

[Proposed column layout]

Type style A ↓

The writers of Middle-earth, sensitive to sound and their effects,¹ provided much material for building up sound-pictures of its people, places and events. Here are some thoughts on the character of the music, and whether it could have been written down.

Music was not compartmentalised into such categories as 'jazz', 'classical', 'folk', and so on, as it has been for us. It varied only according to function and the nature of the musicians themselves, each kindred having its own stamp. The Hobbit composers leaned towards spontaneity and folk-like qualities in music, with a religious streak: probably others would have portrayed the same things from a different angle.

As it is, descriptions of music are in the background compared to poetry,² though music was a natural part of life with long-standing traditions (cf. *FoTR* p.37;³ *QS* p.178;⁴ *FoTR* p.77, 130; *TT* p.89⁵). Its transmission was bound up with remembering lore (*RoTK* p.406, line 2;⁶ *TT* p.90, lines 16 & 18), for which there were books (*FoTR* p.255, for example), and libraries (*TT* p.278), the writing of language being known to most peoples. These are good indications for the existence of written music. It may have been recorded in manuscripts but overlooked in later times, the marks being indecipherable as words — as our own ethnomusicologists have sometimes found. Admittedly, most references to music show its use for expression and relief of the needs of the moment (*TT* p.145, end; *FoTR* p.44); a spontaneous variety with a transitory life.

Type style B ↓

The Dwarves wove music as a form of magic (*TT* p.22⁵). They arrived at Bag End on a string and wind ensemble operating rather like a jazz-band (and eating like one too). They built with new or traditional units, carefully planning their sounds to blend, to awaken in their words and in a timorous hobbit the sense of adventure. Had the Dwarves, especially Thorin, lived on thereafter in peace, perhaps we would have heard of that great disseminator of music, printing. Sauron would have found that useful!

The wizards knew sound as a tool: for example, Gandalf's recital of the Ring-inscription at the Council of Elrond (*FoTR* p.267).

Aragorn showed another kind of organised musical art in his chanting of a song (*FoTR* pp.203-205), saying that it was in a certain 'mode'. This meant to him not only words, metres, pitches and rhythms, but also lilt and flow, expression of voice, and other things: for which aural and/or traditional learning must have been involved. The poetic form gives rise to the au-

¹In the first 81 pages of *FoTR* there are 64 references to them.

²The Entmoot (*TT* p.82-86) is an exception.

³References are to the three volumes of *The Lord of the Rings* (*FoTR*, *TT*, *RoTK*), hardback edition, 1955 & 1956.

⁴*The Silmarillion*, hardback edition, 1977.

⁵*The Hobbit*, hardback edition, new size, 1973.

(Rough lines at edges of columns will not appear on final version.)

[Proposed revision of Mallorn cover.]

sical, so that, for example, the terms *lindad* or *am-thennath* cover both.

A ↓

All types of musical instruments are found in Middle-earth except for bellows and keyboard. Wind, plucked and bowed strings, bells, voices and drums are mentioned. So are toy instruments (for parties), professional musicians (*TT* p.142) and an historical bardic tradition. The extant Elvish religious song from this tradition, *Nandrië*, is like an improvisatory plainsong for voice and (melodic) instrument; a self-contained unharmonised melody. How strange the Dwarfish ensembles must have sounded to a people used to this; and how rarefied the Elvish chants, to the Dwarves. *Nandrië* is finely balanced in proportion, and held in tension between two modal scales⁶ using the reciting-note (transcribed as C[#]) as a pivot. Like a plainsong, too, it achieves impact through the art of musical understatement.⁷ In the early recordings of *Nandrië* pitch-relationships and rhythms approximate to our more mathematical ones in much the same way as do ancient-rooted performances in our own cultures, kindled more from inspiration and memory than from anything written.

The Ents (*TT* pp.84-89) had entwined in their language a complex harmonic system within which the voice of each one could be heard and fashioned in ever-changing relationships with the others, until one accord was reached. Perhaps all the different styles of music represented different facets of the original Great Music of Creation, as did the creatures they belonged to: yet of all of them it is the music of the Ents that gives me a vision of what the *Arundindalë* must have been like.

