



Hochschule der Künste Bern
Haute école des arts de Berne
Bern Academy of the Arts

Rabab & Rebec

Fellbespannte Streichinstrumente des späten Mittelalters und der Renaissance und ihre aussereuropäischen Verwandten



Three reconstructed Rabab Prototypes (builder & photo: T. Hirsch) – Francesc Comes, Madonna and Child with angel musicians (ca. 1400) (© Museu de Pollença. Ajuntament de Pollença)

Skin-Covered Bowed String Instruments of the Late Middle Ages and the Renaissance and their Non- European Relatives

28–30 April 2023

HKB, Kammermusiksaal, Papiermühlestr. 13a, Bern

Program

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Friday, 28 April 2023

14:00 **Welcome & Introduction**

Thomas Gartmann, Head of Research, HKB

Thilo Hirsch (HKB/Universität Bern)

Das europäische Rabab vom 13. bis zum 16. Jahrhundert

Panel 1 – Musikikonographie als Methode (Chair: Karolina Zgraja)

14:30 **Martine Clouzot (Université de Bourgogne)**

Par-delà les « images de la musique et des musiciens ». Réflexions critiques sur « l'iconographie musicale ». L'exemple des figurations des « ménestrels » et des « animaux musiciens » dans les manuscrits enluminés des XIIIe-XVe siècles

15:00 **Jurij Dobravec (Independent researcher/**

Ars organi Sloveniae, Ljubljana)

Functional Analysis in Iconography of Musical Instruments

15:30 **Barry Pearce (musician, software engineer,
independent researcher, Winchcombe)**

The Iconography of Skin-Covered Bowed Instruments 900–1624 CE

16:00 *Coffee Break*

Panel 2 – Rabab und Rebec in verschiedenen Darstellungskontexten

(Chair: Thilo Hirsch)

16:30 **Karolina Zgraja (Universität Zürich)**

Representations of Musical Practice in Venetian Altarpieces around 1500, with Special Attention to the Rebec

17:00 **Yuko Katsutani (Université de Strasbourg)**

Le concert des Anges. Les peintures murales de Saint-Bonnet-le-Château et du Mans

17:30 **Marina Haiduk (HKB)**

Von der antiken *kithara* zum Instrument der Engel.
Rabab und Rebec im Spiegel sakraler und profaner Sujets

18:00 *Apéro riche*

Saturday, 29 April 2023

Panel 3 – Das Rabab und verwandte Instrumente in Italien (Chair: Marina Haiduk)

- 9:30 **Salvatore Morra (Università degli Studi della Tuscia, DISUCOM)**
Is that a *Rabab*? The Medieval *Ribeca* from
Del Balzo Orsini in Southern Italy
- 10:00 **Jacob Mariani (University of Oxford)**
San Ginesio Between Melody and Harmony: Questions of Instrument
Morphology and Design in Depictions of the Performer Saint and his Cult
- 10:30 **Thilo Hirsch (HKB/Universität Bern)**
«Rubebe, rubechette e rubecone».
Rabab-Ensembles im 15. Jahrhundert in Italien?
- 11:00 *Coffee Break*
- 11:30 **Thilo Hirsch, Peppe Frana (Napoli) & Félix Verry (Lyon)**
Vorstellung der Rabab-Prototypen und Workshop mit modaler Improvisation
(Teilnahme auch mit eigenen Instrumenten möglich, Stimmton a' = 440 Hz)
- 13:00 *Lunch*

Panel 4 – Zur Materialität von Felldecken/Pergament (Chair: Thilo Hirsch)

- 14:30 **Jürg Zeller (Gerberei Zeller, Steffisburg)**
Vom Tier zum Pergament.
Die Bearbeitungsschritte bei der Pergament-Herstellung
- 15:00 Videos on parchment making and the production of medieval manuscripts
- 15:30 *Coffee Break*

Panel 5 – Revival im 20. und 21. Jahrhundert (Chair: Britta Sweers)

- 16:00 **David R. M. Irving (ICREA & IMF, CSIC, Barcelona)**
Arnold Dolmetsch, the Rebab, and the Revival of the Rebec
- 16:30 **Johannes Beltz (Museum Rietberg Zürich)**
Wenn Instrumente wieder erklingen. Kooperatives Forschen und Ausstellen
- 17:00 **Abril Padilla (Université de Strasbourg)**
Acoustique et composition. Une étude croisée sur *Hétérophonie III*
pour trois rebabs et sons marocains
- 17:20 **Eleni Ralli (HKB/UniBE)**
A New Composition for Rabab from the Composer's Point of View.
Ra-Bā-Bah 2-2-3
- 17:45 *Apéro riche*

Bernisches Historisches Museum, Orientalischer Saal, Helvetiaplatz 5

- 20:00 Konzert mit dem **ensemble arcimboldo**
Rubebe, rubechette e rubecone – Alte und Neue Musik für fellbespannte Streichinstrumente, Gesang, Laute und Perkussion
Grace Newcombe – Sopran, Harfe; **Félix Verry** – Alt-Rabab, Fidel; **Thilo Hirsch** – Tenor-Rabab, Bass-Rabab, Tenor; **Leonardo Bortolotto** – Bass-Rabab; **Peppe Frana** – Plektrum-Laute; **Titus Bellwald** – Tar
Konzerteinführung: **Britta Sweers** (Universität Bern)
- 21:15 *End of the concert*

Sunday, 30 April 2023

Panel 6 – Das Rabab und weitere fellbespannte Saiteninstrumente

(Chair: Thomas Gartmann)

- 9:30 **Vasileios Chatzioannou (Institut für Wiener Klangstil)**
Investigating the Reconstruction of a Rabab Using Physical Modelling
- 10:00 **Leonardo Medina (University of Aveiro) & João Nicodemos Araújo (independent researcher)**
The Brazilian Rabeca-Diversity and the Oroongo.
The Collaboration Process for the Making of an 'Other'
Musical Instrument Based on Two Traditions
- 10:30 *Coffee Break*
- 11:00 **Ihor Khodzhaniiazov (independent researcher, Vinnytsia) [online]**
Cobuz cumanicus. Reconstruction of the Instrument
- 11:30 **Emin Soydaş (Çankırı Karatekin University)**
Reflections on the Historically Informed
Reconstruction of the Ottoman Kopuz
- 12:00 **Final discussion**
Moderation: Thilo Hirsch
- 12:45 *Snacks*
- 13:15 Möglichkeit Instrumente auszuprobieren, Jam-Session, Ausklang
- 14:30 *End of the conference*

Abstracts/CVs

Martine Clouzot (Université de Bourgogne)

Par-delà les « images de la musique et des musiciens ». Réflexions critiques sur « l'iconographie musicale ». L'exemple des figurations des « ménestrels » et des « animaux musiciens » dans les manuscrits enluminés des XIIIe-XVe siècles

L'« iconographie musicale » continue depuis les années 1960 à susciter des regains d'intérêts historiographiques, documentaires et pluridisciplinaires tant chez les facteurs d'instruments et les musiciens, que chez les chercheurs et les amateurs. Sur la durée, il paraît légitime de poser un regard critique sur ses méthodes et finalités, ses apports et limites.

