



Albrecht Dürer' *The Draughtsman of the Lute*, 1525 (feat. al-Urmawī's 'ūd)

Instruments of Global Music Theory
Princeton University, May 19–20, 2023



Friday, May 19: afternoon session (3:00 pm–6:15 pm)

Saturday, May 20: morning session (9:00 am–12:45 pm), afternoon session (2:00 pm–5:00 pm)

Venue: Woolworth Center for Music Studies, room 102 (Department of Music)

A conference on musical instruments as tools of experimentation and as audible embodiments of theoretical ideas about music across cultures and historical periods.

Organized by Marcel Camprubi (PhD candidate, musicology) with the assistance of Sophie Brady (PhD candidate, musicology) and Joyce Wei-Jo Chen (PhD candidate, musicology and IHUM).

The event is made possible through the generous support of the Princeton University Department of Music, the Humanities Council, the Center for Collaborative History, and the Graduate School.

Open to the public. No registration required.

SCHEDULE

FRIDAY, MAY 19

Welcome (3 pm)

Marcel Camprubi (Princeton University)

Keynote (3:15 pm)

Alexander Rehding (Harvard University): “Alexander Ellis between Empiricism and Empire”

Session A (5 pm)

Aruna Kharod (University of Texas at Austin): “Tuning Up *Sa*: Scientific Debates, Hindu Nationalist Musicology, and Retuning Sitar in Late Colonial India and Beyond”

Lina Sofia Tabak (The City University of New York): “Globalization, Intonation and Resistance: Equal-Tempered Marimbas and Equi-Heptatonic Voices in Afro-Colombian *Currulao*”

Respondent: Sophie Brady (Princeton University)

SATURDAY, MAY 20

Breakfast (8:30)

Session B (9 am)

Adebola Ola (Boston University): “Recentring Afro-Eurasia: Human and Musical Migration in the Global Middle Ages (700–1500 CE)”

Patrick Connor Dittamo (University of Chicago): “Turn of the Century Instrument Collections as Material Theorizations of Music”

Respondent: Jamie Reuland (Princeton University)

Session C (10:15 am)

Giulia Accornero (Harvard University): “When Height Becomes Depth: Rethinking Pitch Through the Medium of Wax”

Addi Liu (Cornell University): “Spirals, Loops, and Ladders: Playing Chinese and European Guidonian Hands”

Respondent: Natalie Miller (Princeton University)

Session D (11:30 am)

Henry Burnam (Yale University): “Gestalt Psychology and Erich von Hornbostel’s Instruments of Music Theory”

Henry Spiller (University of California, Davis): “Visual Equidistance and the Genesis of Sundanese Scales and Modes in West Java, Indonesia”

Respondent: Gavin Steingo (Princeton University)

Lunch break (12:45 pm)

Session E (2 pm)

Daniel Walden (Durham University): “Reconstructing Ballanta’s “African Harmonium” (1927) and Tanaka’s “Enharmonium” (1890/1939): Digital Instrument Construction as a Tool for Global History of Theory”

Loren Ludwig (Johns Hopkins University) “‘The Viol is my Monochord’: Instruments, Affordances, and an Occult History of Eighteenth-Century Temperament

Respondent: Joyce Wei-Jo Chen (Princeton University)

Final panel (3:15 pm)

Presentations by Elizabeth Hoffman (New York University), Mariusz Kozak (Columbia University), Dan Trueman (Princeton University), and Myles W. Jackson (Institute for Advanced Study, Princeton). With the participation of Alexander Rehding. Marcel Camprubi moderates.