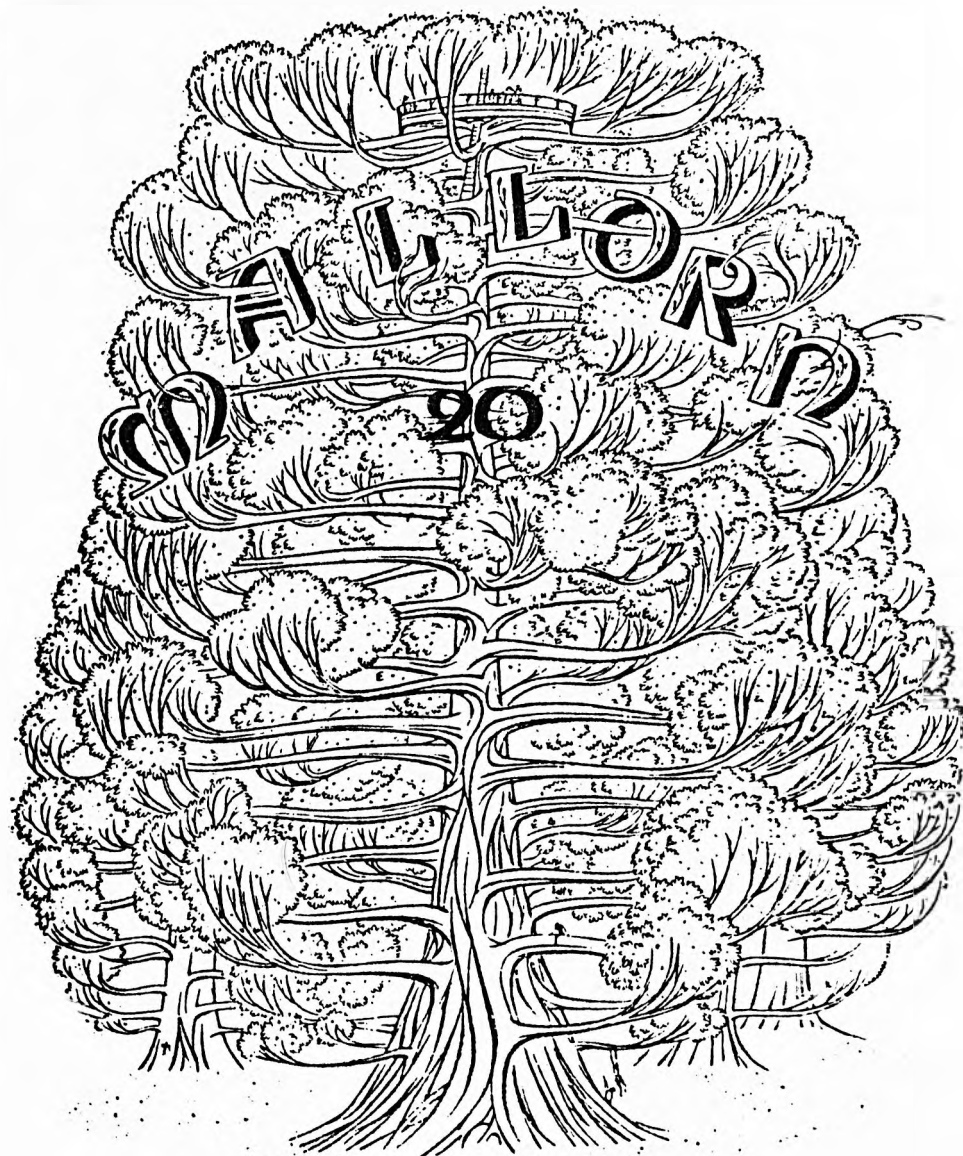
B ↓

Looking at conditions favourable to the emergence of musical notation in our age, one of these was the repetition of quantities of music in long cycles. The Elves' lives were bound up with the stars and seasons, in their counting of years and their religion; so they may, like us, have had music to mark the passing of time. For many years another condition was also fulfilled: the existence in relative peace of people dedicated to writing and learning. The historical Western need to learn music quickly, collectively, and in parts of increasing complexity, and to keep performing the pieces so learned, seems more remote from life in Middle-earth. Only the Dwarves may have had this need, and they did not appear to use copies. Maybe their wives kept them, in which case we will never know!

