AMIS 2025

at Georgia Southern University, Savannah, GA

Draft Program

Unless otherwise noted, all sessions take place in the Fine Arts Hall, Armstrong Campus, Georgia Southern University, 11935 Abercorn St, Savannah

Wednesday, June 4

1:00–4:00pm Registration, Hotel Indigo, 201 West Bay St., Savannah

4:00–5:00pm Registration, Fine Arts Hall

5:30pm Opening Reception, Fine Arts Hall Lobby

7:00pm Concert: tba

Thursday, June 5

9:00–9:15am Welcome

9:15–10:15am ***Session 1: Plucked Strings***
Auditorium
Chair, Matthew Hill

Steven Lewis, "The Snowden Banjo: Interpreting a Nineteenth-Century African Instrument"
Gregg Miner, "Delving Into the Vagaries and Mysteries of Early Gibson Guitar Strings by Way of the Harp Guitar"

10:15–10:45am Break

10:45am–12:15pm ***Session 2: Keyboard Instruments I***
Auditorium
Chair, Anne Acker

Thomas Strange, "For the Southern Planters: The Early Piano in the American South, 1790–1860"

Hippocrates Cheng, "Harvey Roehl and the *Player Piano Treasury*: The First Systematic Historiography of the Player Piano in the United States"
William E. Hettrick, "What's in a Name? The Story Behind the Stencil"

Session 3: Wind Instruments I
Rm. 206
Chair, Janet K. Page

Geoffrey Burgess, "Carl Theodor Golde and Oboe Manufacture in Mid-19th-Century Dresden"
Keith Koons, Jody Espina, and Tyler Harris, "Chedeville Clarinet Mouthpieces – Then and Now"
Christian Breternitz, "Tradition, Innovation & Variety: Challenges for Small Brass Instrument Workshops in the First Decades of the 20th Century"

12:15–2:00pm Lunch
AMIS Board of Governors' meeting, President's Room, Student Union

2:00–3:30pm ***Session 4: Wind Instruments II***
Auditorium
Chair, Geoffrey Burgess

Patrick Connor Dittamo, "From Kit Krummhorns to 3D-Printed Cornetti and Serpents: The D.I.Y. Ethos in Early Music"
Robert Bigio, "Nineteenth-Century Flute Mania, Flute Inventions, and the Peculiar Case of Dr. William Chester Minor"
Jacob D. Goldwasser, "The Flutemaker's Saxophone: An Evolutionary History of the Buffet-Powell Instruments"

3:30–4:00pm Break

4:00–5:00pm ***Session 5: Panel Discussion***
A 20th-Century Guitar Collection at The Metropolitan Museum of Art
Auditorium
Chair, Matthew Hill

Panelists:
Daniel Wheeldon, Jayson Dobney, Manu Fredericks, Jayme Kurland

Evening — Get-together with Gribbon Scholars, place tba (near Armstrong Campus)

Friday, June 6

All day — Excursion to the Gretsch Collection at Georgia Southern University's Statesboro Campus & the Chris Mitchell Factory

12:30pm — Lunch and AMIS General Meeting, Dining Commons, Statesboro Campus

8:00pm — Concert (Armstrong Campus): McIntosh County Shouters

Saturday, June 7

9:00–10:30am — ***Session 6: Instrument Design & Analysis***
Auditorium
Chair, Núria Bonet

Femi Fleming, "Ciat-Lonbarde and the Organic Synthesizer: The Art of Peter Blasser"
Benedict Heaney, "The Turbulent History of the Electric Violin"
Milan Barbé, "Applying Thin Plate Spline Analysis to Study Shape Variations in Historical Musical Instruments"

10:30–11:00am — Break

11:00am–12:30pm — ***Session 7: Instruments in Italy & Beyond***
Auditorium
Chair, tba

Marta Salvatori, "The Tronci Instruments in Puccini's Operas"
Stewart Carter, "Il Congresso dei musicisti italiani (1881) and the Structure of the Low Brass Section of the Italian Orchestra"
Robert Warren Apple, "Keys for Two: The Surviving Solo Works for Two Keyed Trumpets"

Session 8: Musical Instruments in Asia & North Africa
Room 206
Chair, tba

Haozhen Xu, "The Politics of Music History: Origins, Practices and Relationships of Bowed Fiddles Across East Asia"
Amira Nasraoui, "The *gasba* Flute in Tunisia: A Resilient Instrument"

Tsz-ching Tung, “In Reconstructing the ‘Left-Hammered’ Technique: A Historical Analysis of Early Cantonese Dulcimer Performance Practice”

12:30–2:00pm Lunch
JAMIS Editorial Board meeting, President’s Room, Student Union

2:00–3:30pm ***Session 9: Harps, Harpsichords, Organs & Pizza***
Auditorium
Chair, Gregg Miner

Adele Benoit and Darryl Martin, “The 1683 Dufour Harpsichord – Adaptations Through the Historical Period Despite a Lack of Fashion”
Ian McVoy, “The Pedal Harp in the Antebellum Lowcountry”
Edmond Johnson, “Cheese, Crust and Keys: The Curious History of the Pizza Organ”

Session 10: Organology & Theory
Room 206
Chair, tba

Zhiyu (Alex) Zhang, “Rethinking Musical Instrument Classification: Accounting for AI Semantic Interfaces”
Patrick Huang, “Hammers, Monochord and Pitchpipes: On Organology and the Myth of Music Theory Creation”
Mikael Bäckman, “the Impact of Diatonic Harmonica Tunings on Country Harmonica Playing”

3:30–4:00pm Break

4:00–5:00pm ***Session 11: Keyboard Instruments II***
Auditorium
Chair, tba

Rachael Durkin, “A Curious Piece of Mechanism: Griffith James Cheese, His Grand Harmonica, and Blindness in 18th-Century Britain”
Núria Bonet, “The ‘Yamaha baby grand’ Scam: Instrumental Scams in the Age of the Internet”

6:00 pm Banquet, Hotel Indigo

ABSTRACTS

Thursday, June 5: Session 1

The Snowden Banjo: Interpreting a Nineteenth-Century African American Instrument
Steven Lewis

In 2024, the National Museum of African American History and Culture acquired a banjo constructed by African American musician Lew Snowden in ca. 1860–1870. Snowden was a member of the Snowden Family Band, which was active in central Ohio from the 1850s through the early 1900s. Through Judith and Howard Sacks's 1993 book *Way Up North in Dixie: A Black Family's Claim to the Confederate Anthem*, the Snowdens are best known as an important influence on blackface minstrel Dan Emmett's "Dixie."

The Snowden banjo is one of only two nineteenth-century banjos directly traceable to a known African American maker. As such, it provides valuable insights into African American performance practice in the years during and immediately following the Civil War. Details such as markings and wear patterns on the instrument's neck provide specific evidence of aspects of Lew Snowden's playing that is otherwise unavailable given the absence of recordings.

The Snowden banjo also provides valuable information about the transition from homemade to mass-produced banjos in the nineteenth century. Although Snowden's banjo appears to be homemade, its construction incorporates elements of early mass-produced banjos made by William Boucher and others. This combination of homemade and mass-produced elements reflects broader changes in the mid-nineteenth century United States, as industrialization and mass culture became more pervasive.

This presentation will interpret Lew Snowden's banjo in light of these various musical, cultural, and technological currents in American history.

Dr. Steven Lewis is Curator of Music and Performing Arts at the National Museum of African American History and Culture. Prior to joining the staff of the Smithsonian, he served as the founding Curator of the National Museum of African American Music in Nashville, TN. He has also worked as Historian and Curator for the Ed Johnson Memorial Project and as an Advisory Scholar for the Carnegie Hall Corporation.

