

THE MUSICIANS' COMPANY

TERENCE PAMPLIN AWARD FOR ORGANOLGY AND MUSICOLOGY 2017

THE AWARD

The Terence Pamplin Award is made every other year to encourage excellence in research in organology (the science and history of the development and construction of all acoustic musical instruments and their use) and musicology as it links to acoustic music instrument technology. It consists of a cheque and certificate confirming the award. In 2017 the award will be worth £1200. The award is organised and administered by the Worshipful Company of Musicians through their Charitable Fund. The award will be made at a Company event as the Court may decide.

AIMS

Within Western music there are many aspects of classical and folk music traditions that remain un-researched. More widely, ethnic musical traditions are under threat of extinction in many parts of the world. The award is designed to encourage research into early organology and playing techniques of acoustic instruments within the main stream of Western musical tradition and oral traditions in world ethno-organology at any period of history, and record them before they are lost to scholarship for ever. The geographical scope of the award is global. The research project can include making, playing or recording musical instruments. The award specifically excludes electronic or computerised digital instruments and electrical amplification. The award will be made on the basis of a student's accomplishments and will be used to encourage further research in organology by the award winner.

Previous Award Winners have used the award to provide an additional aspect to their research by making an instrument to test the methodology of an earlier well known instrument maker; travel to measure and photograph instruments and/or analysis of original archive material/documents; acoustical analysis; application of research techniques eg use of a scanner to check the bone density and other aspects of medieval bone flutes and then making a modern copy. The judges give credit for research through making and/or applications across different academic disciplines

RULES FOR THE COMPETITION

1. The competition is open to:
 - undergraduate level students in their final year of a course at a UK Institution of Higher Education in music technology, music, music acoustics or degrees or diplomas which have a significant element of organology;
 - Students of Musical Instrument Research at Higher Degree and Higher Diploma Level at a UK Institution of Higher Education
 - graduates and postgraduates within 5 years of completion of their degree at a UK Institution of Higher Education
2. The Competition is open to people of any age and nationality.

3. The Worshipful Company of Musicians will determine whether a competitor has complied with the rules of the competition. It will appoint a panel of judges to determine the winner whose decision will be final and no discussion or correspondence will be entered into. The panel will initially consist of the Master or his nominee, and experts nominated by the Worshipful Company of Musicians.
4. The Worshipful Company of Musicians on the advice of the judges has the right to withhold any or all of the award should the standard be insufficiently high.
5. The language of the competition is English. All written submissions must be printed and signed with a statement that it is the student's own work and, where appropriate, full acknowledgement of any other sources.
6. Applications are invited from students from UK Institutions of Higher Education or Societies working in this field, which support the appropriate course. The competitor's academic supervisor should submit a written reference on behalf of the Institution of Higher Education/Society of the competitor's work covering not more than one side of A4. The report should be on the Institution of Higher Education/Society's headed notepaper, typed and state the supervisor's academic status. The report should confirm: the competitor's academic qualifications; the accuracy and the Institution of Higher Education/Society's assessment of what the competitor has written or submitted in any other format; and that the person is a suitable candidate for the award.
7. The competitor must submit:
 - A completed application form, obtainable by download from the Company's website www.wcom.org.uk/news-events/awards, or from the Musicians' Company by emailing clerk@wcom.org.uk, to accompany each nomination stating the competitor's achievements and qualifications with particular reference to the competitor's current course or programme of research
 - An account of the competitor's previous research or experience in instrument making/organology, to include a synopsis or abstract of any report or dissertation and a description of how these were submitted and assessed, also a list of publications (if any)
 - A costed statement of what the competitor wishes to do with the award money and how this will contribute to research in the area of organology. This could include a cost statement of materials that are to be used for making an instrument for research purposes
 - A project summary or plan of from 500 to not more than 3000 words with a timetable as appropriate and any one, or all, or some combination of the following as deemed appropriate to the competitor's research: photographs of a musical instrument that they have made together with photocopies of technical drawings and technical specifications; an audio or video recording which supports their research in the area of organology with an explanation why it does; music manuscript, which may be in any accepted format e.g. tablature or modern notation.. Submitted material will only be returned on request at the competitor's expense. Nominated competitors, who have constructed a musical instrument, may be required to make arrangements for it to be seen by the judges specified by the Worshipful Company of Musicians who will take account of costs and practicalities of transportation
 - An undertaking that the competitor will within two years of the receipt of the award publish an account of their research in a book or journal or write a short report to the Musicians' Company, who may at their discretion publish it

