Karl) 2.2.4.

Kurze Bemerkungen über das Spielen, Stimmen und Erhalten der Fortepiano, welche von Karl Stein... in Wien verfertigt werden.

Short remarks on the playing, tuning, and preservation of the fortepianos which have been made by Karl Stein... in Vienna.

Vienna 1854. 32 pp., 3 figures.

p. t. o.

After a chapter "on the tone" dealing with the playing on the fortepiano the following sections describe the tuning, stringing, the cleaning and the removal of the action.

(S. Wittnayer)

S u p p e r, Walter (ed.) 2.2.2.

Richtlinien zum Schutze alter wertvoller Orgeln. Weilheimer Regulativ...

Guide lines for the protection of old valuable organs. Weilheim rules...

12. Veröffentlichung der Gesellschaft der Orgelfreunde. Berlin (Merseburger) 1958, 40 pp.

p. t. o. ,

Besides a short report on the 1957 conference of the Society of Friends of Organs, and a summary of the papers read this publication contains the full wording of a set of rules for the preservation, restoration, and practical use of historic organs (Weilheimer Regulativ). Terms like historic organ, inventorization, care, repair, restoration, reconstruction, alteration, etc. are explained, and rules to their interpretation and execution respectively are set up.

(F. Hellwig)

T h o n, Christian Friedrich Gottlieb 2.2.4.

Über Klavierinstrumente, deren Ankauf,
Behandlung und Stimmung...
On keyboard instruments, their acquisition,
treatment and tuning...

Sonderhausen (author and in commission at
Berhard Friedrich Voigt's) 1817. 143pp.

p. t. o.

In the chapters of interest in this context
the effect of humidity, dryness, dust, and
animals, the cleaning of instruments, the
preservation of the stringing and appropriate
pitch are discussed. Minor repairs (to be
executed also by the layman) are described:
gluing, shimming, etc. The last section deals
with stringing and tuning, and the mathematical
and physical basis of a few temperaments
(Kirnberger, Marpurg, and others).

(S. Wittmayer)

W a t z e k, Alfred 2.2.4.

Zusammenfassende Erfahrungen an Klavier-
mechaniken.
Experiences with hammer actions. A summary.

In: V. Schwarz (ed.), Der klangliche Aspekt
bei der Restaurierung von Saitenklavieren.
Bericht... Beiträge zur Aufführungspraxis,
Schriftenreihe des Instituts für Aufführungs-
praxis der Hochschule für Musik... in Graz
(V. Schwarz ed.), vol. 2, Graz 1973, p. 53-
55.

p. t. o.

Contains technical recommendations for the
regulation of Viennese grand pianos.

(F. Hellwig)

W e n k e, Wolfgang 2.2.3.

Probleme der Restaurierung historischer
Cembali - dargestellt am Beispiel des
Giusti-Cembalos in Musikinstrumenten-Museum
der Karl-Marx-Universität Leipzig.
Problems of the restoration of historical
harpsichords - illustrated by the example
of a harpsichord by Giusti in the Musical
Instrument Museum of the Karl-Marx-University
Leipzig.

In: Neue Museumskunde 17 (1974), 2, p. 136-
142.

p. t. o.

Inadequate repair in the past century and the beginning of this century, deterioration through environmental effects, pests, and wear through playing may necessitate a restoration. The state of a harpsichord by Giovanni Battista Giusti, Lucca 1676, is discussed in detail. During the treatment the bottom plank and belly rail were replaced, soundboard and wrestplank repaired and the original compass reconstructed by rearranging the keys. The instrument is now in playing condition.

(F. Hellwig)

W i l l i a m s, Peter

2.2.3.

The Implications of correct Restoration for Performers.

In: V. Schwarz (ed.), Der klangliche Aspekt bei der Restaurierung von Saitenklavieren. Bericht ... Beiträge zur Aufführungspraxis, vol. 2, Schriftenreihe des Instituts für Aufführungspraxis der Hochschule für Musik ... in Graz (V. Schwarz ed.), Graz 1973, p. 29-34.

p. t. o.

