

PART ONE: MAIN ENTRIES

FLUTES

END-BLOWN FLUTES

TUNG-HSIAO

The *tung-hsiao* is a Chinese end-blown flute with five finger-holes, one thumb-hole and several vent-holes. The notched, U-shaped headpiece is partly closed by a bamboo knot, leaving a narrow flue through which a stream of air will pass. Although the *tung-hsiao* varies in length, it commonly measures ca. 60.0 cm. It is a solo or ensemble instrument.

CATALOGUE # 1

TUNG-HSIAO (70-76)

CHINA

This contemporary specimen (Plates 1,2) was made in China from a single piece of bamboo with five pronounced nodes. It has five finger-holes in line with the notch, one thumb-hole between the upper end and the first finger-hole, plus three vent-holes at the lower end. All nine holes are elliptical (Fig. 1). It is in excellent condition.

COLLECTED: Vancouver, British Columbia, 1970

Plate 1

Tung-hsiao (ventral)

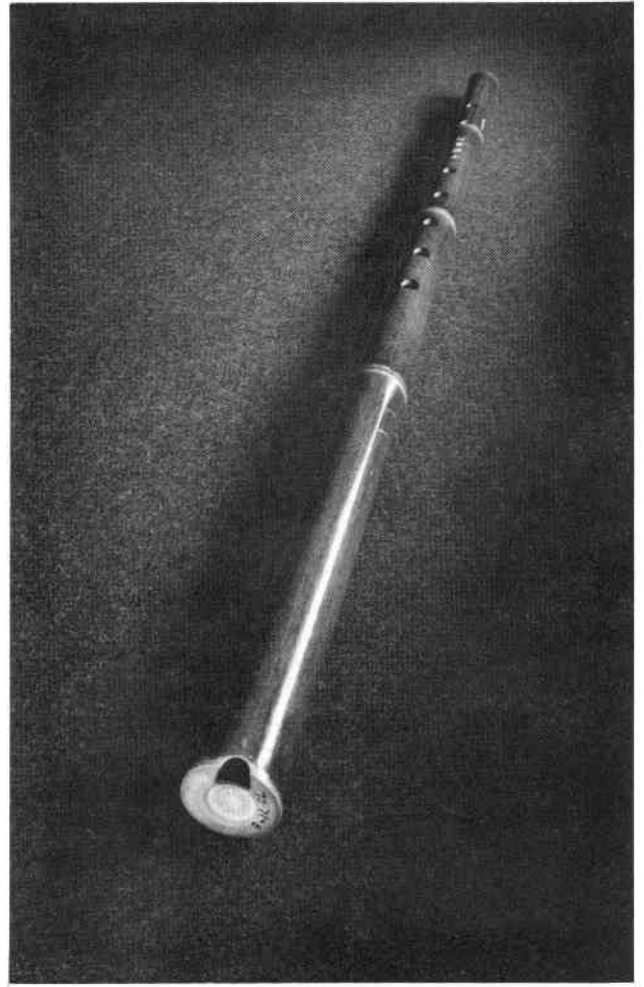


Plate 2

Tung-hsiao (dorsal)