- The competitor should ensure that the supervisor or representative of their Academic Institution has submitted a reference by 30 June 2017 as required in section 6 above. The judges may disregard applications where there is no reference
- At the end of the first year after receiving the award the applicant agrees to write a short letter to the Clerk of the Musicians' Company on not more than one side of A4 stating how the research has progressed and whether there have been any unexpected problems

8. Submissions must support the aims of the prize, as outlined above.
9. The Worshipful Company of Musicians will not accept any liability for loss or damage to musical instruments or any other materials submitted for the competition.
10. The closing date and time for the competition in 2017 will be 12.00 noon on Friday, 30 June 2017. No entries will be accepted after this time. All entries must be brought or sent to the Company's Office clearly labelled *Terence Pamplin Prize* and addressed to The Clerk, The Worshipful Company of Musicians, 1 Speed Highwalk, Barbican, London EC2Y 8DX.
11. The Clerk or appropriate expert appointed by the Company will answer queries submitted in writing by a UK Institution of Higher Education regarding the eligibility and compliance with the rules of a particular research project.
12. The Worshipful Company of Musicians reserves the right to adjust and amend the rules for the competition. Rules for the competition can also be found on the Company's website at www.wcom.org.uk/news-events/awards.

TERENCE PAMPLIN – ORGANOLOGIST AND MUSICOLOGIST 1941 -2004

Dr Terence Pamplin gained all his qualifications the hard way. He left school at the age of fifteen without any qualifications. His main interest at school had been woodwork in which he excelled; at the age of fourteen he built a garden shed whilst the other boys were making key holders. At the same age he showed immense musical talents but these were not developed academically until relatively late. Whilst working full time and supporting a young family, he obtained a BA, a Diploma in Management Studies, LTCL Degree at Trinity College of Music and LRAM at the Royal Academy of Music and in 2000 his PhD from Kingston University with a thesis on his favourite instrument – the Baroque Baryton.

On leaving school, he worked his way up from being a piano tuner at Baldrey's, to becoming a director of Arnold Dolmetsch Ltd., makers of early music instruments. His academic career began in 1977, when he first became a lecturer and then from 1983-1993 Head of the Department of Music Technology at the City of London Polytechnic and later Reader in Music Technology at the London Metropolitan University.

He was involved with many Committees and Societies too numerous to mention but including President of the Early Music Instrument Makers' Association, Founder and Chairman of both the Nonsuch Guitar Society and the International Baryton Society and until his death he was the Junior Warden of the Worshipful Company of Musicians and a Freeman of the City of London. The Musicians' Company's work in assisting young musicians was very close to his heart and he had great plans for when he was to take over as Master in 2005/2006.

Dr Pamplin was an accomplished performer of many instruments including the violin, viols, baryton, flute and guitar. There were in fact few instruments that he couldn't play well enough to get a tune from! He lectured worldwide on music, spoke on television and radio; his knowledge of music was encyclopaedic. Only three weeks before his death he had delivered a paper in Japan at the ISMA conference. He died shortly after giving an "enthusiastic and energetic" lecture in Newark on the History of Violin Making.

This prize has been established in memory of Dr Terence Pamplin by his wife Elizabeth and with donations from many of Dr Pamplin's friends in the UK and around the world.

Musicology and organology were a particular passion in Dr Pamplin's life as well as being the focus of his professional career.