Delving Into the Vagaries and Mysteries of Early Gibson Guitar Strings by Way of the Harp Guitar
Gregg Miner

Gibson harp guitars were sold by the hundreds, if not thousands, for the first three decades of the 20th century. They were by far the most popular and successful harp guitars in America, and perhaps more than any other brand, popular because they appealed to every type of

musician and style of entertainer. Though these instruments were purposely built to respond to the vibration of extremely heavy stringing, Gibson offered up to *eight* different types of string material for their guitars. Thus, a paradox seemed to exist during their very own heyday. Today, Gibson harp guitars are commonly encountered in the "vintage instrument" world and are owned by everyone from folk musicians to rock stars. But are they *played?* Well, yes and no. Certainly, not in the context of their original intent within the affluent Banjo, Mandolin, and Guitar community. And the stringing conundrum has become an even greater puzzle when looking at the needs of modern musicians.

With the acquisition of a 1912 Gibson harp guitar by the Gretsch Museum, this cryptic topic warrants a closer look. We know the instrument's tuning, but where does one procure strings? And of what type? What gauges or materials may be even remotely correct for these now-forgotten instruments? In this paper, I will explore the historical stringing precedents, the original diverse customers and musical uses for these instruments, and the challenges for today's modern collectors when they dare to try to actually *play* these challenging instruments.

Gregg Miner has been researching harp guitars for over forty years and authored the most recent *New Grove Dictionary* entry on the topic. He runs two websites dedicated to that instrument, Harpguitars.net (funded by his non-profit Harp Guitar Foundation) and HarpGuitarMusic.com for the commercial side. His many recordings, articles on other plucked stringed instruments, and personal collection can be found on MinerMusic.com. The physical Miner Museum (open by invitation only) now resides in central Connecticut.

Thursday, June 5, Session 2

For the Southern Planters: The Early Piano in the American South, 1790–1860
Thomas Strange

While southern civic leaders and legislators discouraged activities such as piano making below Baltimore, the piano enjoyed wide favorability and was eagerly purchased by merchant and upper-class southern families in the first half of the nineteenth century. The story of the piano in the American South during this period is made all the more interesting by the inventions employed to make pianos durable in a southern climate, and the political concerns that are at times literally written across the face of many pianos.

This paper traces the beginnings of piano making that had as its primary goal the creation of pianos specifically for the American South, and occasionally the West. These pianos include those made in several northern states, Baltimore, and even Charleston for a short time. It also deals with the primary music stores in the American South up to 1860, particularly in Charleston and Savannah, as well as Lexington, Kentucky, and Richmond, Virginia. Pianos discussed will be shown in examples from the Sigal Music Museum and elsewhere, with an emphasis on what made them particularly important or successful in southern homes.

Thomas Strange has an extensive background in materials science and has authored sixty-one patents and numerous scientific papers over the last four decades. Following his degrees in physics at the University of South Carolina, he entered the field of medical device electronic components in 1993. His team created the Power Technologies Group for Abbott Laboratories. Strange is the author of *John Geib & Sons, Organ Builders and Pianoforte Makers*, and co-authored *Facing South, Keyboard Instruments in the Early Carolinas* and *Jacob Kirkman, Harpsichord Maker to Her Majesty*. With a small group of partners, he founded the Carolina Music Museum in Greenville, SC, in 2016. Following a major gift from the Marlowe Sigal estate, this became the Sigal Music Museum in 2019, where Strange serves as Curator.

Harvey Roehl and the *Player Piano Treasury*: The First Systematic Historiography of Player Piano in the United States

Hippocrates Cheng

The enduring contributions of Harvey Roehl (1924–2000) to the preservation and study of player pianos have earned him a reputation as a pioneer in the field of mechanical music history in the United States. As the founder of Vestal Press in 1961, Roehl created a publishing house that became synonymous with mechanical music scholarship, producing a large collection of books and manuals dedicated to the history, restoration, and cultural significance of player pianos and other automatic instruments. His pioneering work, *Player Piano Treasury: The Scrapbook History of the Mechanical Piano in America*, remains a cornerstone in the field, but his impact extended well beyond this single publication.

This presentation will explore Roehl's efforts to chronicle the history and mechanisms of the player piano, focusing on his meticulous documentation of technological innovations and his dedication to preserving historical materials. Under his leadership, Vestal Press published a range of influential works, including *The Encyclopedia of Automatic Musical Instruments* by Q. David Bowers and various reprints of rare technical manuals, trade catalogs, and advertisements. These publications provided enthusiasts and researchers with invaluable resources for understanding and restoring mechanical music instruments. Roehl's commitment to fostering a broader appreciation of player pianos and related technologies helped revitalize interest in these instruments during a time when they were at risk of being forgotten.

This talk will highlight Vestal Press's unique role in shaping the mechanical music community, its contribution to advancing scholarship, and its influence on the preservation movement. By examining Roehl's publications and collections, the presentation will illuminate the critical intersection of music, technology, and cultural history that defines the player piano's legacy in the United States.

Hippocrates Cheng is a composer, theorist, ethnomusicologist, and multi-instrumentalist from Hong Kong. In 2024, he completed his Doctor of Music Composition degree with a minor in ethnomusicology at Indiana University Jacobs School of Music; he is now working on

his PhD in music theory with a minor in jazz studies at the same school. His chamber opera on Anti-Asian Hate: *All of Us* was premiered in June 2024 as the winning work commissioned by the Center for the Performing Arts in Carmel, IN. Since August 2024, he has been working as an assistant professor of music theory and an affiliated faculty of Asian and Asian American studies at SUNY Binghamton University.

What's in a Name? The Story Behind the Stencil
William E. Hettrick

The term "stencil piano" is employed in writings on the history of the American piano to indicate an instrument bearing a name other than that of its manufacturer. The most notorious aspect of the stencil phenomenon is predictably denounced in these books as a means of defrauding the public, and its instigator is readily identified as Joseph P. Hale. The real story is more complicated. Hale was one of two New York manufacturers accused by the music-trade journalist John Christian Freund, in December 1875, of making "bogus" pianos for dealers who sold the instruments with fictitious names mimicking those of legitimate companies. In a separate article, Freund referred specifically to Hale's large collection of piano "stencils," thus making the connection for the first time and coining a new meaning of this term that would denote the deceptive practice from that time forward. But Hale was not the earliest practitioner of this dubious activity, for I have discovered an account, published some twenty years earlier, that documents similar fraudulent dealings in American keyboard instruments "by any other name" (to continue the reference to Shakespeare in my title).

My paper expands this early narrative and continues with details of little-known events over a period of 150 years, ranging thematically from dishonest behavior, as described above, to more acceptable activity within the piano industry. I identify key players in the story (including manufacturers, dealers, trade-journal editors, and politicians) who either combatted or championed the cause of the stencil. As proof of the continued fascination for this subject shown by some authors, my handout provides well over a thousand stencil names drawn from two major sources of the early and late twentieth century that purport to be authentic. I also reveal the trade in stencil pianos still taking place today.

William E. Hettrick has served as president of AMIS and as editor of JAMIS and NAMIS. Recent publications include *The American Piano Industry: Episodes in the History of a Great Enterprise* (2020; 2023); critical editions of Johann Herbeck, *Mass in E Minor* (2019) and *Selected Sacred Works for Mixed Chorus and Men's Chorus with Accompanying Instruments* (2024); and the articles "Johann Herbeck's Edition of Choral Works by Franz Schubert: History and Analysis," *Nineteenth-Century Music Review* (2019) and "Out in Front: The American Cabinet Piano-Player at Home and Abroad," *JAMIS* (2023).