L'étude des « représentations de la musique » et de leurs thématiques se fait en effet de plus en plus interdisciplinaire, voire transdisciplinaire. Parallèlement, l'essor des bases de données iconographiques l'amène à se confronter aux méthodes, aux contraintes et aux buts des outils informatiques, numériques et l'IA dans des contextes interdisciplinaires et des cadres épistémologiques en évolution.

Un cas d'étude méthodologique peut être proposé à partir des figurations de joueurs d'instruments – ménestrel, animal, hybride – peints dans les manuscrits enluminés des XIIIe-XIVe et XVe siècles. Pour ce faire, c'est dans le champ de l'anthropologie historique des images qu'est constitué le corpus. Celui-ci nécessite des choix d'indexation et une analyse sérielle cherchant d'abord à identifier des instruments et des instrumentistes. Mais ensuite, la méthode vise à réfléchir sur les modalités de la conception, du fonctionnement et sur les discours des « images », des « images de la musique » et des « musiciens », en fonction des milieux sociaux et des contextes. Elle consiste à partir du réalisme apparent pour remonter en amont, du côté des concepteurs et des enlumineurs : avec quels modèles, quels savoirs et dans quels buts ont-ils pensé et réalisé des images de la musique et de joueurs tels les ménestrels ou les animaux ? Ces questions portent sur la pertinence des termes et des catégorisations actuels – « religieux » ou « sacré » / « profane », « ménestrel », « jongleur », « bête », etc. – et leur adaptation anachronique, ou pas, à l'époque médiévale.

Martine Clouzot est professeure en histoire du Moyen Âge à l'Université de Bourgogne-France Comté (Dijon). Dans le domaine de l'anthropologie historique, elle étudie les images de la musique dans les manuscrits enluminés du Moyen Âge (XIIIe-XVe s.). En histoire sociale, à partir des textes et des archives, elle s'intéresse aux statuts des joueurs d'instruments dans la société médiévale. Ses recherches sont aussi tournées vers l'interdisciplinarité entre les SHS, les sciences du vivant, mais aussi l'IA (textes et images) dans le cadre de programmes collectifs. Parmi ses principales publications : *La musicalité des images au Moyen Âge. Instruments, voix et corps dans les manuscrits enluminés (XIIIe-XIVe s.)*, Turnhout, Brepols, 2021 ; *Musique, folie et nature entre le XIIIe et le XVe siècle : les figurations du fou dans les manuscrits enluminés (Images et textes)*, Bern, Peter Lang Verlag, 2014.

Jurij Dobravec (Independent researcher/Ars organi Sloveniae, Ljubljana)

Functional Analysis in Iconography of Musical Instruments

Musical iconography, including instrument iconography, is grounded in art history. The preset three-step method upgrades Panofsky, Winternitz, McKinnon, Brown, and others by analysing the mutual functionality of individual parts of depicted musical instruments and by linking those functions with recognised elements of contemporary music/fragments.

Like composition analysis, which recognises the assembly of functional elements (rhythm, melody, harmony, rhetoric, etc.) in scores or music (or out of it), iconography of instruments should/could not only analyse the impression of realism, but also the (possible) reliability of their interconnected parts in function of contemporary music and/or musical elements. A depicted keyboard, for example, cannot be considered without the functions and logic of the inner mechanism; the keyboard compass must or should relate in terms of mechanics and acoustics to the row of organ pipes, cut/tuned to then used temperament; the size of the bellows should suit the length of phrases, and their mechanism to known techniques (hoquets, drones, etc.).

The first phase of the method is related to the art-historical context: The RESEARCHER observes an ARTWORK, with the depicted instrument considered as an ICON, and describes the painter's composition. The result suits the RIdIM standard. At the second phase, the RESEARCHER describes the FUNCTIONAL PARTS of the DEPICTED INSTRUMENT. Kimberly Marshal demonstrated the method on depictions of the mediaeval organ portatives. At the third phase, the RESEARCHER observes THE FINE ART showing the ICON of the DEPICTED FUNCTIONAL INSTRUMENT and interprets its feasibility for MUSICAL ELEMENTS/MUSIC. Significant comparative knowledge is required.

As art-historians categorise pre-iconography, iconography, and iconology, we could speak here about pre-organography, organography, and organology. The evolution of the method is depicted by angel-musicians performing mediaeval portatives. It is easily applicable to other instruments.

Jurij Dobravec, trained as a biologist at the University of Ljubljana, started his professional path as a scientist and database manager at the National Park Office in 1994. Working on heritage data, heading comprehensive EU-funded projects, and serving as church organist in parallel with study and environmental research work, he was continuously upgrading his skills in organology. In 2005, he introduced a national database of pipe organs in Slovenia, which resulted in 2018 in an innovative complex of book and webpages that contains data on all organs in the country. Besides chapters in monographs and the Slovenian part of *Organ Dictionary* in 23 languages (2015), scientific and professional articles on organs and music appeared in journals such as *Acta organologica*, *ISO Journal*, *Ars Organii*, *Arhivi*, *Informazione organistica*, etc. In 2020, he entered the PhD in musicology with an accepted thesis proposal, "Late Medieval Depictions of Portative Organ in the Wider Eastern Alpine Region".

Barry Pearce (musician, software engineer, independent researcher, Winchcombe)

The Iconography of Skin-Covered Bowed Instruments 900–1624 CE

The history of bowed instruments has been the subject of many books and a significant amount of research. However, extensive large-scale surveys of the primary

sources have not been undertaken. Typical iconographic studies (using simple counts) have involved around 50–300 sources and examined very low numbers of features. One study in the last 5 years examined ~1000 sources from the sixteenth–eighteenth centuries and focused on just a single feature.

A comprehensive large-scale survey of iconographic sources has been conducted by Barry Pearce. This survey is the result of eight years of research and draws from a dataset of over 19'000 iconographic sources of bowed instruments from 900–1900 CE. The survey has examined over 4500 sources, of which over 2300 are pre-1500 CE, making this the largest iconographic study of bowed instruments to date. Extensive observations have been recorded for each individual bow, instrument and musician depicted. The analysis results have great significance for our understanding of bowed instruments from the initial appearance of bowing, and throughout the Medieval and Renaissance periods.

