My dissertation project deals with studies in etymology and onomasiology of wind instrument names, predominantly those of bagpipes. These instruments, albeit having been popular through centuries of European musical history, are still largely neglected by musical sciences in terms of their history as well as geographic and sociocultural distribution. In combination with linguistic data, I hope to achieve a better understanding of their development in centuries past.

Michael Praetorius is considered one of the first European organologists who sought to categorize music and musical instruments. In 1619, he published his „Syntagma Musicum“, a complete overview of his time’s music. Among the instruments described in this work, one can find six bagpipes of mostly German origin. Praetorius’ contrastive description of these instruments is the only surviving from this time. Three of the bagpipe names are of linguistic interest – the original text is as follows:

**Der Sackpfeifen (Latinis Tibia Vtricularis. Italis CornaMusae)** seynd mancherley Artten.

1. **Bock** /welcher nur ein groß lang Horn zum Stimmer / und die tieffe C hat. Etliche sind noch umb eine Quart tieffer in GG, und billich der grosse Bock genennet werden.

2. **Hümmelchen**; Hat auch nur zween Stimmer / f. c.

3. **Dudey** / aber hat drey Röhrlein zum Stimmen es‘ b‘ es’.

The instrument is depicted with large cow horns as resonator bells, furthermore Praetorius clarifies its standard low tuning. However, these hardly qualify as reasons for the naming of the instrument as „billy-goat“. The name does, however, bear resemblance of Occitan bagpipe names such as *cruba, cabrète, chabrèta* – these terms obviously refer to the material of the bag being goat leather. Since buck leather was and is hardly used due to the extensive stench, it is conceivable that the instruments name was originally based on the bag material, too (cf. Polish *kose* „bagpipe“ in the Tatras mountains), and was transposed into a male form for large, deep-sounding instruments.

Although looking like a diminutive of the German *Hummel* “bumblebee”, the name is entirely unrelated to that of the insect. Contemporary sources place the instrument in Northern Germany and the Netherlands, where the Low German form *Hummelchen* is preserved. Further evaluation shows that the name is based on the Low German verb *hu-meln* “to shorten, truncate”. Since the Hummelchen depicted in Praetorius’ work resembles a larger and louder bagpipe referred to as *Sackpfeife, Schäfferpfeiff or Schäfferpfeiff* (“bagpipe, shepherd pipe”), the name denotes the instrument’s being shortened and silenced in comparison to the larger variant commonly used.

The **Dudey** is depicted as a variety of the Hümmelchen. However, at least two three-drone bagpipe relics in museums in the Czech Republic shows that these instruments differed greatly from the Hümmelchen. It is therefore only fitting that Praetorius uses another name. **Dudey** is a member of a Slavic group *dud*—used mostly for bagpipes: *Cz./Slk./Pl. dudy, Cz. dud, Ukr./Blr. duda, mirrored in Lith./Lat. dudai, Hung. duda, Polabic duday* and, consequently, German *Dudelsack*. The mentioning of this small bagpipe by a Slavic name in a German work shows the high probability of the Slavic etymology of *Dudelsack*, which is still a matter of discussion.

While being of value for musicologists, the names of the three other bagpipes described by Praetorius (*Schäfferpfeiff, Magdeburger Sackpfeiff, kleine Sackpfeiff*) are perfectly clear concerning their semantical and etymological formation. The three instruments displayed here, however, give interesting insights in the processes involved in naming and thereby specifying various coexisting types of bagpipes. By the use of an animal name in *Bock*, we have a good example for a universal naming rule in European bagpipes, whereas *Hümmelchen and Dudey* both show the influence of neighbouring cultures in both linguistic as well as musical manners. Therefore, the combined evaluation of both musicological and linguistic data, though not having been approached commonly as of now, will yield a more complex view on the sociocultural surroundings of the time in which these instruments first appeared in the instrumentarium of Central Europe.

- **Bock**
  - The instrument is depicted with large cow horns as resonator bells, furthermore Praetorius clarifies its standard low tuning. However, these hardly qualify as reasons for the naming of the instrument as „billy-goat“. The name does, however, bear resemblance of Occitan bagpipe names such as *cruba, cabrète, chabrèta* – these terms obviously refer to the material of the bag being goat leather. Since buck leather was and is hardly used due to the extensive stench, it is conceivable that the instruments name was originally based on the bag material, too (cf. Polish *kose* „bagpipe“ in the Tatras mountains), and was transposed into a male form for large, deep-sounding instruments.

- **Hümmelchen**
  - Although looking like a diminutive of the German *Hummel* “bumblebee”, the name is entirely unrelated to that of the insect. Contemporary sources place the instrument in Northern Germany and the Netherlands, where the Low German form *Hummelchen* is preserved. Further evaluation shows that the name is based on the Low German verb *hu-meln* “to shorten, truncate”. Since the Hummelchen depicted in Praetorius’ work resembles a larger and louder bagpipe referred to as *Sackpfeife, Schäfferpfeiff or Schäfferpfeiff* (“bagpipe, shepherd pipe”), the name denotes the instrument’s being shortened and silenced in comparison to the larger variant commonly used.

- **Dudey**
  - The **Dudey** is depicted as a variety of the Hümmelchen. However, at least two three-drone bagpipe relics in museums in the Czech Republic shows that these instruments differed greatly from the Hümmelchen. It is therefore only fitting that Praetorius uses another name. **Dudey** is a member of a Slavic group *dud*—used mostly for bagpipes: *Cz./Slk./Pl. dudy, Cz. dud, Ukr./Blr. duda, mirrored in Lith./Lat. dudai, Hung. duda, Polabic duday* and, consequently, German *Dudelsack*. The mentioning of this small bagpipe by a Slavic name in a German work shows the high probability of the Slavic etymology of *Dudelsack*, which is still a matter of discussion.

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