Thursday, June 5, Session 3

Carl Theodor Golde and Oboe Manufacture in Mid-19th-Century Dresden
Geoffrey Burgess

The high regard in which oboes by Dresden maker Carl Theodor Golde (1803–1873) are held is based on the survival of at least thirty exceptionally well-crafted instruments with between 10 and 13 keys, an important posthumously published document—"Uber den Bau der Oboe"—in which he outlined his design concepts, and the assumption that one of his instruments served as prototype for Josef Hajek (1849–1926) in the development of the Viennese oboe. Little is known of Golde's life and business practices. It is presumed he trained with Carl Gottlob Bormann (1780–1839), and possibly Heinrich Grenser's successor Samuel Gottfried Wiesner (1791–1868). At some point, Golde's son Christophe Georg (1834–74) participated in the workshop production. To date, only a partial examination of surviving specimens of the Goldes' work has been undertaken. It is hoped that careful comparison of the differences between the keywork and bore profiles will provide valuable information on how Golde put his principles into practice at a crucial juncture in woodwind-instrument production from traditional hand-craft manufacture to a more industrialized process.

In this paper I present a comprehensive listing of all known instruments surviving from the Golde workshop. I propose a hypothetical chronology to shed light on workshop practices as they developed over time, notably towards instruments that show marked influence from contemporary French makers. Using evidence from recently identified instruments as well as others of less secure authenticity in both public and private collections, I challenge the notion of a single, fixed "Golde oboe design," and provide a more nuanced picture of Golde's role in the development of the oboe in Germany and in the emergence of the modern Viennese oboe. While focusing on the technology of instrument construction, I also consider the musical functionality of the Goldes' instruments from the perspective of contemporary compositions by Richard Wagner.

In addition to an extensive performance career, Baroque oboist and musicologist **Geoffrey Burgess** has taught on the faculty of SUNY Stony Brook, Columbia, and Duke Universities, and currently teaches the Eastman School of Music. He is editor for the International Double Reed and American Recorder Societies. Co-author with Bruce Haynes of the standard work on the oboe in the English language, Dr. Burgess has published widely on music history and interpretation, including a historical novel based on the life of Bach's oboist, *The Thorn of the Honey Locust*.

“Chedeville Clarinet Mouthpieces – Then and Now”
Keith Koons, Jody Espina, and Tyler Harris

In the early 20th century, several makers of clarinet mouthpieces became widely known and celebrated for their excellence. Among them were Henri (1872?–1932) and Charles Chedeville (1875–1940). Both cousins were born in France. Charles Chedeville remained in France and made mouthpieces for sale under the names of both “Henri Chedeville” and “Charles Chedeville.” These products were shipped to the US to be sold by Henri. The high quality of the Chedeville mouthpieces appealed to many professional players, including Ralph MacLane and Harold Wright. The 1920s and 1930s are often referred to as the “golden era” of clarinet mouthpieces. Chedeville mouthpieces were so highly regarded that other makers worked to emulate and copy them. French mouthpiece maker Albert Lelandais acquired the Chedeville company in 1949, and continued making mouthpieces under the Chedeville brand, as well as his own Lelandais brand. In the 1970s, the Glotin company acquired both the Lelandais and Chedeville brands. In the 1990s, Donald Montanaro (Philadelphia Orchestra 1957–2016) worked with Vandoren to produce the M mouthpiece series, based on a Chedeville mouthpiece. These models are still popular worldwide.

Several years ago, mouthpiece maker Jody Espina acquired the Chedeville brand for his company Jody Jazz, and began making mouthpieces in the Chedeville tradition. Jody Espina and Tyler Harris will discuss the process of designing and producing mouthpieces in the Chedeville tradition, highlighting the unique qualities of Chedeville’s proprietary hard rubber. They will explore the advantages of different rubber forms—rod rubber and molded rubber—and how each contributes to the consistency of the mouthpieces. Finally, they will outline the modern manufacturing methods used to shape the mouthpiece blanks, and the detailed steps involved in creating the facing and hand-finishing to achieve Chedeville’s renowned quality and playability.

Jody Espina is the founder, president, owner, and designer of JodyJazz Saxophone & Clarinet Mouthpieces. In 2018 JodyJazz acquired Chedeville, and Espina redesigned the entire line of mouthpieces using all of the best elements of Chedeville’s glorious past mouthpieces. Espina is a highly regarded jazz saxophonist, clarinetist, and flutist with a unique and personal sound and also a respected jazz educator, with teaching experience in both New York and Spain.

Keith Koons is Professor Emeritus of Music at the University of Central Florida. He has performed at multiple ICA ClarinetFests® and at national and international conferences of AMIS, CMS, NACWPI, NFA, NASA, IDRS, and the European Clarinet Association. He has served as Principal Clarinet with the Brevard Symphony Orchestra in Melbourne, FL, since 1992. He served as International Clarinet Association President in 2010–2012 and as Artistic Director of ClarinetFest® 2017 in Orlando.

Tyler Harris is a Product Specialist with Chedeville and an accomplished clarinetist with years of experience in the music products industry. He studied Music Education and Clarinet at the University of South Florida and has performed professionally throughout Florida, Georgia, and South Carolina. At Chedeville, Tyler focuses on marketing and artist relations, while coordinating educational outreach and trade show activities.

Tradition, Innovation & Variety – Challenges for Small Brass Instrument Workshops in the First Decades of the 20th Century
Christian Breternitz

The workshop of Arthur Sprinz (1872–1938) appears to be one of the smaller brass instrument makers in Berlin at the beginning of the 20th century. However, such a small workshop is a prime example of the challenges faced by many manufacturers at this time: established instruments vs. new developments, national vs. international markets, custom vs. mass production. Numerous preserved instruments made by Sprinz bear witness to this: on the one hand, high trumpets with string-rotary action valves, circular-shaped flugelhorns, six-valve Berlin tubas, patented French horns and trombones; on the other hand, bugles and other instruments for military music, as well as the equipping of the *Königliche Hochschule für Musik* (Royal College of Music) as "day-to-day business," together with the expansion into percussion instruments and the trading in other instruments. My lecture will briefly outline the history of the workshop under Arthur Sprinz until 1938 and under his successors until the early 1950s. The challenges faced by the manufacturers at the beginning of the 20th century, as described above, will be illustrated by means of selected instruments.

Christian Breternitz studied musicology, educational science, and psychology. In 2019, he completed his doctorate at the Universität der Künste Berlin on "Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert" (Berlin brass instrument making in the 18th and 19th centuries). He has been working as research associate and curator for woodwind, brass, and percussion instruments at the Musical Instrument Museum Berlin since 2020, following previously roles in Munich, Stuttgart, and Berlin.

Thursday, June 5, Session 4

From Kit Krummhorns to 3D-Printed Cornetti and Serpents: The D.I.Y. Ethos in Early Music
Patrick Connor Dittamo

The historically informed performance movement has been undergirded by the labor of professional instrument makers, who have helped define its soundworlds. However, the activities of hobbyist instrument makers have hitherto received scant scholarly attention. This paper charts the history of a vibrant sphere of amateur instrument makers engaged in the

reproduction of medieval and Renaissance reed and lip-reed woodwinds, juxtaposed against the ecological trajectories of professional makers. My analysis contrasts the hobbyist ecosystem of former decades with the present one, defined by the growing accessibility of 3D printing.

Though the boundaries between professionals and amateurs can blur in the field of historical instruments, I find that both commonly take their *entrée* into instrument-making from the perceived or actual lack of available or affordable instruments, and thus opt to do it themselves. I argue that the explosion of professional instrument makers in the late 1960s and 1970s and the surge of courses and kits in the 1970s and 1980s was engendered by formerly widely available education in woodworking. As such curricular opportunities have receded, particularly in North America, more recent enthusiasts have embraced the seemingly more accessible technology of 3D printing.

