

## CONTENTS

### Chapter I

#### PERCUSSION INSTRUMENTS, p. 1

(AUTOPHONES AND MEMBRANOPHONES)

Dancing sticks—The common hand-drum (*UB*)—hour-glass-shaped drums (*BALAG*, *BALAG-DI*, and *DUB*)—the great drum (*A-LA*)—the kettledrum (*LILIS*)—the square timbrel (*A-DA-PA*)—the round timbrel (*ME-ZE*)—the sistrum—the rattle (*KATRAL*)—the bell (*NIG-KAL-GA?*).

### Chapter II

#### WIND INSTRUMENTS, p. 13

(AEROPHONES)

The vertical flute (*TI-GI*)—the whistle (*UKU?*)—the single-beating reed-pipe (*NA*)—the single-beating double-pipe (*SEM*)—the “covered-reed” pipe (*KITMU*)—the “curved” pipe (*PI TU*)—the bagpipe (*GI-DI?*)—the double-beating-reed pipe (*IMBUBU*)—the primitive trumpet (*MEKKU-PUKKU*)—the “gourd” horn (*GI-SAL*)—the ritual horn (*SI-IM-DA*)—the curved horn (*SADDU*)—the straight trumpet (*KARAN*)—the long trumpet (*LABBANATU*)—the shell horn.

### Chapter III

#### STRINGED INSTRUMENTS, p. 26

(CHORDOPHONES)

The large bow-shaped harp (*ZAG-SAL*)—the small bow-shaped harp (*MIRITU?*)—the upright harp (*ZAGKAL*)—the “ten-stringed” horizontal harp (*ESIR TU*)—the lyre (*AL-GAR*)—the “seven-stringed” boat-shaped lyre (*SABITU*)—the “two-stringed” lute (*SINNITU*)—the psaltery (*SA-LI-NE-LU?*)—the dulcimer falsely so-called.

### Chapter IV

#### SCALE AND NOTATION, p. 38

The diatonic flute-scale of seven sounds with the sharp fourth—the pipe-scale—a Sumerian Hymn on the Creation of Man with “notation” signs—the signs interpreted acrophonically and alphabetically—the Hymn with its harp accompaniment in staff notation (the score is placed at the end of the References and Notes).

### Chapter V

#### THE APPRECIATION OF MUSIC, p. 51

The temple worship—musicians and singers—animal orchestras and decorative symbolism—instrumental music in liturgical use—popular songs and their accompaniment—melodic intonations and analysis of the Creation Hymn setting—additional notes: ritual and instructions for the heading of the kettledrum (*LILIS*); “Nebuchadrezzar’s Orchestra”.

## CONTENTS

## Chapter VI

THE RACIAL ELEMENT IN MUSIC, *p. 70*

Musical instruments as national characteristics—theories of Sumerian origins—possible evidence from their musical instruments—additional note: the development and distribution of the bow-shaped harp.

ABBREVIATIONS, *p. 86*

REFERENCES AND NOTES TO THE SIX CHAPTERS, *p. 87*

SCORE OF THE SUMERIAN HYMN, *p. 99*

INDEX AND GLOSSARY, *p. 105*