This paper will set out how this research relates to the work of Panofsky and Winternitz, before presenting some of the findings of this survey pertaining to skin-covered instruments. It will examine the position of the instruments within the corpus, the different types, their timelines and geographical dispersion, along with features of the instruments, their configuration, the bows used to play them and how they were played. Although European centric, it includes iconography from the far East (Viet Nam and China), through Asia and Europe to the Western edge of Europe (Portugal, Spain). It will briefly comment on skin-covered bowed instruments in the iconographic record from 1625–1900 CE and their relationship with those seen in the earlier period.

Barry Pearce is a musician, software engineer and independent researcher specialising in the history of bowed string instruments. His current primary research is the macro history of bowed instruments 850–1624 CE. His research activities include improving iconographic analysis and research methodology, promoting Open Science principles (Open Access, Open Data and Open Methodology), the repeatability of analysis and data sharing within musicology. He is the creator of the Bowed Strings Iconography Project (<https://bsip.org.uk>) which provides Open Access museumgrade global databases for iconographic sources of all time periods, and archaeological finds of (or potentially of) bowed instruments and associated objects up to 1624 CE. The iconography database provides highly detailed, reliable referencing/citation of sources solving the impossible reference problem. It is thought to be the largest instrument-type specific iconography database and continues to grow.

Karolina Zgraja (Universität Zürich)

Representations of Musical Practice in Venetian Altarpieces around 1500, with Special Attention to the Rebec

In Venetian Renaissance altarpieces, representations of musical performance appear simultaneously with architectural projections. Traceable back to the *Trecento*, this tradition seems to culminate in Giovanni Bellini's large altarpieces executed for some of the most important churches of the *Serenissima*. Music-making angels and other figures belong to the canonical repertoire of these paintings, most of which correspond to the iconographical type of the so-called *Sacra Conversazione*, that is non-narrative

representations of the virgin Mary flanked by saints of heterogenous origins and times. Despite these differences, the saints seem to coexist within a shared architectural space and appear to be in a state of profound religious contemplation. While the illusionistic monumental and vaulted architectural constructions correspond to acoustical spaces, the evoked sound cannot be experienced by the beholder. What does link the two disciplines of music and architecture is the knowledge about musical practice as well as an acquaintance with the humanistic philosophical literature and mathematical thought. In fact, the arithmetic laws of harmonics played an important rôle in architectural treatises.

The present study aims at an exploration of this concurrent phenomenon. Special attention is given to the Pala San Giobbe with a representation of a *Rebec*. Its practical, music-historical, and humanistic background is sounded out in order to draw conclusions regarding the devotional function and its transcendental content.

Karolina Zgraja is an art historian with a strong international research background, specializing in the Italian Renaissance with particular emphasis on humanistic thought, the history of art history, and the visual representation of acoustic phenomena in Visual Arts. After completing her studies in Art History, Archaeology, and Italian Philology at the Universities of Würzburg (Germany) and Padua (Italy), Zgraja conducted research work at the renowned Max-Planck-Institute for Art History in Rome, Italy, where she also acted as Research Assistant to the Director of the Institute. Since 2015, she has been based at the University of Zürich. Various distinguished institutions worldwide have invited Zgraja to present her research, like the University of Cambridge, UK, McGill University in Montréal, Canada, and the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Italy. Together with Cristina Urchueguía, she edited the book *Klang und Stille in der Bildenden Kunst*.

Yuko Katsutani (Université de Strasbourg)

Le concert des Anges. Les peintures murales de Saint-Bonnet-le-Château et du Mans

Cette communication présente les peintures murales de la chapelle basse de la collégiale de Saint-Bonnet-le-Château (Loire) édifiée vers 1400 par la donation de deux bourgeois. Sur le fond de la voûte apparaissent huit anges jouant de divers instruments, y compris un rebec et deux groupes d'anges présentant des textes portant des notations musicales. À ces images sont associées les armes des ducs de Bourbon et des ceintures portant la devise « Espérance ».

Le choix de ces thèmes iconographiques et leurs modes d'association attestent du lien entre le décor de Saint-Bonnet et la famille de Bourbon grâce à une seconde donation faite par Anne Dauphine en l'honneur de son époux défunt, Louis II de Bourbon. Nous nous proposons d'apporter un éclairage tout à fait nouveau sur ce lien à partir de la comparaison entre le décor de Saint-Bonnet et celui de la chapelle de la Vierge figurant aussi les *Anges musiciens* et les armoiries du donateur, qui se trouve dans la cathédrale du Mans pour laquelle Louis II avait fait des donations. Cette relation entre Louis II et la chapelle du Mans sera renforcée par un rapprochement du style des artistes des peintures du Mans et celui des peintures de la voûte de la chapelle Vieille de Souvigny qui abrite les tombes de ce couple ducal. Enfin, l'enjeu à Saint Bonnet

comme au Mans est manifestement d'associer l'emblématique du commanditaire au cortège angélique. En témoigne le thème de l'ange écuyer dans son rôle de véhicule de l'âme héraldique du patron associé avec le thème de l'harmonie céleste.

Ce rapprochement entre les peintures de Saint-Bonnet et celles du Mans peut de surcroît s'enrichir d'une comparaison iconographique. La surface du plafond de la chapelle du Mans représente plus du double de celle de Saint-Bonnet. Ainsi, le nombre de motifs de Saint-Bonnet est bien moindre que celui de la chapelle du Mans. Notre analyse du choix d'instruments de musique mettra en lumière leur connotation religieuse à Saint-Bonnet.

Yuko Katsutani est née à Kobe (Japan) le 13 novembre 1980. Avril 2011, Inscription en cycle de doctorat à la Faculté d'Histoire de l'art, Université Waseda et septembre 2012, Inscription en cycle de doctorat à la Faculté des sciences historiques, Université de Strasbourg. Décembre 2019, Soutenance de thèse *Les peintures murales de Saint-Bonnet-le-Château. À la recherche de leur auteur (fin du XIV^e-début du XVe s.)* sous la direction de M. Marc Carel Schurr. Elle est actuellement Post doctoral Resarch Fellow of the Japan Society for the Promotion of Science (JSPS) attaché à l'Université de Strasbourg. Sa thèse a été publiée chez Brepols en 2023.

Marina Haiduk (HKB)

Von der antiken *kithara* zum Instrument der Engel. Rabab und Rebec im Spiegel sakraler und profaner Sujets

Künstlerische Darstellungen von Rabab und Rebec kommen in verschiedenen thematischen Kontexten vor. Die ersten Verbildlichungen kleiner Streichinstrumente mit Holz- und Felldecken im mittelalterlichen Europa finden sich in Sujets, die die Instrumente durch ihren Textbezug als Darstellungen der biblischen *kithara* ausweisen. Diese frühen Beispiele sind bereits durch einen engen Funktionszusammenhang zum sakralen Kontext geprägt und kommen vor allem in den Gattungen Buchmalerei und Bauplastik vor.