Despite being uncommonly well-served by active professional makers, both cornetti and serpents are prime candidates for amateur 3D printing due to the availability of files, the relative simplicity of cup mouthpieces as opposed to reeds, and late-capitalism's psychological devaluation of labor and material goods. The cultural iconicity of crumhorns and the technical complexity of racketts likewise entice hobbyist 3D printers, despite their challenges. Meanwhile, the menagerie of early reed instruments has become comparatively under-served by a shrinking set of makers and a patchwork secondhand market. If we are prone to augur a crisis in the field of early wind instrument-making, we might begin by asking: where are the woodshops?

Patrick Connor Dittamo is a doctoral candidate in musicology at the University of Chicago, researching the reproduction of medieval and Renaissance reed and lip-reed woodwind instruments in the long twentieth century. His research interests also include performance practice and material culture in the medieval and early modern eras. He holds a master's degree in music history and composition from Kansas State University and a bachelor's degree in music from the College of William and Mary.

Nineteenth-century Flute Mania, Flute Inventions, and the Peculiar Case of Dr. William Chester Minor

Robert Bigio

Nineteenth-century Britain witnessed an explosion of flute inventions, some by professionals such as Richard Carte, John Clinton and John Radcliff, and others by amateurs who vied with one another to design flutes of ever greater, and in some cases bewildering, complexity. Among the more bizarre of these flutes was one designed by Dr. William Chester Minor, an American Civil War surgeon who came to London in 1871. Minor killed a man, was declared insane, and was committed to Broadmoor Criminal Lunatic Asylum, where he stayed for four decades. He has become famous through Simon Winchester's best-selling book *The Professor and the Madman*, which describes Minor's work as the contributor of thousands of entries in the first

edition of the *Oxford English Dictionary*. Minor played the flute. He bought two instruments from Rudall Carte in London: the first a standard Carte 1867 Patent flute in silver with a gold lip-plate; and the second, the subject of this paper, the extraordinary flute he designed himself in isolation in Broadmoor. Both flutes are now in my personal collection.

Robert Bigio is a London-based writer, flute maker, collector, and restorer. He is the author of two books on the flute: *Readings in the History of the Flute*, a selection of monographs, essays, reviews, letters, and advertisements from nineteenth-century London; and *Rudall, Rose & Carte: The Art of the Flute in Britain*, which was awarded the Nicholas Bessaraboff Prize of the American Musical Instrument Society in 2013. Robert is the editor of the *Journal of the American Musical Instrument Society*.

The Flutemaker's Saxophone: An Evolutionary History of the Buffet-Powell Instruments
Jacob D. Goldwasser

In the evolution of the American saxophone from hobbyist's treasure to professional performer's tool, many inventors have given their ideas to the quest of building the "perfect" instrument over the years. Some inventors would go on to have substantial legacies; others would fall into obscurity. Something big was on the horizon for the young woodwind curiosity in the 1930s—a powerful wave of inventors changed its professional landscape of production for the coming generation. America's largest manufacturers all unveiled new designs in 1934, but one other design is often overlooked (or simply forgotten): the Buffet-Powell saxophone.

The Buffet-Powell saxophone was designed by Edward V. Powell—son of Verne Q. Powell, flutemaker—and manufactured by Buffet-Crampon, the large French manufacturer. After a few different patent inventions, Edward Powell's ideas for the instrument made their way overseas, sparking an unprecedented combination of American designs and French manufacturing. The instrument follows U.S. Patent 2,051,176, "Wind Instrument of the Reed Type," and takes a very different approach to the instrument, with many flute-influenced mechanisms incorporated into its functions.

At the time of writing this proposal, there were fewer than 20 Buffet-Powell saxophones known in existence; these are a mix of alto and tenor saxophones, as it is most certain that no sopranos or baritones were made. These saxophones are in the serial number range 32,600–32,800, with two distinct production runs. The Buffet-Powell's production officially ended when C. G. Conn, Ltd., purchased the patent, but its legacy lives on—hiding in "plain sight"—in highlighted designs of the instruments it influenced.

This presentation will showcase the history of the instrument, its design functions, and the evolutionary influences of its flute-like approach, in show-and-tell fashion.

Jacob D. Goldwasser is the creative coordinator of hexachord inc., as well as an independent curator, consultant, and saxocologist. Jake brings a color-neutral and inclusive approach to music education through embodied organology, interactive theories, and first-person histories. Jake holds his BA in Jazz Performance (AT), MM in Instrumental Pedagogy (USA), and is fielding professional and doctoral residency offers in Europe, America, and Southeast Asia.

Thursday, June 5, Session 5

Panel Discussion: A Twentieth-Century Guitar Collection at The Metropolitan Museum of Art
Daniel Wheeldon, Jayson Dobney, Manu Fredericks, Jayme Kurland

Staff in the Musical Instruments Department at The Metropolitan Museum of Art, New York City, discuss a transformative addition to the museum's holdings: a collection of over 500 guitars and related instruments from the 20th century. This extraordinary collection not only includes iconic models such as the pre-war Martin D-45 wide body and Leo Fender's first electric guitar, but also instruments tied to landmark moments in music history, such as Keith Richards' sunburst Les Paul, used in the Rolling Stones televised performance on the Ed Sullivan show in 1964. The collection includes several important guitars by Gretsch, including a pre-war Electromatic, as well as legendary models such as the white Falcon and white Penguin. These treasures represent an unprecedented resource for understanding the cultural and technological evolution of the guitar during the 20th century. This presentation will inspire lively discussion among AMIS members and provide valuable insights into the challenges and opportunities of stewarding a major collection of 20th-century instruments.

1. Introduction
   Jayson Kerr Dobney, Curator in Charge, introduces the collection, offering an overview and highlights, and showcasing standout pieces and their cultural importance. He will also discuss plans for the collection, including an international tour and a new permanent installation at The Met.

2. Conservation Challenges
   Manu Fredericks, the museum's conservator, explores the unique conservation challenges presented by the collection. From the impact of light fading on finishes to the degradation of plastics, Manu will provide insight into the delicate balance required to preserve these instruments while ensuring their continued accessibility for research and display.

3. Research Potential of a Comprehensive Collection
   Daniel Wheeldon, Collections Manager, presents some early organological finds from his work with the collection and discusses the potential for future research

opportunities. He will make the case that this will be an unparalleled study collection, enabling connections across instrument types, technological innovations, and cultural trends in the 20th century.

4. Experimental Research and Learning
   Jayme Kurland, a research fellow at the Met, will present new findings from her dissertation project on the women who worked in the Fender electric guitar factory between 1947 and 1965, as she uncovers new information from the Met's collection.

Saturday, June 7, Session 6

Ciat-Lonbarde and the Organic Synthesizer: The Art of Peter Blasser
Femi Fleming

Peter Blasser's work represents a revolutionary approach to electronic musical instrument design, merging technology, nature, and esotericism in unparalleled ways. My presentation delves into Blasser's philosophy and creations, focusing on how his unconventional instruments invite musicians to reimagine their relationship with sound, the materials that generate it, and spaces these instruments occupy.

Peter's bespoke and esoteric instruments such as the radio zither and roolz gewei challenge traditional electronic synth designs, exploring geography, tactile and unique gestural interactions, and the use of various woods and other natural materials, with homage to more traditional instruments, and an abstraction of organic sounds in nature. These elements aren't merely aesthetic, but serve as bridges between electronic components and the living world through instrument design. By embedding concepts such as cyclical time and nonlinear feedback, Blasser crafts tools that encourage play, exploration, and collaboration with all forms of the organic.

