



ICONEA 2013

4, 5 AND 6 DECEMBER

SENATE HOUSE

UNIVERSITY OF LONDON

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WEDNESDAY DECEMBER 4, 2013, ROOM 104

1400 REGISTRATION

1500 SPEECHES:

PAUL ARCHBOLD, DIRECTOR OF THE INSTITUTE OF MUSICAL RESEARCH

IRVING FINKEL, RICHARD DUMBRILL, ICONEA

1530 RICHARD DUMBRILL

The problematics of musical theory transmission under the obnubilation of political and religious interference: before and after Berossus.

1630 COFFEE BREAK

1700 IRVING FINKEL

Babylonian into Greek at the end of the First Millennium.

THURSDAY 5, ROOM 104

1000 COFFEE

1030 LEON CRICKMORE

In Chapter 9, 'Plato's Musical Trigonometry', of his book The Pythagorean Plato, Ernest McClain proposes a highly imaginative musical interpretation of the cuneiform tablet Plimpton 322. Unfortunately, the author's omission of the first column of the text severely undermines his case. This paper re-assesses the musicality of Plimpton 322 and explores its possible connection with the musical cuneiform tablet CBS 1766.

1130 BRUNO DE FLORENCE

Revisiting Plato's Symposium, looking at its structure and at the two épainos from Aristophanes and Socrates. I will then propose a phenomenology of what I call the 'act of transmission' from a semiotic standpoint, which will include references to Peirce, Freud and Lacan.

1230 DISCUSSION FOLLOWED BY LUNCH BREAK

1400 PIOTR MICHALOWSKI

There is a small number of cuneiform texts from ancient Mesopotamia that mention musical matters. Chronologically, these clay tablets come from different periods, spanning more than a millennium of literary practice. In this paper I will attempt to evaluate the place of these texts in the Mesopotamian written tradition and to evaluate the levels of stasis and change over the years.

1500 NICK STYLIANOU

Where Tetrachords Meet: Changing Perspectives on Modulation.

The transmission of classical music theory through Western tradition has influenced several structural distinctions and their associated terminology, such as the genera of tetrachords (diatonic, chromatic, enharmonic), systems of combination (conjunct, disjunct) and the naming of the modes (Dorian, Phrygian, Lydian, etc.). At the same time the Western tradition has blended various distinctions, for example the notion of authentic/plagal modality compared with major/minor tonality, and the subtle distinctions of microtonality compared with the flexibility of equal temperament. My presentation gives an organisational classification of scales highlighting the interaction between diatonic and chromatic genera of tetrachords and their conjunction and disjunction. This gives a perspective on the changing notions of the term 'modulation' within the

Western tradition, and a potential bridge towards approaching concepts of modality in non-Western traditions.

1600 COFFEE BREAK

1630 THEO KRISPIJN

2100 B.C. Break or Continuation in the Mesopotamian Musical Tradition? The earliest Mesopotamian texts with theoretical musical terminology come from the Old-Babylonian cities of Ur and Nippur around 1800 B.C. The terminology is based on the handling of musical instruments. I will investigate to what extent musical instruments were newly introduced in the Ur III and Old-Babylonian periods or if they were used in earlier periods and consider if this terminology came from earlier. My sources are the iconography of musical instruments, Sumerian lexical and literary texts, especially the Shulgi hymns from the Early Dynastic to the Old-Babylonian period. Administrative documents from the Ur III period mentioning the production of musical instruments in workshops, the teaching of music, worship of divine instruments, and musical ensembles from Old Babylonian Mari.

1730 ROUND TABLE

FRIDAY 6, ROOM 104

1000 COFFEE

1030 ALAN PROSSER

The history of the performance of the music of the Whirling Dervishes of Turkey is an interesting approach to a possible notation of their sacred compositions. This presentation will attempt at answering such questions as why did the Mevlevis not previously notate their music or did they consider that notation would not be sufficiently accurate.

1130 RICHARD HEATH

Transmission of Astronomical Musicality into Mythic Narrative.

1230 LUNCH BREAK

1400 THEODORA PSYCHOYOU
AND
CHRISTOPHE CORDIER

This contribution focuses on the reception of the eight lines of Pindar's first Pythic Ode with music notation published by Athanasius Kircher in his 1650 Musurgia Universalis. He would have copied it from a manuscript found in a Sicilian Library. This fragment, now generally rejected as a fake or a pastiche, was considered, from Kircher till the twentieth century, as an important source of Ancient Greek Music although there were many doubts raised by scholars since the end of the eighteenth century (Charles Burney for instance), the First Pythic was regularly studied by many historians, especially August Böckh who, in his De Metris Pindari (1811), made of this fragment an authentically Greek musical document and a specimen of 'Dorian music'. Other historians, from Jean-Jacques Rousseau to Maurice Emmanuel, quoted the First Pythic in their essays, before the composer André Jolivet, influenced by Emmanuel, used it in his score Iphigénie à Delphes in 1943. Thus we intend to show how scholars and musicians, in a rational, scientific way, imagined Ancient Greece and recreated 'Greek music' on the basis of philological data considered as 'genuine' during three centuries.

1500 ROUND TABLE AND CONCLUSIONS.

1800 DRINKS