Ab dem 14. Jahrhundert gewinnen die Wandmalerei und vor allem die Tafelmalerei als Gattungen stark an Gewicht. Mit der Renaissance verstärkt sich ausserdem die Auswahl an profanen Sujets im Bereich der klassischen Mythologie. Auffällig ist die über die Jahrhunderte hinweg bestehende Vielzahl an Darstellungen von Rabab und Rebec unter den Musikinstrumenten in den Händen von Engeln. Das Engelskonzert als – besonders häufig im marianischen Kontext vorkommendes – Element der christlichen Ikonographie kann als bildliche Verquickung des gesungenen Lobpreises mit einer allgemeinen Idee der Musik in den himmlischen Sphären aufgefasst werden. Die klangliche Entäusserung der körperlosen himmlischen Wesen ist dabei gleich zweifach ein dem Betrachter Vor-Augen-Stellen von Unhörbarem und Unschaubarem, das den stummen Bildmedien eigen ist und sich im Prozess der visuellen Übersetzung nicht selten der Lebenswirklichkeit der Künstler bedient. Anhand einer Auswahl von Kunstwerken soll diesem Geflecht im Vortrag exemplarisch nachgegangen werden, um den generellen Bogenschlag an Darstellungskontexten von Rabab und Rebec abzurunden und zu vertiefen.

From the Ancient *Kithara* to the Instrument of the Angels. Rabab and Rebec Depicted in Sacred and Profane Subjects

Visual representations of the rabab and rebec can be found in a variety of thematic settings. In Medieval Europe the first depictions of small string instruments whose bodies are covered with wood or skin are found in subjects that refer to the instruments as representations of the biblical *kithara* through their textual references. These early examples are in fact already characterised by a close functional connection to their religious context and appear above all in the genres of book illumination and architectural sculpture.

From the fourteenth century onwards, mural painting and in particular panel painting became predominant as genres. Furthermore, in the Renaissance, the range of profane subjects in the field of classical mythology increased. Throughout the centuries the numerous depictions of rabab and rebec among musical instruments in the hands of angels are striking. Music making angels as an element of Christian iconography – frequently present in the Marian context – can be regarded as a pictorial interweaving of the chanted praise with a general idea of music in the heavenly spheres.

The sonorous emission of the bodiless celestial beings is therefore a twofold visualisation of the unheard and the unseen, which is inherent to the silent pictorial media and which, in the process of visual translation, frequently employs the artists' everyday experiences. A selection of artworks will be used in the lecture as examples to explore this relationship in order to broaden and deepen the general overview of representational contexts of the rabab and rebec.

Marina Haiduk hat Kunstgeschichte, Publizistik und Osteuropastudien in Berlin und Wien studiert und zur italienischen Malerei und Kunsttheorie des 16. und 17. Jahrhunderts mit einem Schwerpunkt auf Materialität und Materialikonologie geforscht. Im Fokus dieses Spektrums liegt wiederum die Malerei auf Stein, die sowohl Gegenstand ihrer Magisterarbeit zu Daniele da Volterra's *David und Goliath* als auch ihrer Doktorarbeit zum Thema «Materialsichtigkeit als ästhetische Kommunikation. Die *pietra di paragone* als Bildträger in Italien um 1600» war. Nach der Promotion widmete sie sich als wissenschaftliche Mitarbeiterin im Forschungsprojekt «Rabab & Rebec» an der Hochschule der Künste Bern der Musikikonographie und deren Methodik, wobei mediale Aspekte wie z. B. das Verhältnis von Wort, Klang und materieller Kultur zum Bild spezielle Aufmerksamkeit erfahren haben.

Marina Haiduk studied art history, communication studies and Eastern European studies in Berlin and Vienna and conducted research on Italian painting and art theory of the sixteenth and seventeenth centuries with a main focus on materiality and material iconology. In the spotlight of this field is painting on stone, which was the subject of both her master's thesis on Daniele da Volterra's *David and Goliath* and her doctoral thesis on "Visibility of material as aesthetic communication. The *pietra di paragone* as a pictorial support in Italy around 1600". After her doctorate, she dedicated herself to music iconography and its methodology as postdoctoral researcher on the research project "Rabab & Rebec" at the Bern Academy of the Arts, with a special attention to medial aspects such as the relationship of word, sound and material culture to the image.

Salvatore Morra (Università degli Studi della Tuscia, DISUCOM)

Is that a *Rabab*? The Medieval *Ribeca* from Del Balzo Orsini in Southern Italy

The bowed string instruments reaching Southern Europe around the eleventh–thirteenth centuries either from East or the Arab North Africa – *rabab*, *rabel*, *rebec* – came in a variety of different shapes and playing postures: vertically, across the chest, or off the shoulder. In the *Beatus* manuscripts of eleventh-century Spain, for example, we have angels playing the exact same instrument in different positions. In the *Cantigas de Santa María* (thirteenth century) we find pear-shaped, boat-shaped, oblong, and figure-eight shaped soundboxes, but we do not find separate names for these in texts of that period (Reynolds 2021).

This paper aims at defining typical characteristics for either way of use based on an early iconographic document in D'Angiò era such as a fresco on the inner wall of the basilica Santa Caterina da Alessandria in Galatina (around 1420) with an angel playing a pear-formed string instrument. Although the instrument is defined as a *ribeca* (Castaldo 2007), the soundbox appears to have a skin covering in the lower half, a wooden covering on the upper half and a backward tilted pegbox, like modern north African *rabāb* (Tunisian, Moroccan, Libyan) and some of the *rababs* in the *Cantigas*. Based on a brief analysis of the archival telling of the instrument within its historical context (family Del Balzo Orsini), the paper explores the multiple and intricate transformations the *rabab* underwent in European visual culture, with a special emphasis on medieval Italy.

Salvatore Morra is currently the music curator of the International Association for Mediterranean and Oriental Studies ISMEO in Rome and associate professor at the University of Tuscia, Viterbo in Italy. He holds a PhD in Musicology from Royal Holloway, University of London, an MPhil in Music Studies from the University of Cambridge, a BA in Language (Arabic) and Culture from the University of Naples, 'L'Orientale'. His research focuses on the use, experience, and mediation of music in everyday life, particularly in the region of the Mediterranean Sea. He is interested in ethnomusicological perspectives of Arabic music and interdisciplinary debates around post-colonial nationalism, public intimacy, and multiculturalism in the Maghreb.