This presentation will explore the philosophy underpinning Blasser's work, highlighting how his designs reflect a holistic, almost spiritual connection to sound-making. We will also analyze the technical and artistic implications of his unique synthesis methods, where the tactile becomes an integral part of the sonic process. Attendees will gain insight into how Ciat-Lonbarde's designs challenge the conventions of electronic instrument design and inspire musicians to embrace imperfection and unpredictability. Through audio demonstrations, visuals, and anecdotes from the Ciat-Lonbarde community, this talk will offer a comprehensive look at how Blasser's instruments forge connections between the electronic and the organic, the known and the mysterious.

Femi Fleming is an architect and sound artist who works with various musical and non-musical synthesis techniques to discuss the organic within electronics and technology through sound art and composition. His work explores the intersections of sound and space through spatial audio

and architectural design. He is most interested in generative systems, chance, texture within sonic soundscapes. Femi's architectural work explores indigenous ritual practice as a vessel for conversation between sound, space, and interactions of the body.

The Turbulent History of the Electric Violin
Benedict Heaney

In 1957, Leo Fender completed the first production-model prototype electric violin, augmenting his family of electrified instruments. Following trials, however, not one violinist showed any serious interest in playing it, and over the course of the following year no orders were placed. By the beginning of 1959, the planned production run was abandoned. The original instrument was unheard during the rest of Fender's lifetime, and remained silent for over half a century. Leo Fender's original electric violin is presented here in the context of the untold history of the electric violin. Much of the evidence found is mere scraps of information, but, as I will argue, collectively it demonstrates that there was a serious and sustained attempt to develop and promote an electric violin, from George Beauchamp's *Electro Violins* connected to the Rickenbacker Company, to the little-known *electromagnetic violin* (1929–31) of Gabriel Dimitriu, and Paul-Henri Bizo's *Superviolin* and his *Electro-Human Orchestra* (1930–43). Interest in the instrument was then revived in the 1960s, with the now CBS-owned Fender Company resuming work on the electric violin with significant changes made to Leo Fender's original concept and design, but poor sales rendered the product unsustainable, and it was again withdrawn from sale.

My paper charts, for the first time, the turbulent history of the electric violin. I will start by discussing the Fender violin, before looking back to some of the precursory attempts to develop bowed electric strings. I will then return to Fender and their attempt to relaunch the revised electric violin, before concluding with a look towards the boom in recordings and performances on electric violins from the 1970s onwards, which perhaps hints at the quiet impact of Fender's violin on music even if the instrument itself was not present.

Benedict Heaney is an electric violinist, living and working in Oxfordshire since 1999. After graduating from the RNCM in 1993, he began an independent study of the electric violin that is now regarded as the most comprehensive ever undertaken. In 2023, this self-sustained work became the focus of a part-time doctoral research project at Northumbria University, titled "The History and Development of the Early Electric Violin, c.1920–c.1970."

Applying Thin Plate Spline Analysis to Study Shape Variations in Historical Musical Instruments

Milan Barbé

Shape analysis is an emerging method in organology, offering new insights into the craftsmanship and regional variation of musical instruments. This study applies Thin Plate Spline (TPS) analysis—a tool traditionally used in biological morphometrics—to compare the structural shapes of historical instruments. TPS works by calculating the minimal-bending deformation needed to map one shape onto another, capturing the subtleties of form often overlooked in traditional measurements. For this analysis, landmark points are selected to represent essential design features, such as the body outline, neck, bridge, sound hole, and/or headstock. The resulting deformation grids highlight where and how one instrument's shape diverges from another's, providing both visual and quantitative data on structural variation. These shape differences can be contextualized within cultural and functional frameworks, allowing for exploration of how design changes might reflect regional preferences, acoustical adjustments, or evolving techniques.

This presentation discusses the methodological applications of TPS for organological research, highlighting its potential to quantify and visualize shape differences within collections of musical instruments. The findings underscore the potential of shape analysis as a bridge between traditional knowledge in musical craftsmanship and modern data-driven techniques, providing a fresh lens through which to explore the cultural and technical heritage of instrument making. In addition to shape comparison, TPS has potential for broader applications in organology and heritage research. I will explore different theoretical applications for this analysis method, which could open the door for interesting follow-up research questions. It may support the replication of lost techniques, reconstructing fragmented artifacts to hypothesize historical craftsmanship. TPS could also facilitate historical ergonomics, examining how instrument designs accommodated the physical and technical needs of musicians. In conservation, it might offer damage analysis, detecting deformation patterns caused by wear or environmental factors, and guide preservation and restoration efforts.

Milan Barbé is a luthier and researcher at Ghent University, pursuing a PhD on a scholarship from the Research Foundation Flanders (FWO). In 2023, he was awarded the Vocatio-grant for his work as a lutemaker. Specializing in historical plucked instruments, his research focuses on new methodologies and techniques in the field of organology. Milan combines hands-on artisanal practice with academic inquiry, shedding new light on the acoustic qualities and design of historical lutes.

Saturday, June 7, Session 7

The Tronci Instruments in Puccini's Operas
Marta Salvatori

This study explores the significant role of the Tronci family, musical instrument craftsmen since the 1700s, in enriching the orchestration of Giacomo Puccini's operas. Through detailed analysis, it highlights how instruments produced by this esteemed family have helped to define the sonic landscape of iconic works such as *Suor Angelica*, *Tosca*, *Turandot*, and *Madama Butterfly*. The research employs methods including documentary analysis, direct video-recorded interviews, and direct observation at the Tronci Foundation in Pistoia, Tuscany. This institution safeguards original instruments and a comprehensive collection of correspondence with Puccini, which have not yet been subjected to scholarly study. The objectives of the study include documenting the history and evolution of instruments built by the Tronci family, analyzing their acoustic and aesthetic impact in Puccini's operas, and examining the interactions between Giacomo Puccini and the Tronci family.

The methods used were the collection and analysis of historical documents preserved by the Tronci Foundation, video interviews with Luigi Tronci, a descendant of the family and keeper of the tradition, and acoustic analysis of the musical instruments. Exclusive access to the private archives of the Foundation allowed for an accurate reconstruction of the collaboration dynamics between the composer and the Tronci family. The results show that the instruments built by the Tronci family played a crucial role in the original performances of Puccini's operas, particularly in mimicking the sounds of Asian instruments. Unique instruments such as the *Fonica*, Japanese dining bells, gongs, and chimes, originally crafted by the Tronci family, were preserved in Milan by Ricordi. Following the closure of Ricordi, these instruments were returned to Pistoia by the Tronci family, thus providing me the opportunity to study them and explore their contribution to enriching the operatic experience.

Marta Salvatori holds multiple degrees in music disciplines, including a Master's degree in Music from the University of Bologna (2003), and Master's degrees in Choral Conducting (2019) and Music Teaching (2007) from the Conservatory. She is actively engaged as a speaker at prestigious conferences across America and Europe, including universities such as the Sorbonne in Paris, Surrey in England, and at Rome and Florence in Italy. She has authored entries for the DEUMM on Himalayan music research and many other publications.

Il Congresso dei musicisti italiani (1881) and the Structure of the Low Brass Section of the Italian Orchestra

Stewart Carter

From March to November 1881 the city of Milan hosted an industrial exposition, the Esposizione Nazionale. An important part of this exhibition was the Esposizione Internazionale di Musica, which included books on music, musical scores, and the wares of several musical instrument manufacturers. As part of this affair, a Congress of Italian Musicians was held 16–22 June of that year. The Congress's deliberations were reported in the *Atti del Congresso dei musicisti italiani,* published by Ricordi. Discussions of musical instruments consume more than half of the volume. Among the matters considered was the structure of the low-brass section of the Italian orchestra.