The nature of harpsichord plectra (leather, delrin, quill) influences touch, sound, and manner in which a musical piece can be performed (staccato, legato, etc.). Certain beautiful ranges in an instrument's compass may lead to a special breaking up of chords. The applied temperament can add to the instrument's tonal beauty. Original keyboards are important in connection with fingering.

(F. Hellwig)

W i n t e r, Helmut

2.2.2.

Das Winddruckproblem bei den norddeutschen Orgeln in 17. und 18. Jahrhundert.

The problem of air pressure in North German organs of the 17th and 18th centuries.

In: Acta organologica III (1969), p. 176-182.

RILM 1972/1018

W i t t m a y e r, Kurt

2.2.3.

Bericht (Auszug) über die Restaurierungs-
arbeiten an einem Kirckman-Cembalo.
Report on the restoration of a Kirckman-
harpsichord (extract).

In: V. Schwarz ed., Der klangliche Aspekt
bei der Restaurierung von Saitenklavieren.
Bericht... Beiträge zur Aufführungspraxis.
Schriftenreihe des Instituts für Aufführungs-
praxis der Hochschule für Musik ... in Graz
(V. Schwarz ed.), vol. 2, Graz 1973, p. 69-
70.

p. t. o.

This short account on the restoration of a
Jacob & Abraham Kirckman, London 1787, gives
a brief description of the disassembly of
the instruments, the treatment of its parts,
and the extent of necessary replacements.
8 photographs showing the instrument in
various stages of repair.

(F. Hellwig)

W o j n a r o w s k i, Wladyslaw

2.2.2.

The workshop for conservation of historical
organs. In Polish.

In: Materiały konserwatorskie, 1972, p. 50-
58.

ATA 11-128

W o l f r a m, Johann Christian

2.2.2.

Anleitung zur Kenntnis, Beurtheilung und Er-
haltung der Orgeln für Orgelspieler und alle
diejenigen, welche bey Erbauung, Reparatur,
Prüfung und Erhaltung dieser Instrumente
interessirt sind.

Instruction of the knowledge, judgement, and
preservation of organs for organ players and
all those who are interested in the making,
repair, and preservation of these instruments.

Gotha 1815. Facsimile reprint: Amsterdam
(Knuf) 1962. 363 pp., 2 plates.

p. t. o.

After a detailed description of the organ
and its parts a number of causes of
deterioration is discussed. e.g. playing too
vehemently, humidity, dust, birds, mice and
other small animals, deliberate damaging,
etc. Instructions of the repair of broken
parts, inadequate wind pressure, bad voicing
of pipes etc.

(S. Wittmayer)