Jacob Mariani (University of Oxford)

San Ginesio Between Melody and Harmony: Questions of Instrument

Morphology and Design in Depictions of the Performer Saint and his Cult

The character of San Ginesio was imagined in the late middle ages as a historical Roman musician who blasphemed against Christ only to one day convert and turn to preaching. He was often depicted in northern Italian art in the guise of a minstrel with a bowed instrument, leaving the clear impression that he was associated with bowed strings over other instrument types. Sometimes San Ginesio's instrument brings the morphology understood as *viella* or *viola*, but curiously, also the less commonly represented *rubeba*. This paper marks a preliminary discussion of the conceptualization of this performer saint and his associated music. It asks: Why is San Ginesio shown so often with bowed instruments? And why amongst these instruments is the *rubeba* so frequently featured? Considering that the ideal instrument of the

canterino of this period was the *viola* with its design toward support of the voice and dense harmonic textures, why would a preaching character be instead associated with a distinctly melodic instrument?

As in *laudesi* imagery, there may be the potential for reciprocity in depictions of San Ginesio and his cult, specifically that the imagery was meant to reflect idealized ritual in its viewers. Should we consider our images of San Ginesio to be indicative of direct illustrations of common *canterini*? Or, should we conceptualize a special type of performance that was essentially a ‘reenactment’ of San Ginesio’s preaching? Where might the *rubeba* and its technical features fit within this new and complex addendum to the broader narrative of bowed string performance?

Jacob Mariani is a researcher, performer, and instrument maker. He is a graduate of the Schola Cantorum Basiliensis, and recently defended his DPhil thesis on bowed string instruments in late medieval Italy at the University of Oxford. He focuses now on collecting new photographs of iconographic sources, and building early fiddles, viols, and lutes.

Thilo Hirsch (HKB/Universität Bern)

«Rubebe, rubechette e rubecone».

Rabab-Ensembles im 15. Jahrhundert in Italien?

Eine der gängigsten Hypothesen zur Entstehung der Viola da gamba ist eine lineare Entwicklung vom fellbespannten maurischen Rabab des 14. Jahrhunderts im Königreich Aragon über die in der zweiten Hälfte des 15. Jahrhunderts nach Italien importierte Valenzianische Vihuela de Arco zur italienischen Viola da gamba in verschiedenen Stimmlagen (Woodfield 1984). Dass das Rabab aber schon im 14. und 15. Jahrhundert in zahlreichen italienischen Bildquellen belegt ist, wurde dabei gänzlich ausser Acht gelassen.

In diesem Paper werden diese italienischen Bildquellen und ihre Verbindung zum Rabab der iberischen Halbinsel sowohl quantitativ als auch qualitativ analysiert. Zusammen mit den Textquellen und insbesondere mit der Nennung von gestrichenen «Rubebe, rubechette e rubecone» für die Aufführung von Madrigalen in Simone de' Prodenzanis *Saporetto* von 1415/25 erscheint sogar ein dreistimmiges Streicherensemble in Italien schon in der ersten Hälfte des 15. Jahrhunderts möglich.

«Rubebe, rubechette e rubecone».

Rabab Ensembles in Fifteenth-Century Italy?

One of the most common hypotheses on the origin of the viola da gamba is a linear development from the skin-covered Moorish rabab of the fourteenth century in the Kingdom of Aragon to the Valencian vihuela de Arco imported to Italy in the second half of the fifteenth century to the Italian viola da gamba in various registers (Woodfield 1984). However, the fact that the rabab was already documented in numerous Italian pictorial sources in the fourteenth and fifteenth centuries was completely ignored.

This paper analyses these Italian pictorial sources and their connection to the Rabab of the Iberian Peninsula both quantitatively and qualitatively. Together with the textual sources and especially with the mention of bowed «rubebe, rubechette e rubecone» for the performance of madrigals in Simone de' Prodenzani's *Saporetto* of 1415/25,

even a three-part bowed string ensemble seems possible in Italy already in the first half of the fifteenth century.

Thilo Hirsch studierte Viola da gamba und Gesang an der Schola Cantorum Basiliensis (SCB) sowie Musikwissenschaft/Musikethnologie an der Universität Bern. Konzertreisen mit internationalen Ensembles führten ihn schon durch ganz Europa, nach Nordafrika, Nord- und Südamerika und nach Japan. Zwischen 2007 und 2015 war er Co-Projektleiter mehrerer SNF- und SBFI-Forschungsprojekte der SCB («La Grande Écurie», «Transformationen instrumentaler Klanglichkeit» und «Groß Geigen, Vyolen, Rybeben»). Die «klingenden» Resultate dieser Projekte wurden jeweils mit Konzerten und einer CD des von Thilo Hirsch geleiteten ensemble arcimboldo dokumentiert. Seit 2019 ist er Projektleiter eines SNF-Forschungsprojekts an der Hochschule der Künste Bern zum Thema «Rabab & Rebec: Erforschung von fellbespannten Streichinstrumenten des späten Mittelalters und der frühen Renaissance und deren Rekonstruktion», über welches er auch seine Dissertation an der Universität Bern schreibt.

Thilo Hirsch studied viola da gamba and singing at the Schola Cantorum Basiliensis (SCB) and musicology/ethnomusicology at the University of Bern. Concert tours with international ensembles have already taken him throughout Europe, North Africa, North and South America and Japan. Between 2007 and 2015, he was co-project leader of several SNSF and SERI research projects at the SCB. (“La Grande Écurie”, “Transformationen instrumentaler Klanglichkeit” and “Groß Geigen, Vyolen, Rybeben”). The ‘sounding’ results of these projects have been documented in concerts and CDs of the ensemble arcimboldo, directed by Thilo Hirsch. Since 2019 he is head of an SNSF research project at the Bern Academy of the Arts on the topic “Rabab & Rebec: Research into skin-covered string instruments of the late Middle Ages and early Renaissance and their reconstruction”, on which he is also writing his doctoral thesis at the University of Bern.

Thilo Hirsch (HKB), Peppe Frana (Neapel) & Félix Verry (Lyon)

Vorstellung der Rabab-Prototypen und Workshop mit modaler Improvisation

Peppe Frana, passionate from a young age as guitar-player about rock music from America and overseas. At 20 he was dazzled by interest in modal music from outside Europe thanks to the work of Ross Daly and took up the study of Turkish *oud* and other cordophones played with a plectrum, making frequent trips to Greece and Turkey. There he visited some of the most renowned masters: Yurdal Tokcan, Omer Erdogan, Murat Aydemir, Daud Khan Sadozai and Ross Daly. A meeting with the members of Ensemble Micrologus inspired his interest in European medieval music and in plectrum lute. 2013 he has been studying medieval lute at the Schola Cantorum in Basel Switzerland with Crawford Young. He regularly works with many artists in the world of early, eastern and non-classical music including Ensemble Micrologus, Ensemble Oni Wytars, Christos Barbas, Ross Daly, Vinicio Capossela, Radiodervish, Angelo Branduardi and he is the artistic director of Labyrinth Italia.