For the very bottom of the brass section, the Congress debated the most suitable replacement for the *bombardone:* should it be the bass tuba or Giuseppe Gabusi's new *gabusifonio*? Apparently no bass tuba could be found in Milan, so the Congress sent to Munich for one. The instrument arrived in Milan a few weeks after the Congress officially adjourned, but several of the members reconvened to compare the two instruments. During the regular sessions of the Congress the participants had often stated their preference for Italian-made instruments, but after examining both instruments, they decided in favor of the German tuba.

My paper explores the Congresso's deliberations and considers their effect on Italian orchestral practices. It further demonstrates how the actions of a few Italians who were not involved in the Congress—in particular, instrument maker Giuseppe Pelitti and composer Giuseppe Verdi—influenced the subsequent composition of the low brass section of Italian orchestras.

Stewart Carter is past-president of both the American Musical Instrument Society and the Society for Seventeenth-Century Music. He is the author of *The Trombone in the Renaissance: A History in Pictures and Documents* (Pendragon, 2012) and editor (with Jeffery Kite-Powell) of *A Performer's Guide to Seventeenth-Century Music,* 2nd ed. (Indiana, 2012). Recent honors include the Anthony Baines Award from the Galpin Society (2017) and the Curt Sachs Award from the American Musical Instrument Society (2022).

Keys for Two: The Surviving Solo Works for Two Keyed Trumpets

Robert Warren Apple

While it was relatively common for a pair of keyed trumpets to be employed to perform brief solos in orchestral dance music, sacred works, and operas in Austria, Bohemia, and Italy during the keyed trumpet's period of use during the early half of the nineteenth century, very few solo works for two keyed trumpets survive. In fact, of the 720 pieces with keyed trumpet that I document in my forthcoming book on the music composed for the instrument, only three

extant sources contain solo works for two keyed trumpets, all of which are unaccompanied duets rather than works with orchestral or keyboard accompaniment. Though I have yet to find a primary source that comments directly on why composers appear to have avoided writing major solo works for two keyed trumpets, based on my colleagues' and my experience performing on the keyed trumpet, we surmise that the main reason was the uneven timbre and challenging intonation that results from employing the instrument's keys, which is greatly exacerbated when employing more than one keyed trumpet together.

Regardless, the few solo works for two keyed trumpets that do survive, which include the short pedagogical duets from C. Eugene Roy's 1824 method for natural and keyed trumpet, and the published set of original waltzes and arrangements of several numbers from Bellini's *La Straniera* written by Giuseppe Araldi, are significant for being some of the earliest such pieces composed for a pair of fully chromatic trumpets, and as such warrant more attention than previously paid to them by scholars. My presentation will also discuss Foreit's *Introduction et Six Walses* for solo keyed trumpet and solo keyed bugle, which (though not technically a work for two keyed trumpets) appears to be the only surviving orchestral work that features the keyed trumpet and another high brass instrument.

Robert Warren Apple earned his BM and MM in trumpet performance in 2011 and 2013, respectively. In 2018, he was awarded a Fulbright research grant, which allowed him to live in Austria for nine months to continue his dissertation research on the music composed for the keyed trumpet. In 2022, Robert completed his PhD in musicology at the University of Memphis, where he also completed graduate certificates in early music and museum studies in 2023.

Friday, June 7, Session 8

The Politics of Music History: Origins, Practices, and Relationships of Bowed Fiddles Across East Asia

Haozhen Xu

As contemporary East Asian nation-states—specifically China, the Koreas, Japan, and Vietnam—seek to differentiate their cultural identities from the broader Sino-sphere, East Asian musical culture, like language, art, and philosophy, has emerged as a central theme in debates on originality and historical significance. Consequently, the study of the origins of musical instruments has gained attention, not only within musicology but also in the realm of political discourse. This paper examines two specific instruments in this context: the Chinese two-stringed bowed fiddle, the *erhu*, and the Japanese bowed fiddle, the *kokyū*. While these instruments share structural and functional similarities, they differ in materials, timbre, and stylistic usage across East Asia. The limited historical documentation of their origins emphasizes their role as artifacts of popular entertainment rather than ceremonial or courtly music.

Scholars from China and Japan present contrasting theories: the Chinese school posits that the *erhu* originated within Han communities, flourished in the Song dynasty, and subsequently spread to Korea and Japan. Conversely, the Japanese school argues that the *kokyū* evolved from the Japanese *shamisen*, which in turn was derived from the Chinese *sanxian*; some Japanese scholars also propose an Iberian theory, suggesting a European origin for the *kokyū*. Through analysis of these origin theories, along with the physical characteristics and pre-modern musical roles of both instruments, this paper critiques academic efforts to nationalize and politicize these instruments. It further argues that East Asian bowed fiddles are intrinsically transnational, defying attribution to a single political identity. These instruments thus embody a cross-cultural identity shaped by the collective influences of communities across the Sinic world. Ironically, rather than supporting nationalist narratives, these instruments can stand as transnational artifacts that evolved as symbols of folk entertainment.

Haozhen Xu, born in China and raised in Japan, is a senior at Wake Forest University, double-majoring in music and politics. A percussionist, he won 4th prize in snare drum at the 2018 IPEA competition and was featured in the Japanese Percussive Society magazine. Haozhen performs in Wake Forest's Symphony Orchestra and Wind Ensemble, studying percussion with Prof. John Beck and composition with Dr. Dan Locklair. He has also conducted research with Dr. Stewart Carter.

The *gasba* Flute in Tunisia: A Resilient Instrument

Amira Nasraoui

This paper explores the cultural and musical significance of the *gasba* flute in Tunisia's border regions of Kef and Kasserine, considering it both as a musical instrument and a melodic genre. In Tunisia, *gasba* refers not only to the flute itself but also to a wide array of musical practices, both instrumental and vocal. The term further includes a traditional dance—a form of physical expression that complements the melodies played on this flute.

The paper opens with an organological introduction to the traditional flute, focusing on construction techniques, materials, and the evolution of these methods. This initial overview sets the stage for a deeper investigation into the cultural, social, and spiritual dimensions associated with the *gasba* flute. I will then examine the instrument's role in various social and cultural practices, such as folk celebrations and rituals, highlighting its importance as a key medium of musical expression for local communities.

To conclude, I address the modern challenges facing traditional *gasba* music, particularly the impacts of globalization and technological advancements on established musical practices. Despite these influences, the *gasba* flute has shown remarkable resilience, sustained by its artistic, cultural, and symbolic importance. This resilience is rooted in the instrument's ability to adapt to modern contexts while preserving its traditional essence, allowing it to bridge generations and resonate with new audiences. The *gasba*'s continued

relevance lies not only in its capacity to evolve but also in its deep connection to cultural identity.

Amira Nasraoui is a Tunisian singer and songwriter, as well as a founding member of the musical groups Naynawa and Zeryab. She studied at the Rachdiya Musical Institute in Tunisia and earned a Bachelor's degree in musicology from the National Higher Institute of Music (INSM) Mohamed Fawzi in Algeria, followed by a Master's degree from Sorbonne University. She is currently a research assistant at KU Leuven.