82-3687

82-3688

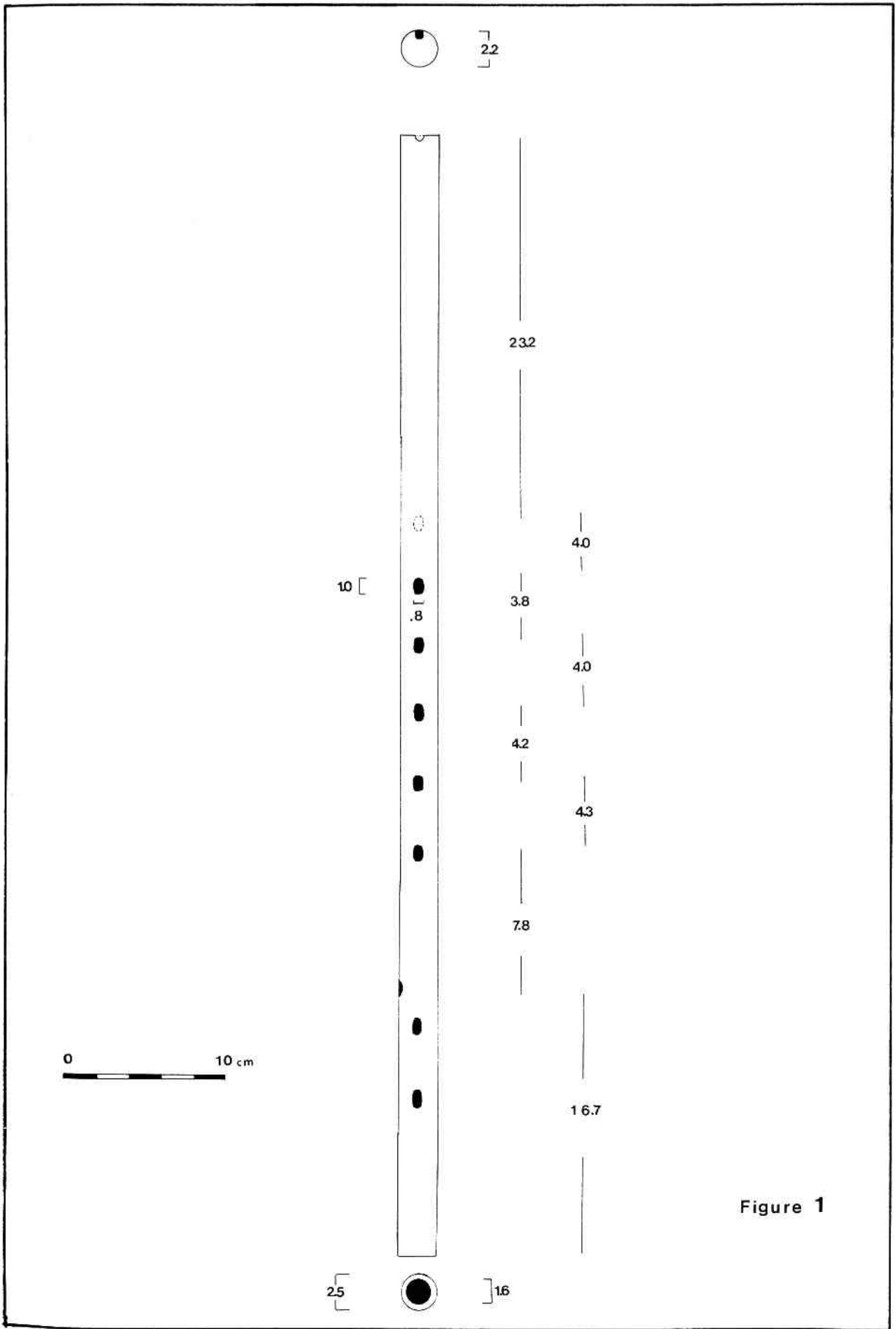


Figure 1

SHAKUHACHI

The *shakuhachi* is a notched end-blown flute from Japan. The standard instrument measures ca. 54.5 cm in length and is fashioned from a single piece of bamboo with seven nodes. It has five tone-holes—four finger-holes on the upper side and a thumb-hole on the back. In the centre of the bevelled edge, a flat piece of ivory or animal horn is inserted to provide longer wear. The curved bell is formed from three nodes of the bamboo root, which is flared.

The *shakuhachi* appeared during the Edo period (1600-1868). It was played by the *komusō*, wandering Buddhist priests of the Fuke sect who often served as spies for the shogunate. Over the years the *shakuhachi* has become secularized. Although it is primarily a solo instrument, it has been standardized for playing in chamber music ensembles.

The three *shakuhachis* in the CCFCS collection are modern instruments of differing lengths and diameters (Plate 3). All specimens are cracked. The exteriors of these flutes are finished in a colorless varnish.

CATALOGUE # 2

SHAKUHACHI (64-1)

JAPAN

This specimen is in two parts and bound with metal mounts (Fig. 2). The bore is painted with black lacquer. The headpiece protector is made of leather.