Félix Verry studied at the Schola Cantorum in Basel (Switzerland) with Leila Schayegh (baroque violin) and Randall Cook (medieval fiddle). After he obtained his Master in baroque violin in 2015, he continued his studies in Basel by learning historical improvisation with Dirk Börner and Sven Schwannberger until he obtained a second Master in 2017. Félix focuses specifically on performing and teaching historical improvisation, with a focus on a repertoire going from the Middle-Ages to the early seventeenth century. He currently teaches historical improvisation at the Kunsthochschule Graz (Austria) and is regularly invited to give workshops on improvisation in different locations, such as the CNSMD in Lyon (France) and the Centro Studi Adolfo Broegg (Italy). He also performs free form improvisation and experimental music.

Jürg Zeller (Gerberei Zeller, Steffisburg)

Vom Tier zum Pergament.

Die Bearbeitungsschritte bei der Pergament-Herstellung

In diesem Vortrag werden anhand von Bildmaterial aus der Gerberei Zeller die unterschiedlichen Bearbeitungsschritte beschrieben, die notwendig sind, um aus einer rohen Tierhaut verschiedene Pergament-, Leder- und Fellarten herzustellen.

From animal to parchment. The processing steps in parchment production

This lecture uses visual material from the Zeller tannery to describe the various processing steps that are necessary to produce different types of parchment, leather and fur from a raw animal hide.

Jürg Zeller ist Inhaber und Geschäftsführer der Gerberei Zeller in Steffisburg, die 1837 gegründet wurde und heute in der fünften Generation geführt wird. Die Gerberei Zeller kann auf Erfahrung und ein Wissen zurückgreifen, das sich seit der Gründung stetig weiterentwickelt hat und von Generation zu Generation weitergegeben wurde.

Jürg Zeller is the owner and managing director of the Zeller tannery in Steffisburg, which was founded in 1837 and is now run by the fifth generation. The Zeller tannery can draw on experience and knowledge that has developed steadily since its foundation and has been passed on from generation to generation.

David R. M. Irving (ICREA & IMF, CSIC, Barcelona)

Arnold Dolmetsch, the Rebab, and the Revival of the Rebec

The early music pioneer Arnold Dolmetsch (1858–1940) had interests in the rebab and rebec, as did several of his family members, students, and friends. Arnold, his wife Mabel (1874–1963) and their children may have first encountered the rebab through their friend Marie-Thérèse de Lens (d.1948), who moved to Morocco after World War I and studied Moroccan music. In 1920 de Lens visited England and performed on the rebab and other Moroccan instruments in a concert organised by and also featuring the Dolmetsch family. Nine years later, the Dolmetsches visited her in Meknes. In her published account of the trip, Mabel described two local performers on the rebab and illustrated one of them playing it. In 1936, Arnold purchased a rebab at auction; this may be the instrument visible in a mid-twentieth-century photograph of the family's

music room. Arnold's interests in the rebec are apparent from 1928, when he began to include it in the list of instruments for the annual Haslemere Festival. Archival materials in the Jeanne-Marie Dolmetsch Collection, Cambridge University Library, show that he began to build rebecs in 1930. From that year until his death Arnold programmed this instrument for specific works in the festival. It was used in broken consorts of Spanish, French, and English music from the thirteenth, fifteenth, and sixteenth centuries, and to accompany a Spanish cantiga and a troubadour song; Arnold and his daughter Cécile (1904–1997) also played it in repertoire from the period of Louis XIII. In 1934 Arnold began to build tenor rebecs and used these for his arrangements of music by Pérotin (c.1200); the players of this repertoire are listed the following year as Arnold and Mabel, their daughter Nathalie (1905–1989) and son Carl (1911–1997). This paper examines the interests of Arnold Dolmetsch and his family in the rebab and their contributions to the revival of the rebec in the early twentieth century.

David R. M. Irving is an ICREA Research Professor affiliated to the Institutó Milà i Fontanals de Recerca en Humanitats, CSIC, Barcelona; a Corresponding Fellow of the Australian Academy of the Humanities; and Senior Honorary Fellow at the Melbourne Conservatorium of Music, University of Melbourne. His research focuses on the role of music in early modern intercultural contact, especially in the Asia-Pacific region. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (Oxford University Press, 2010), co-editor of the journal *Eighteenth-Century Music*, and co-general editor of *A Cultural History of Western Music* (Bloomsbury Academic, forthcoming 2023). As a performer on historical violin, David has played with ensembles in Australia, Europe, and the Americas

Johannes Beltz (Museum Rietberg Zürich)

Wenn Instrumente wieder erklingen. Kooperatives Forschen und Ausstellen

2013 erwarb das Museum Rietberg eine Sammlung von Saiteninstrumenten (91 Objekte) aus Indien und Nepal. Schon ein Jahr nach dem Erwerb zeigte das Museum die neue Sammlung in der Ausstellung «Klang Körper: Saiteninstrumente aus Indien». Die Instrumente erfuhren einen weiteren Bedeutungswandel vom gespielten Instrument in Indien zur dekorativen Handelsware, vom privaten Sammlungsobjekt hin zum Museumsstück. Es folgte ein internationales Kooperationsprojekt mit dem Crafts Museum in New Delhi, an dem die so genannte Ursprungs- oder Herkunftsgemeinschaft, also die Santhals als Hersteller dieser Instrumente am Projekt beteiligt waren. Aus dieser Kooperation erwuchs die Ausstellung «Cadence and Counterpoint: Documenting Santal Musical Traditions», die 2015 im National Museum in New Delhi gezeigt wurde. Als Teil von Museumssammlungen sind die Instrumente heute Zeugen des rapiden Wandels der traditionellen Kulturen und zugleich auch ein Beweis ihrer Vulnerabilität. Sie fordern uns auf, Verantwortung zu übernehmen und weitere Kooperationsprojekte dieser Art umzusetzen.

When instruments sound again. Cooperative research and exhibiting

In 2013, Museum Rietberg acquired a collection of stringed instruments (91 objects) from India and Nepal. Just one year after the acquisition, the museum showed the new

collection in the exhibition “Klang Körper: Saiteninstrumente aus Indien” (“Sound Body: Stringed Instruments from India”). The instruments underwent a further change of meaning from being played instruments in India to decorative trade goods, from private collection objects to museum pieces. This was followed by an international cooperation project with the Crafts Museum in New Delhi, in which the so-called community of origin, i.e. the Santhals as manufacturers of these instruments, were involved in the project. This cooperation resulted in the exhibition “Cadence and Counterpoint: Documenting Santal Musical Traditions”, which was shown at the National Museum in New Delhi in 2015. As part of museum collections, the instruments are now witnesses to the rapid change of traditional cultures and at the same time evidence of their vulnerability. They challenge us to take responsibility and implement further cooperation projects of this kind.