In Reconstructing the "Left-Hammered" Technique: A Historical Analysis of Early Cantonese Dulcimer Performance Practice
Tsz-ching Tung

This research examines the forgotten "left-hammered" technique in Cantonese dulcimer (*yangqin*) performance, which was prevalent during the late Qing dynasty until the 1950s. While the modern "right-hammered" technique dominates contemporary practice, the historical significance and unique musical characteristics of the "left-hammered" technique remain largely unexplored. This research involves analyzing four significant early publications: Yau Hok Cau's *Qin xue xinbian* (1920), Yi Qiren's *Yuequ yangqin piu* (1920), Chen Junying's *Guoyue jiejing* (1939), and Huang Jinpei's *Yangqin rumen* (1956). These historical documents provide detailed technical explanations and musical examples of the "left-hammered" technique. Through comparative analysis of these sources, this study reconstructs the performance practice and examines how this technique influenced melodic construction and ensemble playing. Initial findings reveal that the "left-hammered" technique created distinct timbral qualities through its lower octave construction, contrasting with the higher octave patterns of the "right-hammered" technique. The study also uncovers specific *jiahua* patterns unique to this technique, suggesting a more complex relationship between technical approach and melodic variation than previously understood. The findings are presented through detailed musical analysis and practical demonstrations, offering insights into historical performance practices and the evolution of Cantonese instrumental music.

Tsz-ching Tung is currently pursuing a PhD degree in musicology at the University of Hong Kong under the guidance of Professor Yang Yuanzheng. Tung holds a Master's in anthropology from the Chinese University of Hong Kong and a Bachelor's in music from the Hong Kong Academy for Performing Arts. She is an active performer in Chinese regional music as a *huqin* musician.

Friday, June 7, Session 9

The 1683 Dufour Harpsichord – Adaptations Through the Historical Period Despite a Lack of Fashion

Adele Benoit and Darryl Martin

The 1683 harpsichord by Nicolas Dufour, now housed at the National Music Museum, is a rare survival of a seventeenth-century French harpsichord, and even more unusual in being one of only a handful of single-manual French instruments. It is not in good condition, even to the extent of the soundboard not being glued into position, and it has only recently been displayed in public for the first time as part of the *High Strung* temporary exhibition. Despite not being on public view, the instrument has generated interest from some leading modern makers who have made highly successful reproductions.

Despite being made in the native early French style (unlike the Flemish style, which became standard in eighteenth-century French instruments), the harpsichord was deemed worthy of alteration and enlargement, having had at least two major alterations, the last of which took place in 1796 at the very end of the harpsichord era.

This paper discusses the instrument as an object in its own right, looking at the workmanship and how that matches instruments by other seventeenth-century French makers. It documents the changes that have been made to this harpsichord, in particular giving consideration to how these changes may have been driven by strictly musical reasons. It also looks at possible alterations (such as the potential addition of a third register) which were not taken to completion. Furthermore, decorative changes show that the harpsichord was highly valued by its owners, even at a time when the piano was probably the dominant domestic keyboard instrument. We consider the geographical area in which the last alterations were made, and suggest that there was a disconnect between Paris and other smaller towns in France at the end of the eighteenth century.

Adele Benoit is a second-year graduate student and research assistant in the History of Musical Instruments program at the University of South Dakota with a primary focus on early keyboard instruments. She received her Bachelor's degree from Sarah Lawrence College in 2022, where she studied harpsichord and fortepiano performance with Carsten Schmidt and Martin Goldray, and subsequently studied early keyboard maintenance with Robert Turner in Bronxville, New York.

Darryl Martin is conservator at the National Music Museum, a position he started in late 2022 following positions as curator of the Edinburgh University musical instrument collection and National Museum of Denmark, and as a professor of musical instrument making at KASK (the Royal Academy of Fine Arts) in Ghent, Belgium. In addition to his work as a conservator, he is the coordinator of graduate studies in musical instruments at the University of South Dakota.

The Pedal Harp in the Antebellum Lowcountry
Ian McVoy

The pedal harp was first introduced to the United States in the late 18th century, primarily by French refugees fleeing the revolutions in France and its Caribbean colony of Saint-Domingue (now Haiti). The cities that frame the Lowcountry region—Charleston and Savannah—were popular destinations for these refugees and became early centers of popularity for the instrument. Charleston boasted two of the earliest known harp importers in the United States—Louis de Villers and Johann Siegling—and one of the first American harpist-composers, Franco-American Eugène Guilbert. “French schools” for young ladies, where harp lessons could exceed three hours daily, proved highly popular with the wealthy families of the region, as was the case with those established during the early 19th century in Philadelphia by Dominguans Deborah Grelaud and Anne-Marie Sigoigne, whose regular musical salons attracted numerous members of Philadelphia's close-knit Charlestonian diaspora.

By the mid-to-late 19th century, the harp had become not only a fixture of public concerts in Charleston and Savannah, but also a symbol of refinement and affluence—a tool to legitimize the status of wealthy women in a country without formal nobility. The collection of Savannah’s Telfair Museum today includes two English pedal harps, both acquired by affluent Savannah families during the early 19th century. These instruments testify to a time when the harp was at the height of its popularity among the elite class of the Lowcountry. Using these and other extant harps preserved in Lowcountry collections, administrative records of harp makers Érard of London and J.F. Browne & Co. of New York, and those of the Siegling Music House of Charleston, this paper explores the history of the pedal harp in the region from its first introduction to its rise to the pinnacle of fashion.

Ian McVoy is a harpist and historian whose research focuses on the history of the pedal harp in the United States. He studied harp performance in France and the Netherlands for many years before coming to London, where he is currently working towards a PhD in Music and Material Culture under the supervision of Professor Gabriele Rossi Rognoni.

Cheese, Crust, and Keys: The Curious History of the Pizza Organ
Edmond Johnson

During the 2024 AMIS meeting in Phoenix, many attendees found their way to Organ Stop Pizza in nearby Mesa. Featuring an expansive dining room with seating for up to 700 people, Organ Stop’s operation is centered around a massive 82-rank Wurlitzer theatre organ on which live performances are given each night. Though unusual in both its grandeur and longevity, Organ Stop is far from the only restaurant to make use of the “pizza organ” business model. Indeed, at the peak of their popularity, there were dozens of organ-themed pizza parlors scattered across the United States, operating either as independent businesses or small chains. These businesses

developed at a time when many theatre organs were readily available, having been cast off by their original venues. Though many organ-themed pizzerias were relatively short-lived, the restaurants played an important role in preserving and repopularizing the theatre organ in a way that simultaneously capitalized on both novelty and nostalgia. Drawing from archival materials, interviews, and historic video footage, this paper will explore the rise and eventual decline of the pizza organ phenomenon, tracing it from its 1950s origins at Ye Olde Pizza Joynt in San Lorenzo, California, through its peak in the early 1980s and into the current day.

Edmond Johnson is an administrator and faculty member at Occidental College in Los Angeles. His research focuses on the history of musical instruments and their intersecting social, cultural, and technological histories. The recipient of the 2015 Frances Densmore Prize, he currently serves as the reviews editor for the *Journal of the American Musical Instrument Society.*

Saturday, June 7, Session 10

Rethinking Musical Instrument Classification: Accounting for AI Semantic Interfaces
Zhiyu (Alex) Zhang

Generative Artificial Intelligence (AI) is transforming the way humans create music. AI's recent success has showcased how it is capable of not only composing melodies symbolically, but also crafting full musical works. Whereas one could argue that AI musical instruments perfectly align with the definition of "vehicles for exploring and expressing musical ideas and feelings through sound," their emergence poses interesting challenges to existing taxonomies in organology.

Many experts in the field have proposed fine-grained dimensions for classifying Digital Musical Instruments (DMIs). A common dimension across these taxonomies is the interface (e.g., haptic digital controllers, graphical computer software, gestures). This is exactly where AI musical instruments are fundamentally distinct from other DMIs, as they employ *natural language* as their mode of mediation, achieving such a high degree of linguistic-musical translation that they become systems of thinking in their own terms.