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23						
CATÉGORIE D'INSTRUMENT (selon le code CIMCIM de classification)								GROUPE ETHNIQUE ou CULTUREL (code alphabétique)					NOM DU FACTEUR ou de L'ÉCOLE (code alphabétique)					ORIGINE GÉOGRAPHIQUE DE PRODUCTION			ÉPOQUE de la fabrication de la collection originale								
1	1	1	1	1	1	1	W	A	B	1	1		A	B	1	1		Europe du Nord			1 ^{re} moitié	Avant 1800							
2	2	2	2	2	2	2	A	C	D	2	2		C	D	2	2		Europe centrale	Europe de l'Est		Avant 500	1800 à 1900							
3	3	3	3	3	3	3	E	E	F	3	3		E	F	3	3		Europe occidentale	Europe du Sud		501 à 1000	1901 à 1910							
4	4	4	4	4	4	4	F	G	H	4	4		G	H	4	4		Proche orient	Asie centrale Inde		1001 à 1500	1911 à 1920							
5	5	5	5	5	5	5	M	I	J	5	5		I	J	5	5		Asie du Sud-Est	Extrême orient		1 ^{re} moitié du 16 ^{ème}	1921 à 1930							
6	6	6	6	6	6	6	N	K	L	6	6		K	L	6	6		Région méditerranéenne	Europe du Nord		2 ^{de} moitié du 16 ^{ème}	1931 à 1940							
7	7	7	7	7	7	7	O	M	N	7	7		M	N	7	7		Amérique centrale	Amérique du Sud		1 ^{re} moitié du 17 ^{ème}	1941 à 1950							
8	8	8	8	8	8	8	R	O	P	8	8		O	P	8	8		Afrique du Nord	Asie du Sud-Est		2 ^{de} moitié du 17 ^{ème}	1951 à 1960							
9	9	9	9	9	9	9	S	Q	R	9	9		Q	R	9	9		Afrique occidentale	Afrique de l'Est		1 ^{re} moitié du 18 ^{ème}	1961 à 1970							
La colonne 0 est réservée à la catégorie principale d'instruments, c.à.d.: 1 = idiophones ; 2 = membranophones ; 3 = cordophones ; 4 = aérophones ; (etc., le cas échéant) Les colonnes 1 à 6 (éventuellement 7) permettant de chiffrer les sous-catégories et subdivisions de la classification. La signalisation est indiquée par la position des index en matière plastique (colonnes verticales de la grille) et leur couleur (point d'intersection avec les divisions horizontales de la grille)							S	T				S	T							Afrique centrale	Afrique du Sud		2 ^{de} moitié du 18 ^{ème}	1971 à 1980					
							U	V				U	V										Australie	Néopolaésie		1 ^{re} moitié du 19 ^{ème}	1981 à 1985		
							W	X				W	X											PAYS DU MUSÉE			2 ^{de} moitié du 19 ^{ème}	1986 à 1990	
							Y	Z				Y	Z															1 ^{re} moitié du 20 ^{ème}	1991 à 1996

REMARQUE GÉNÉRALE : Au cas où l'on pourrait utiliser une feuille de grille pour chaque fiche du catalogue, barrer obliquement au crayon les cases correspondant aux mentions concernées.

Noter au verso la désignation de l'instrument et son N° d'inventaire.

système alpha-numérique "CUTTER" ou code spécial (p.ex. Mu:doek pour les ethnies)

L'École ou l'Atelier peuvent être différenciés du nom des facteurs par une taille en binseau des index.

sur l'index indiquant la région du monde, tracer ou gratter l'initiale du pays.

Pour un objet original du pays du Musée, utiliser des index blancs, portant les initiales p. ex. de la province (position 18) et du département ou région (position 19)

Donner sur forme

GRILLE DE CODAGE VISUEL

LE VISUEL POUR LA FICHE ORGANOLOGIQUE DU

T la région
 index indi-
 cateur, tracer
 atter, l'initia-
 pays.
 en objet ori-
 du pays du
 l'initia- des
 blancs por-
 les initiales
 de la provin-
 ciales, (18)
 département
 gion (passi-
 (15)

ÉPOQUE	de la	de la	de la
21	1931-1932	1931-1932	1931-1932
22	1933-1934	1933-1934	1933-1934
	1935-1936	1935-1936	1935-1936
	1937-1938	1937-1938	1937-1938
	1939-1940	1939-1940	1939-1940
	1941-1942	1941-1942	1941-1942
	1943-1944	1943-1944	1943-1944
	1945-1946	1945-1946	1945-1946
	1947-1948	1947-1948	1947-1948
	1949-1950	1949-1950	1949-1950
	1951-1952	1951-1952	1951-1952
	1953-1954	1953-1954	1953-1954
	1955-1956	1955-1956	1955-1956
	1957-1958	1957-1958	1957-1958
	1959-1960	1959-1960	1959-1960
	1961-1962	1961-1962	1961-1962
	1963-1964	1963-1964	1963-1964
	1965-1966	1965-1966	1965-1966
	1967-1968	1967-1968	1967-1968
	1969-1970	1969-1970	1969-1970
	1971-1972	1971-1972	1971-1972
	1973-1974	1973-1974	1973-1974
	1975-1976	1975-1976	1975-1976
	1977-1978	1977-1978	1977-1978
	1979-1980	1979-1980	1979-1980
	1981-1982	1981-1982	1981-1982
	1983-1984	1983-1984	1983-1984
	1985-1986	1985-1986	1985-1986
	1987-1988	1987-1988	1987-1988
	1989-1990	1989-1990	1989-1990
	1991-1992	1991-1992	1991-1992
	1993-1994	1993-1994	1993-1994
	1995-1996	1995-1996	1995-1996
	1997-1998	1997-1998	1997-1998
	1999-2000	1999-2000	1999-2000