Johannes Beltz ist stellvertretender Direktor und Kurator für indische und südostasiatische Kunst am Museum Rietberg in Zürich. Nach seinem Studium der Indologie und der indischen Religionen an den Universitäten Halle, Straßburg, Lausanne, Paris und Heidelberg gilt sein Hauptinteresse den Bereichen Buddhismus und Hinduismus, Kunst und Kultur, sowohl in der Vergangenheit als auch in zeitgenössischen Gesellschaften. Er veröffentlichte zahlreiche wissenschaftliche Artikel und kuratierte Ausstellungen, wie «Next Stop Nirvana: Annäherungen an den Buddhismus» (2018) oder «Being Jain: Art and Culture of an Indian Religion» (2022). Johannes Beltz war von 2014 bis 2019 Mitglied der Schweizerischen ICOM-Ethikkommission und ist seit 2017 Mitglied von ETHCOM. Zudem unterrichtet er regelmäßig an der Universität Zürich zu Hinduismus, Buddhismus und indischer Kunstgeschichte.

Johannes Beltz is Deputy Director & Senior Curator of Indian and South East Asian Art at the Museum Rietberg, in Zurich. Having studied Indology and Indian religions at the Universities of Halle, Strasbourg, Lausanne, Paris and Heidelberg, his main interests lie in the fields of Buddhism and Hinduism, art and culture, in the past as well as in contemporary societies. He published numerous academic articles and curated exhibitions, such as “Next Stop Nirvana: Approaches to Buddhism” in 2018 or “Being Jain: Art and Culture of an Indian Religion” in 2022. Johannes Beltz was member of the Swiss ICOM Ethics Committee from 2014 to 2019 and joined ETHCOM in 2017. In addition, he regularly teaches on Hinduism, Buddhist and Indian Art history at the University of Zurich.

Abril Padilla (Université de Strasbourg)

**Acoustique et composition. Une étude croisée sur Hétérophonie III
pour trois rebabs et sons marocains**

A travers l’analyse de spectre de trois rebabs il sera possible de trouver une caractérisation de leur identité et similarité. Des éléments acoustiques basiques permettent d’observer dans ces instruments le fonctionnement particulier lié à la table de peau. L’acoustique musicale ne sait que très peu encore sur ce fonctionnement mais la création musicale n’attends pas de connaître les mécanismes de production

sonore pour s'en parer de cette richesse. Un court aperçu de la composition permettra de brasser la question de la sonorité et du fonctionnement spécifique du rebab.

Abril Padilla, artiste sonore, compositrice, elle se consacre à la création, l'installation et l'art radiophonique. Lauréate de plusieurs concours internationaux de composition son parcours artistique se croise avec la recherche en art et la médiation culturelle. Sa curiosité scientifique l'amène à s'intéresser à l'acoustique musicale, la psycho-acoustique et à l'anthropologie. En 2020, elle a reçu son doctorat à l'Université de Strasbourg avec une dissertation intitulé : *Expérimentation acoustique et écoute de proximité. Processus de création musicale (1960-1980)*. Elle participe dans plusieurs festivals internationaux de création musicale (*Archipel, Mantis, Festival Angélica, Festival de Alicante, Phonurgia nova, Graz Forum Stadtpark, Festival du film fantastique à Strasbourg, Musique & Recherche Belgique* et écrit pour les ensembles *Eunoia, arcimboldo, Phoenix, Contrechamps*). Ses œuvres ont été jouées en France, Allemagne, Suisse, Espagne, Italie, Chine et Amérique du Sud.

Eleni Ralli (HKB/UniBE)

A New Composition for Rabab from the Composer's Point of View.

Ra-Bā-Bah 2-2-3

This presentation will concentrate on the description of the composition process of my work for three Rababs, *Ra-Bā-Bah 2-2-3*. This process explores how I tried to imply the three instruments and use them as one instrumental body, overcoming each single instrument's limitations. Furthermore, it explains how timbral and tonal elements were distributed under this perspective accordingly to each instrument/player. The pre-compositional considerations, the form and other individual parameters will be highlighted.

Eleni Ralli (1984) is a Greek composer and researcher. She received Bachelor and Masters degrees in Composition, Music Theory and Musicology from the Aristotle University of Thessaloniki (2013), Basel Music Academy (2016, 2021) and Bern University (2018). Currently, she is proceeding with her PhD in Musicology (Bern University/HKB), researching the American composer, Harry Partch (1901–1974). As a musicologist, she has published parts of her ongoing research in scientific magazines, lexica and her online platform, and has held presentations in international festivals. As a composer, she has won many prizes, attended numerous workshops, seminars, and master classes for contemporary music. In addition, professional ensembles and festivals regularly commission pieces from her. Her works have been performed in Germany, the US, Ukraine, Switzerland, Greece, Poland, Holland, Israel, Austria, Iran, Argentina, Russia, England, Estonia, Thailand and Italy.

Vasileios Chatzioannou (Institut für Wiener Klangstil)

Investigating the Reconstruction of a Rabab Using Physical Modelling

Computer simulations using physical modelling may be employed in order to analyse the vibrations of a musical instrument. The fact that the parameters that appear in such a model have a direct physical interpretation allows to predict how changes in the

geometry of an instrument may affect the generated sound. Using the Finite Element Method, it is possible to systematically vary some of the geometrical properties of an instrument while observing how certain modifications may result in differences in the behaviour of the instrument. Considering the reconstruction of a Rabab, the focus of this work lies in the response of the instrument when excited at different frequencies. In particular, various hole configurations (on the top plate, the ribs and the bottom of the instrument) as well as two different bridge orientations are considered. Based on the numerical simulations, an oblique bridge seems to offer a stronger support in comparison to a straight bridge, for a broad frequency range. On the other hand, different hole configurations may offer advantages and disadvantages at different frequency bands. In order to validate the accuracy of the simulations, the input admittance is measured at the bridge of a real instrument and compared to a calculated input admittance based on numerical simulations.

Vasileios Chatzioannou was born and raised in Thessaloniki, where he obtained his BSc diploma in Mathematics. In 2004 he moved to Edinburgh, where he received an MSc with distinction on Applied Mathematical Sciences at Heriot Watt University. In 2010 he was awarded the PhD degree for his work at the Sonic Arts Research Centre, Queen's University Belfast. Since 2010, Vasilis works at the Department of Music Acoustics, of the University of Music and Performing Arts Vienna, where he is teaching and conducting research in the acoustics of musical instruments. He has led two projects on physical modelling of musical instruments, funded by the Austrian Science Fund (FWF), and the ITN project VRACE, funded by the Horizon 2020 Framework Programme of the European Union. He is also an associate editor of the *Journal of the Acoustical Society of America* and the chair of the Technical Committee on Musical Acoustics of the European Acoustics Association.