Hence, this paper argues for the necessity of revising the interface dimension of DMI taxonomies to account for semantic interfaces. We need a theoretical infrastructure that acknowledges both AI musical instruments' material configuration and their place within broader networks of music creation for future studies of their telos. The formal introduction of semantic interfaces to organology would be a historic milestone that extends the notion of "remote control" proposed by Godlovitch, who argues that "computer-assisted music, musical quasi-readymades, and experimental music challenge the centrality of immediate agency."

Indeed, AI musical instruments will further democratize music creation with their affordances to turn natural language prompts into sophisticated musical output. As epistemic tools that facilitate cognitive offloading through human-in-the-loop interaction, they also

require us to establish new subclasses of interfaces to capture the interplay of agency between humans and musical instruments.

Zhiyu (Alex) Zhang is an undergraduate student at the University of Michigan pursuing a dual degree in computer science and music. Alex works at the intersection of music education, ethnomusicology, artificial intelligence, and human-computer interaction. He has published several works in ethnomusicology on Chinese musical instruments in the Ming and Qing dynasties. In the future, Alex also aspires to scrutinize how human-in-the-loop AI systems can support a diversity of culturally rooted creative practices.

Hammers, Monochord and Pitchpipes: On Organology and the Myth of Music Theory Creation
Patrick Huang

In both Ancient Greece and early China, myths surround the origins of music theory. According to a well-known story, Pythagoras, influenced by the distinct sounds of hammering, invented the monochord for the study of music theory. This idea, described by Nicomachus and adopted by Boethius, became popular in the medieval West. Meanwhile, in China, the beginning of music theory was attributed to the ancient sage ruler Huangdi (lit. Yellow Emperor), who ordered his officer of music, Linglun, to imitate the sound of phoenixes and made twelve bamboo pitchpipes in different length. Hence, the creation of music theory in both civilizations is related to a certain myth, and numerous similarities and comparable features can be found through a brief parallel study.

Both civilizations share myths in the genesis of their music theories, yet differences exist: for instance, the Ancient Greek system relies mainly on strings, while its early Chinese counterpart is pipe-based. Moreover, the pitchpipes played a significant role in Chinese political life, as the later rulers standardized measurements and calendar based upon it, and such tight connections to politics was less found from Greek evidence. By comparing the similarities and differences, my presentation aims to offer a larger view of the significance of myths and standardizing instruments regarding the development of early music theory across Eurasia.

Patrick Huang graduated from SOAS University of London with a master's degree in ethnomusicology. He then moved to Canada for his PhD research at the University of Western Ontario. Patrick's research focuses on the transmission and reception of Ancient Greek music knowledge between Late Antiquity and the early Medieval period, as well as comparative study between Ancient Chinese and Graeco-Latin musical systems, as both cultures associate music with mathematics, philosophy, astronomy, and political order.

The Impact of Diatonic Harmonica Tunings on Country Harmonica Playing
Mikael Bäckman

Ever since the first recordings of Henry Whitter in 1923 (Krampert, 2002), the diatonic harmonica has frequently been present on recordings of Country music. This presentation examines how the affordances (see Gibson, 1979) of three different tunings on the diatonic harmonica shape idiomatic Country harmonica playing. By analyzing the affordances of the standard Richter tuning, Country tuning, and Western Swing tuning and their relationship to common musical phrases and techniques, I illustrate how they influence the distinctive sound and style of Country harmonica playing. In my presentation, I draw upon examples from recordings, specifically by Charlie McCoy, the most recorded country harmonica player (Field, 2000). Furthermore, I show how these tunings relate to the different modalities of the major scale, what is by harmonica players colloquially know as playing in different positions.

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Mikael Bäckman started playing harmonica in the late 80's and formed the country band John Henry in 2008. He earned his Master's of Education in 2006 and a Master's of Music Performance in 2017. Mikael's PhD thesis (2024) focuses on the deliberate transformation of a performer's voice through the process of transcription and imitation. Mikael has taught harmonica, music history, music theory, and ensemble at the School of Music in Piteå since 2006.

Saturday, June 7, Session 11

A Curious Piece of Mechanism: Griffith James Cheese, His Grand Harmonica, and Blindness in 18th-Century Britain
Rachael Durkin

In 1786, Griffith James Cheese (1751–1830)—an organist of Manchester, England—secured the patent for his Grand Harmonica. This instrument was an adapted piano, "combining the powers of several other instruments" and "always keeping in tune," and was developed during a period of intense organological innovation in Britain. Lesser known, however, is that in the same year Cheese promoted his newly invented (but unpatented) "Machine for Teaching Music to People Deprived of Sight." essentially a three-dimensional music score, which garnered high praise and

won the gold medal from the Society for the Encouragement of Arts, Manufacture, and Commerce.

Cheese was a blind chorister turned organist, who had a long and successful career in Manchester and latterly London. His dual foray into invention was in keeping with the explosion in innovation in Britain across the arts, and indeed wider industrial developments during the long eighteenth century. Further, his attempt to create a musical tool to aid blind musicians to both read and compose music fits into a little discussed corner of broader musicology, whereby tools and methods were developed to improve accessibility to the arts, and music itself was employed as a linguistic and therapeutic tool. Against the backdrop of eighteenth-century innovation, then, Cheese's inventions were notable developments in what was fast becoming a saturated market.

Like Cheese's inventions, my paper here has a dual purpose. Firstly, it will consider his Grand Harmonica, its construction, significance, and the centring of his blindness for marketing purposes. It therefore presents Cheese, as a musician-inventor, as one of a number of likeminded aspiring artisans. Secondly, my paper will use Cheese's "Machine" and his blindness to briefly explore accessibility to music in the long eighteenth century, and what this may mean for organology.

Rachael Durkin is Associate Professor in Music at Northumbria University, where she specialises in the study of musical instrument innovation, with particular emphasis on the impact of the first industrial revolution on design, manufacture, and commerce. She published her monograph, *The Viola d'Amore: Its History and Development* with Routledge in 2020. She is the lead of the Montagu Collection of Global Musical Instruments, donated to Northumbria University in 2022, and is a UKRI-funded Future Leaders Fellow.

The "Yamaha baby grand" Scam: Instrumental Scams in the Age of the Internet

Núria Bonet

The "Yamaha baby grand" scam is a common email scam which targets organisations such as educational institutions, churches, and charities. In short, the sender claims that they are giving away a piano for free—often citing a deceased owner—in exchange for shipping costs. The instrument does not actually exist and the victim can be left significantly out of pocket. This is a type of "advance-fee scam," where a large amount of money or a valuable item is promised in exchange for a smaller upfront payment. The promised rewards on which this type of fraud is based include lottery wins, pets, job offers, etc. Interestingly, the advance-fee scam also uses the promise of instruments to trick victims; these include mostly pianos, but also harpsichords, recorders, or hurdy-gurdies.

This paper situates the "Yamaha baby grand" scam in the historical context of instrument-related scams, as well as the contemporary context of online frauds. The forgery of instruments is a well-documented practice in instrument making which has already received

some academic attention. However, advance-fee scams involving instruments present a different type of fraud as they are ultimately immaterial. While photographs are sometimes used to convince potential victims, these are not “real” but stolen from other internet users. Therefore, I argue that in the age of the internet, the nature of instrumental scams has changed and adapted to modern fraudulent practices. The global access provided by emails, websites, and social media has immensely accelerated the proliferation of scams. I discuss the phenomenon through a number of case studies in order to investigate the mechanism of the scam, how the instruments and victims are chosen, and what this reveals about the perceived value of musical instruments.

Dr. Núria Bonet is a Lecturer in Music at the University of Plymouth (UK). Her research has largely focused on Catalan instruments, although she is also interested in jukeboxes and music in pubs more generally. Núria is also a composer and performer, with a particular interest in clarinet music and humour.