COLLECTED: Revelstoke, British Columbia, 1964
Donated by Mr. Roy Shoji

CATALOGUE # 3

SHAKUHACHI (68-786)

JAPAN

This one-piece *shakuhachi* has its bore painted with red lacquer (Fig. 3).

COLLECTED: Kyoto, Japan, 1968

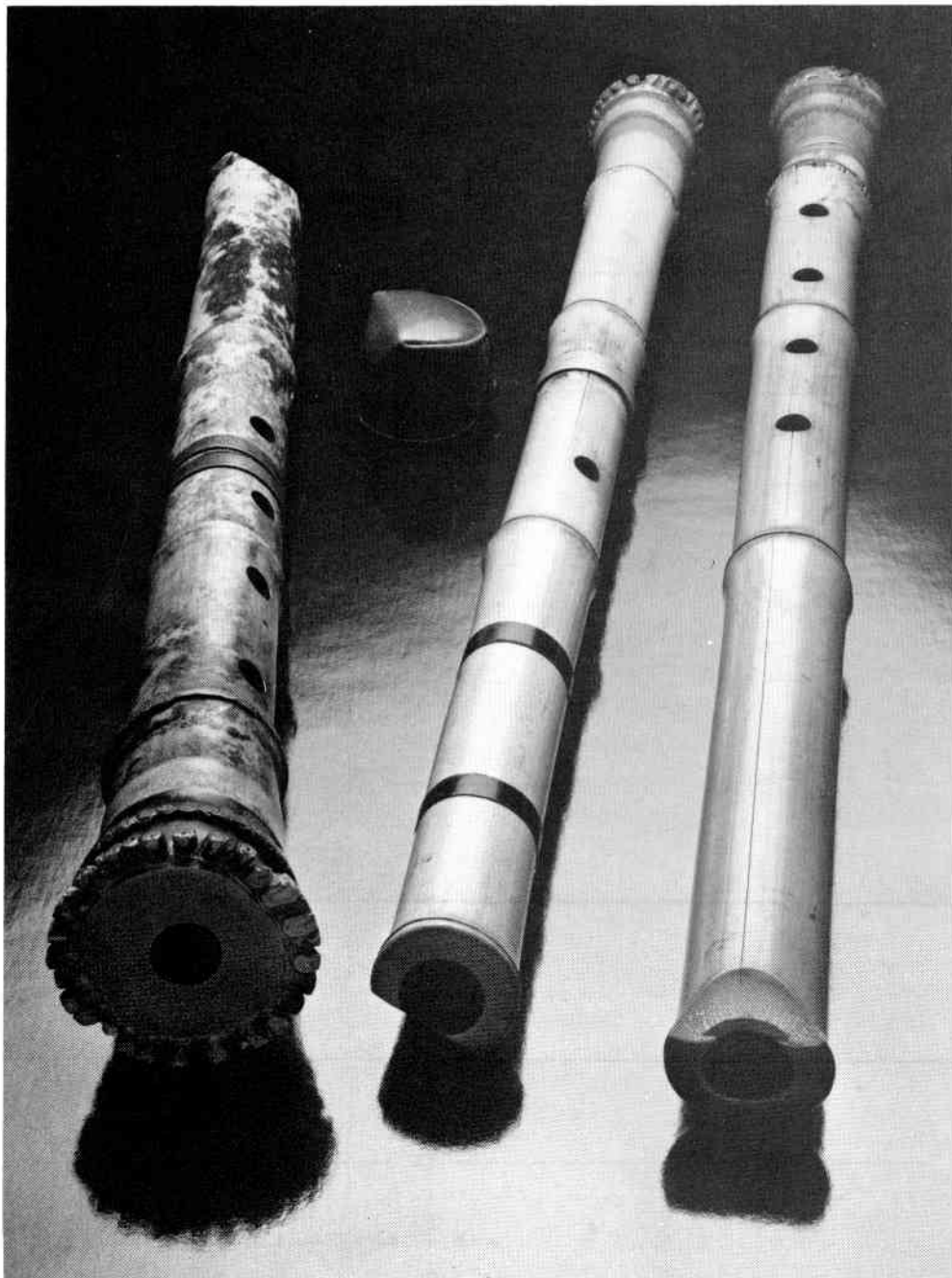
CATALOGUE # 4

SHAKUHACHI (73-986)

JAPAN

Catalogue # 4 is a two-section *shakuhachi* with one metal mount. Its bore is painted with red lacquer (Fig. 4).