Leonardo Medina (University of Aveiro) &
João Nicodemos Araújo (independent researcher)

The Brazilian *Rabeca*-Diversity and the *Oroongo*. The Collaboration Process for the Making of an 'Other' Musical Instrument Based on Two Traditions

The *rabeca* is an instrument that arrived in Brazil during the early days of colonization, currently undergoing a revival process in which players, builders, researchers and enthusiasts form a “community of practice” (Lave & Wenger 1991). Within this community, there is a permanent and fluid exchange of information between its actors, which allows many interpreters to be builders and vice versa, and where there is a consensus that there is not an only type of *rabeca*, with an ideal and crystallized pattern. On the contrary, it presents a multiple diversity in terms of shape, size, materials used, tuning, number of strings, ways of playing and repertoires, always privileging the practical result over conventions and standards, and superimposing ‘the customer's taste’ to crystallization and standards.

Based on this diversity and our experience, researches and fieldwork this includes – in addition to interviews, organization and participation in knowledge meetings, presentations playing the *rabeca* with different players – the collaborative construction of similar instruments, one bigger, called *rabecão*, and another based in the afro-brazilian *oroongo*.

The *oroongo* is a skin-covered bowed string instrument which has only one string. Its body is commonly made with the shell of the coconut or calabash, and the neck of wood. Each *oroongo* is unique, as it has a different tuning due to the way and size and manufacture.

In that way, we thought of making an ‘other’ instrument based on the *oroongo* with the differences of being bigger, with two strings and a lower tuning in order to accompany the *rabeca* in its different repertoires. Therefore, in this paper, we will explain the process and present the design, manufacture, sound and possibilities of this ‘other’ instrument, conceived and manufactured in a collaboration process.

Leonardo Medina is an Argentinian researcher, bass player, cellist, arranger, conductor and teacher. Master in Ethnomusicology from the Federal University of Paraíba, Specialist in Music Education and Cello Technician from the Federal University of Rio Grande do Norte, both in Brazil, and a Bachelor’s Degree in Music from the Universidad Nacional de Cuyo in Argentina. He has experience as a musician in several symphony orchestras and music groups in various genres and as a teacher in educative orchestral social projects. His expertise as a researcher ranges from performative ethnomusicological research and musical instruments to music education, with a focus on Latin American music and music on transit along the Atlantic corridor in its various forms of transmission and exchange of knowledge, whether oral or written. He currently plays and coordinates groups of forró and world music and is developing a PhD research on the Brazilian *rabeca* at the University of Aveiro in Portugal.

João Nicodemos Araújo is a Brazilian constructor, player, teacher and researcher of *rabeças* and *marimbás* for more than 20 years. Being a visual artist with more than 130 video productions and ethnomusicologist, he published the book *The Build of Rabeca – Idiosyncrasies of Master Antônio Merengue*. He is a specialist in Visual Arts by the SENAC, Master in Music in Ethnomusicology from Federal University of Paraíba and traditional poetry cordelista enrolled in the Academy of Cordelistas of Crato.

Ihor Khodzhaniiazov (independent researcher, Vinnytsia) [online]

Cobuz cumanicus. Reconstruction of the Instrument

The Cumans, also known as Kipchaks and Polovtsians, were a nomadic Turkic people living in West Eurasian steppes in eleventh–fourteenth centuries. Their main musical instrument, *cobuz*, is known from written sources, rare images, and archeological artifacts. Its traces could be found in several folk traditions of the region. And its related instruments include the Turkish *kopuz*, the Arabic *qanbus* (and its descendants), the European *rabab* and many others, both bowed and plucked. Two Kipchak *cobuzes* (thirteenth–fourteenth centuries) known from archeological sites in modern day Ukraine and Russia were a subject for a reconstruction by different authors but due to lacking details, the results were ambiguous. Moreover, the *cobuz* is still relatively unknown to the public and other researchers.

The paper proposes new detailed reconstructions based on a comparison to a wide range of instruments. In addition, it presents 3D models of two reconstructed instruments which would help other researchers and luthiers. Another purpose for this

study is to contextualize the *cobuz* within similar traditions. This may not only prove the instrument reconstruction but could also give clues for the repertoire reconstruction. The preliminary results were first presented at an online conference on historical musicology “Lute in Ukraine” in November 2020. The following discussion helped to improve some of the crucial details which are presented in this paper.

Ihor Khodzhaniiazov is an independent researcher from Vinnytsia, Ukraine. Main areas of interest include traditional music of Crimean Tatars, Mariupol Greeks – Urums and Rumeis – and related traditions; Kipchak *cobuz*, a partially skin-covered bowed monoxyle and related instruments. He plays Greek *bouzouki* in Kyiv-based band Mashala Doza (Greek rebetiko and dances, Turkish, Bulgarian, Romanian, Ukrainian traditional music) and makes an attempt at reconstructing and reviving of Crimean *saz*, playing with jazz and folk Crimean Tatar singer Elvira Sarykhalil.

Emin Soydaş (Çankırı Karatekin University)

Reflections on the Historically Informed Reconstruction of the Ottoman *Kopuz*

The *kopuz*, an extinct skin-faced and unfretted plucked lute of historical Turkish music, and its reconstruction were the focus of a research project that I recently carried out. Although being an ancient and significant Turkic instrument that was also used in the Ottoman period, there is very limited information on the features of Ottoman *kopuz* in the primary sources, and no surviving example. At the beginning of the project, I was hoping to achieve the reconstruction goal through the evaluation and use of different kinds of relevant sources, which are historical (written and visual depictions) and contemporary (existing similar lutes), with respect to organological, chronological, linguistic, iconographic and ethnomusicological aspects. When the project ended, the result of the reconstruction seemed to be quite fulfilling considering the initial intentions, despite several challenges encountered throughout the work. In this paper, I will reflect on the reconstruction process and try to compare the actual assessment and use of various sources with what I proposed at the beginning of the project. This attempt relates to piecing together the information, experiencing limitations, seeking for solutions, and applying the historical findings and interpretations. All the steps were meant to be conducted in accordance with the aim of a historically informed reconstruction, by avoiding a superficial treatment and sticking to the historical facts and current observation. To what extent and in what way this goal is achieved will be the scope of this paper.

Emin Soydaş is a professor in the Music Department of Çankırı Karatekin University in Turkey. After completing his BA in History at Boğaziçi University and MA in Turkish Religious Music at Marmara University, he received his PhD in Musicology and Music Theory from İstanbul Technical University in 2007, with a thesis on Ottoman musical instruments. He has done post-doctoral research at SOAS, University of London. His research interests mainly focus on the historical aspects of Turkish music, particularly the instruments and musical analysis. He has recently been working on the *kopuz*, a historical lute.