Dans les cas de cheva-
superposer dans la mé-
formation de position
moitis d'index coup-
le sens de la longueur.

[illegible]

12

MORE	ETAT	COU	COULEURS	VIOL	INDIGO	BLEU	VERT	CHAMPE	ORANGE	ROUGE	BRIS	NOIR	ROSE	VER	BLANC	ROSE	bleu	28
MORE	ETAT	COU	COULEURS	VIOL	INDIGO	BLEU	VERT	CHAMPE	ORANGE	ROUGE	BRIS	NOIR	ROSE	VER	BLANC	ROSE	bleu	29
MORE	ETAT	COU	COULEURS	VIOL	INDIGO	BLEU	VERT	CHAMPE	ORANGE	ROUGE	BRIS	NOIR	ROSE	VER	BLANC	ROSE	bleu	30

Le nombre d'éléments peut être noté sur l'indice i l'enseigne i au canif sur les contours du graph. Les accès sont possibles par une coupe de l'index i . Les indices peuvent être porteurs de chiffres ou de lettres.

[illegible]

de la technique de
transformer par
une coupe de l'indus-
trie par la lettre H.

[illegible]

H'eat p
 Visual
 Catalog
 15.921
 516,00
 Statist
 00 p
 15.921

[illegible]



N° D'INVENTAIRE 72 - 2 - 34
INSTITUTION MUSEE D'ETHNOGRAPHIE / NEUCHÂTEL (SUISSE)
PROPRIETE MUSEE D'ETHNOGRAPHIE / NEUCHÂTEL

CLASSIFIC.
Catég
Sous-

DESIGNATION

Nom de l'instrument TROMPE DROITE

Nom vernaculaire LUILUL

Trad. littérale

ORIGINE GEOGRAPHIQUE

- de production } COLOMBIE / COMISARIA de AMAZONAS /
- de distribution } HAUT-CAQUETA / MIRITI PARANA
- d'utilisation }

origine douteuse

GROUPE ETHNIQUE OU CULTUREL

- producteur } YUKUNA

Nom vernac. YUKUNA

- distributeur }

Nom vernac.

- utilisateur }

Nom vernac.

FACTEUR OU ARTISAN

Nom du facteur

Signature

Nationalité

Marque

Statut

Attribution

Artisans complémentaires

ATELIER: ÉCOLE

EPOQUE: CHRONOLOGIE

Epoque de fabrication

Epoque de la collecte originale 1971

Objet neuf à l'acquisition ☒

STYLE

PIÈCE NON ORIGINALE ☐

reconstituée ☐

date:

transformée ☐

date:

Reproduction ☐

date:

Réplique ☐

moulage ☐

modèle "grandeur" ☐

modèle réduit ☐

Faux ☐

HISTOIRE

Propriété lors de l'acquisition

Propriétés antérieures

Exécutants notoires

DONNÉES TEC

Matières con

Autres matiè

PEINTU

Fabrication; t

ON BOU

LATEX

HERBE

Forme EX

Dimensions g

Description &

Ø EMBO

ÉPAISSE

Patine; coule

Décor TRA

LONGUE

Caractéristiq

LE SON

UTILISE

SEMBL

DATE DE L'ACQUISITION

LIEU DE L'ACQUISITION N

MODE & SOURCE DE L'ACQ

achat ☐

source

collecte ☐

source:

don ☒

source

legs ☐

source

échange ☐

source:

Objet en prêt ☐

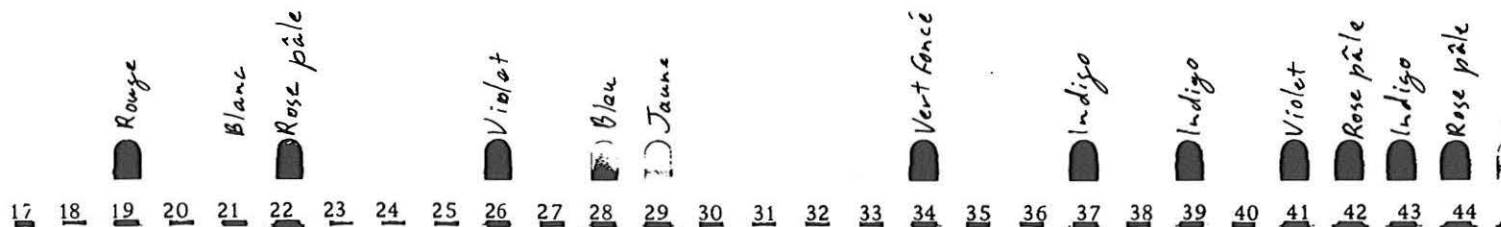
source

Objet en dépôt ☐

source

NOM DE L'ACQUÉREUR P

NOM DE L'IDENTIFICATEUR



CLASSIFICATION AEROPHONE

Catégorie principale TROMPE

Sous-catégorie A ENBOUCHURE TERMINALE

DONNÉES TECHNIQUES & DESCRIPTIVES

Matières constitutives principales BOIS : Balsa

Autres matières LATEX : "HUANSOCO"

PEINTURE VEGETALE MARRON : "KENÁ"

Fabrication; techniques TAILLÉ AU COUTEAU et A LA MACHETE, A FEU.
ON BOUCHE LES PORES DU Balsa AVEC UNE LESSIVE DE
LATEX ("HUANSOCO") AVANT DE PEINDRE AVEC UNE
HERBE.

Forme EXTERIEURE CYLINDRIQUE AVEC PERCE CYLINDRIQUE

Dimensions générales L. TOTALE : 52,5 cm / L. ENBOUCHURE : 10 cm /

Description & dimensions des éléments constitutifs Ø EXTREMITÉ EXT. : 14 cm /
Ø ENBOUCHURE (EXT.) : 4,8 cm / ÉPAISSEUR ENBOUCHURE : 1,6 cm /
ÉPAISSEUR EXTREMITÉ : 2-2,3 cm

Patine; couleurs VEGETALE MARRON

Décor TRADITIONNEL GEOMETRIQUE / SYMETRIQUE dans la
LONGUEUR.

Caractéristiques musicales FRÉQUENCE BASSE : ... A MESURER
LE SON OBTENU DOIT PORTER TRÈS LOIN.
UTILISÉE AVEC D'AUTRES TROMPES DE DIMENSIONS
SEMBLABLES.

UTILISATION

Caractère général POUR

Lieu de RENCONTRE

Période A CHAQUE "P"

TOUT AU LONG de

Durée celle du "P"

Fréquence celle du "P"

Interdits RESERVES AUX

Modalités JOUÉE PENDANT
PHASES, COMME SIGNE de

Place & entretien (par les utilis

MALOGA (MAISON)

Exécutants; utilisateurs (age, s

HOMMES de tous s

TRIBU YUKUNA

L'exécutant est aussi le fac

FONCTION (spécifique ou tradit

- indéterminée ☐ v

- au moment de l'acquisition:

CARACTÈRE OU VALEUR TA

- localement

- pour le Musée 1 des 3 T

SEULS EXEMPLES de

DE L'ACQUISITION 1972

DE L'ACQUISITION NEUCHÂTEL

SOURCE DE L'ACQUISITION

source: ☐
source: ☐
☒ source: COLLECTION JACOPIN : DON DE
LA SOCIÉTÉ des AMIS du MUSÉE
de NEUCHÂTEL
source: ☐
source: ☐
source: ☐
source: ☐
source: ☐
source: ☐

DE L'ACQUÉREUR P.-Y. JACOPIN

DE L'IDENTIFICATEUR Prix éventuel:

ÉTAT & CONSERVATION

État à l'acquisition: État de marche ☒

Bon ☒ Médiocre ☐ Mauvais ☐

Incomplet ☐

Éléments manquants

Éléments ajoutés

Retouché ☐ Transformé ☐

Nature de la détérioration

Traitements effectués & dates

Remise en état de marche:

DOCUMENTATION; RÉF

Doc. iconogr. en généra

Fig. dans oeuvre d'art:

peinture, estampe ☐

sculpt. ☐ Tapisser

Photo. noir & blanc ☒

Négat. noir & blanc ☒

Carte postale noir & bl.

Film ciné. noir & blanc

Diapo. noir & blanc ☐

Enregistr. sonore ☒

Son & prise de vue ☐

Indigo Indigo Violet Rose pâle Indigo Rose pâle Jaune Noir Rose pâle Gris Vert clair Indigo Indigo Rouge Indigo Violet Vert foncé Jaune Violet Vert foncé

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

LOCALISATION au Musée (noter au crayon)

TRAVÉE 3 / PANNEAU 1_A

UTILISATION

Caractère général POUR LES "BALS" RITUELS

Lieu de RENCONTRE / FÔRET

Période A CHAQUE "BAL" CÉRÉMONIEL,
TOUT AU LONG de L'ANNÉE.

Durée CELLE du "BAL" : VARIABLE

Fréquence CELLE du "BAL" : VARIABLE

Interdits RESERVES AUX MÂLES YUKUNA

Modalités JOUÉE PENDANT LA DANSE ET DURANT LES
PAUSES, COMME SIGNE de la FÊTE/PLUSIEURS TROMPES

Place & entretien (par les utilisateurs) DANS LA
MALOCA (MAISON)

Exécutants; utilisateurs (âge, sexe, statut, spécialisation)

HOMMES de tous STATUTS de la
TRIBU YUKUNA

L'exécutant est aussi le facteur ☒ ; c'est un professionnel ☐

FONCTION (spécifique ou traditionnelle) FAIRE CONNAÎTRE LA FÊTE A L'EXTÉRIEUR

-indéterminée ☐ variable ☐ autre que musicale ☐

-au moment de l'acquisition: UNIQUEMENT UTILISÉE LORS des "BALS".

CARACTÈRE OU VALEUR INSTRUMENT MARGINAL [PAR RAPPORT AU CHANT pour
les YUKUNA]

-localement

-pour le Musée 1 des 3 TROMPES YUKUNA /
SEULS EXEMPLES de TROMPES de COLOMBIE



DOCUMENTATION; RÉFÉRENCES

Doc. iconogr. en général ☒

Fig. dans oeuvre d'art:

peinture, estampe ☐ dessin ☐

sculpt. ☐ Tapisserie ☐

Photo, noir & blanc ☒ coul. ☐ Film BP

Négat. noir & blanc ☒ coul. ☐

Carte postale noir & bl. ☐ coul. ☐

Film ciné, noir & blanc ☐ coul. ☐

Diapo. noir & blanc ☐ coul. ☐

Enregistr. sonore ☒

Son & prise de vue ☐

Doc. bibliographique

catal. d'expo. permanente ☐

catal. d'expo. temporaire ☐

catal. scientifique ☒ EN PRÉPARATION

catal. de vente ☐

texte publié ☐

manuscrit ou dossier ☒

bibliographie ☐

FICHE ÉTABLIE LE: 8.12.72

PAR: DENISE PERRET