As the originators and teachers of script, the Elves may seem the most likely people to have found a musical notation. However I think there are two strong arguments against this.

⁶The instrumental mode is like a Western descending melodic minor scale, not written as F[#]. The vocal mode is like a major scale, not written as A. It could be argued that this is not the same mode as the instrumental part, since the whole scale is not involved; but either way the pull between the two is present.

⁷The bard drives his point home by making the listener realise that the clon he has given is tiny compared to the force behind it. Hear for instance the effect of small but well-placed pitch changes on 'nin enquentuwa'.



Mallorn Questionnaire

A. CONTENT

- ① Do you think there should be a difference in content between *Mallorn* and *Amon Hen*?.....Yes/No*
- ② Do you think *Mallorn* is fine as it is?.....Yes/No*
- ③ Of *Mallorn* 13-15, which did you like most?....*Mallorn* 13/*Mallorn* 14/*Mallorn* 15*
Which did you like least?....*Mallorn* 13/*Mallorn* 14/*Mallorn* 15*
- ④ Should *Mallorn* be concerned only with Tolkien?.....Yes/No*
- ⑤ Should *Mallorn* contain material on Tolkien-related literature?.....Yes/No*
- ⑥ Should *Mallorn* contain material on fantasy literature in general?.....Yes/No*
- ⑦ How much space should *Mallorn* devote to other authors besides Tolkien?
TICK ONE:about half of each issue _____
 about a quarter of each issue _____
 at least one article per issue _____
 only occasional articles _____
- ⑧ Which other authors (if any) would you like to see featured in *Mallorn*?

- ⑨ Should the articles in *Mallorn* be more 'academic'/'serious' than the articles in *Amon Hen*?.....Yes/No*
- ⑩ Tick whichever of the following you would like to see more of in *Mallorn*:
literary criticism (positive and negative) _____
philology/linguistics _____
reviews of related literature _____
biographical material _____
comparisons with other literature _____
articles by 'big names' (CJRT, Humphrey
Carpenter, Tom Shippey, etc.) _____
- ⑪ a. Should *Mallorn* contain articles that assume Middle-earth to be a 'real' world?.....Yes/No*
b. If so, how much space should *Mallorn* devote to such articles?
TICK ONE:about half of each issue _____
 about a quarter of each issue _____
 only one such article per issue _____
 only occasionally _____
- ⑫ Are you satisfied with *Mallorn*'s present blend of articles and 'creative' material (poetry, art, fiction).....Yes/No*
- ⑬ Should occasional issues of *Mallorn* only contain 'creative' material (poetry, artwork, fiction)?.....Yes/No*

[...Continued on other side]

*Delete whichever is inapplicable.

- ⑭ Please fill in the following diagram to show how much of each kind of material you think there should be in *Mallorn*.
For example: If you think the amount of poetry in *Mallorn* is just about right, tick column 1 ('OK') on the line labelled 'Poetry'; if you think there should be more short stories in *Mallorn*, tick column 2 ('More') on the line labelled 'Fiction'; and so on.

	OK	More	Less	None
Poetry				
Artwork				
Fiction				
Puzzles/Crosswords				
General Articles				

- ⑮ Please add any further comments or suggestions about the content of *Mallorn*:

B. LAYOUT To answer this section please refer to the Sample sheet included with this Questionnaire.

- ⑯ Do you like the suggested revision of the cover of *Mallorn*?.....Yes/No*
- ⑰ Do you like the new layout in columns?.....Yes/No*
- ⑱ Do you think the smaller print size would be easy enough to read?.....Yes/No*
- ⑲ Which typestyle (type of print) do you prefer? TICK ONE: Typestyle A _____
Typestyle B _____
- ⑳ Do you like the illustrated headings in *Mallorn*?.....Yes/No*
- ㉑ Do you like the 'illuminated' initial letters in *Mallorn*?.....Yes/No*
- ㉒ Please add any further comments or suggestions about the layout of *Mallorn*:

Thank you for taking the trouble to fill in this Questionnaire!

Please return it to:

Steve Pillinger,
201 Shrub End Road,
COLCHESTER CO3 4RH,
Essex (U.K.).

If you would like further correspondence or discussion about the contents & layout of *Mallorn*, please give your name & address, and we will contact you:

