

Call for papers

Study day on Tuesday, May 21, 2024

Issues and uses of organology

The classification of musical instruments inherited from the work of Sachs and Hornbostel, and from the seminal article "Systematik der Musikinstrumente: ein Versuch" (Hornbostel et Sachs, 1914), remains an essential reference for the classification and description of musical instruments (Lee, 2020 ; Kartomi, 2001). The revision prepared by the consortium of European public museums MIMO (2011) constitutes, to date, the most advanced version of a musical instrument classification based on the criterion of "physical characteristics of sound production". This revision now includes a full version of the fifth category of *Electrophones* (Weisser et Quanten, 2011), alongside the four "classic" categories of *Chordophones*, *Aerophones*, *Idiophones* and *Membranophones* (Montagu, 2009).

However, the tumultuous history of the (non)consideration by organology of certain musical instruments, such as the voice or "peripheral equipment" (such as computers, turntables or amplifiers), raises questions (Dournon, 2007 ; Battier, 2018 ; Knight, 2016 ; Battier, Navarret, Bruguière et Gonin, 2022).

A first reason for this (non)consideration of certain instruments is the historical and technological situation of organology (the emergence of a comparative musicology with the Berlin School, which was made possible by the invention of the phonograph at the end of the nineteenth century), guided by museographers' interests and an evolutionary conception of music (Dehail, 2019).

A second reason comes from the original classificatory principle of "physical characteristics of sound production" (Hornbostel et Sachs, 1961), already present in Victor Charles Mahillon's classification of 1890 and in the Indian "Nāṭya Śāstra" classification of musical instruments from the fifteenth century. The persistence of this criterion, which is difficult to delineate, is based on a situated knowledge of the musical instrument (Haraway, 1988) within the broader field of cultural sciences (Rastier, 2001).

Beyond "classical" organology, a review of the very idea of the Aristotelian *Organon* will allow us to shed light on the logics at work guiding, for example, the encyclopedic enterprise of *The Grove dictionary of musical instruments* and *The new Grove dictionary of musical instruments* (2014 ; 1984), to consider and revisit approaches that are in the minority or forgotten by organology, and to (re)question the *Versuch* (essay) suggested by Sachs and Hornbostel themselves.

Axis 1: Ontology of musical instruments

The ontology of musical instruments, the ontologies of musical works, and finally the ontology of music itself. If the discourses on music shape and constitute the concrete reality of academic disciplines, this axis will allow us to move forward on more solid foundations.

Axis 2: Use of classification

What is the purpose of a musical instrument classification? What are the methods and biases of the different classification systems? What exactly is the classification of the Hornbostel-Sachs system? How do we classify musical instruments and why? What are the current practices?

Axis 3: Instrumental practice

What are the practical elements instrumental playing? How do you give any object the status of a musical instrument? Who is responsible for this? What do analyses of musical performance tell us about the nature of the musical instrument?

Scientific Committee

Vincent Cotro (University of Tours), Catherine Rudent (Sorbonne Nouvelle), Philippe Gonin (University of Burgundy), Alexandre Ayrault (University of Burgundy), Baptiste Bacot (University of Lille), Vincent Tiffon (Aix-Marseille University), Deborah Lee (University College London). Submission of proposals

Proposals (English or French) should not exceed **500 words**. They should be accompanied by a short biography and sent to Alexandre Ayrault (alexandre.ayrault@u-bourgogne.fr) and Philippe Gonin (philippe.gonin@u-bourgogne.fr) by **February 15, 2023** at the latest. The committee response will be on March 15, 2024. We encourage proposals from early career researchers and doctoral students.

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