COLLECTED: Qualicum Beach, British Columbia, 1973

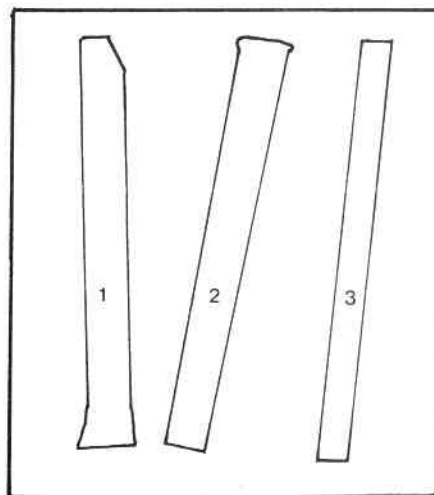


82-3686

Plate 3

Shakuhachi

1. Catalogue #2
2. Catalogue #4
3. Catalogue #3



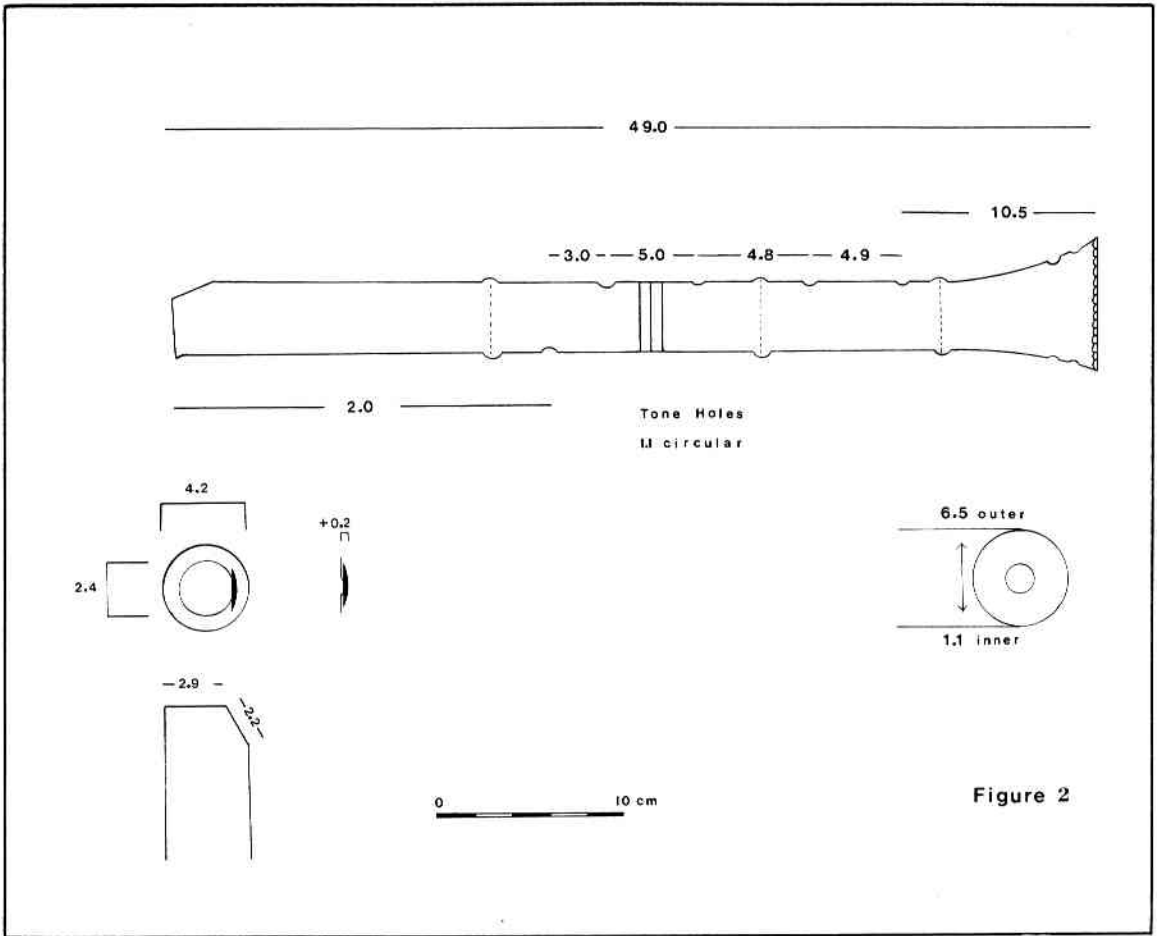


Figure 2

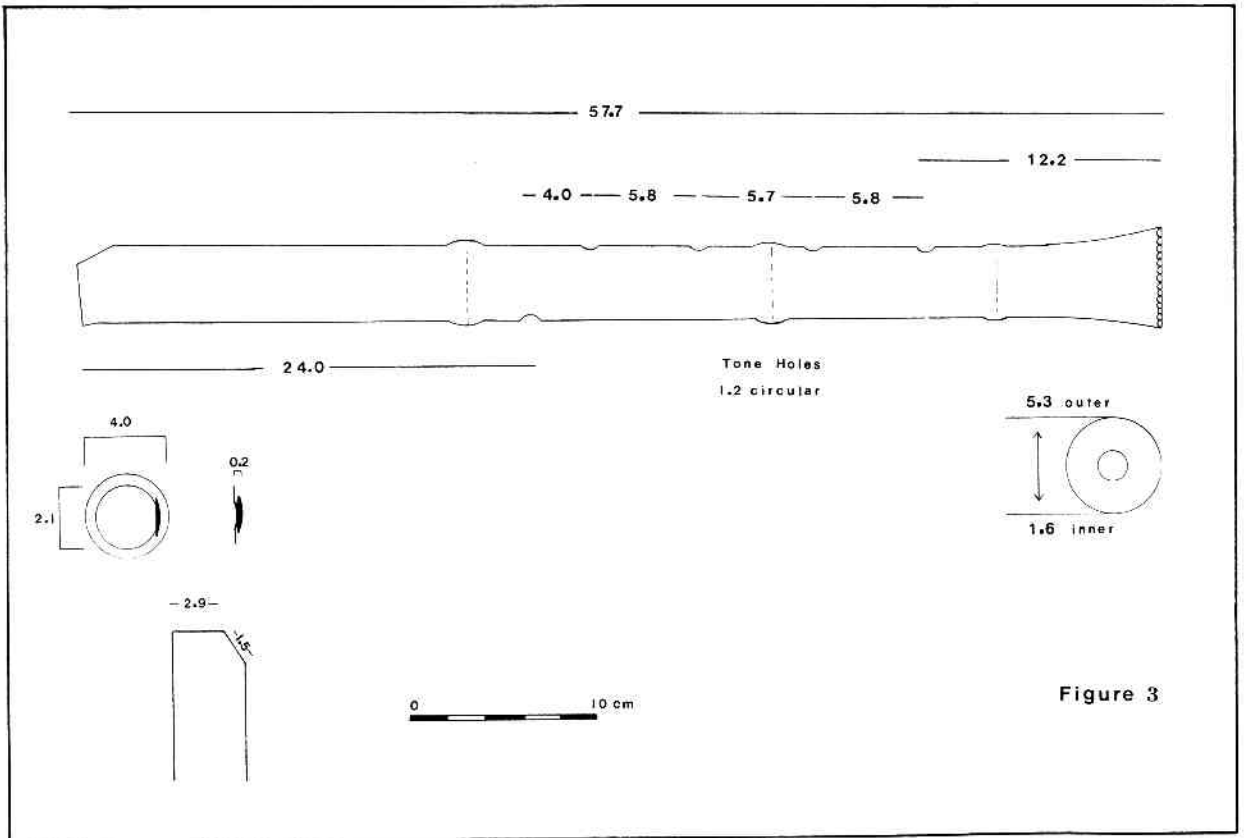


Figure 3

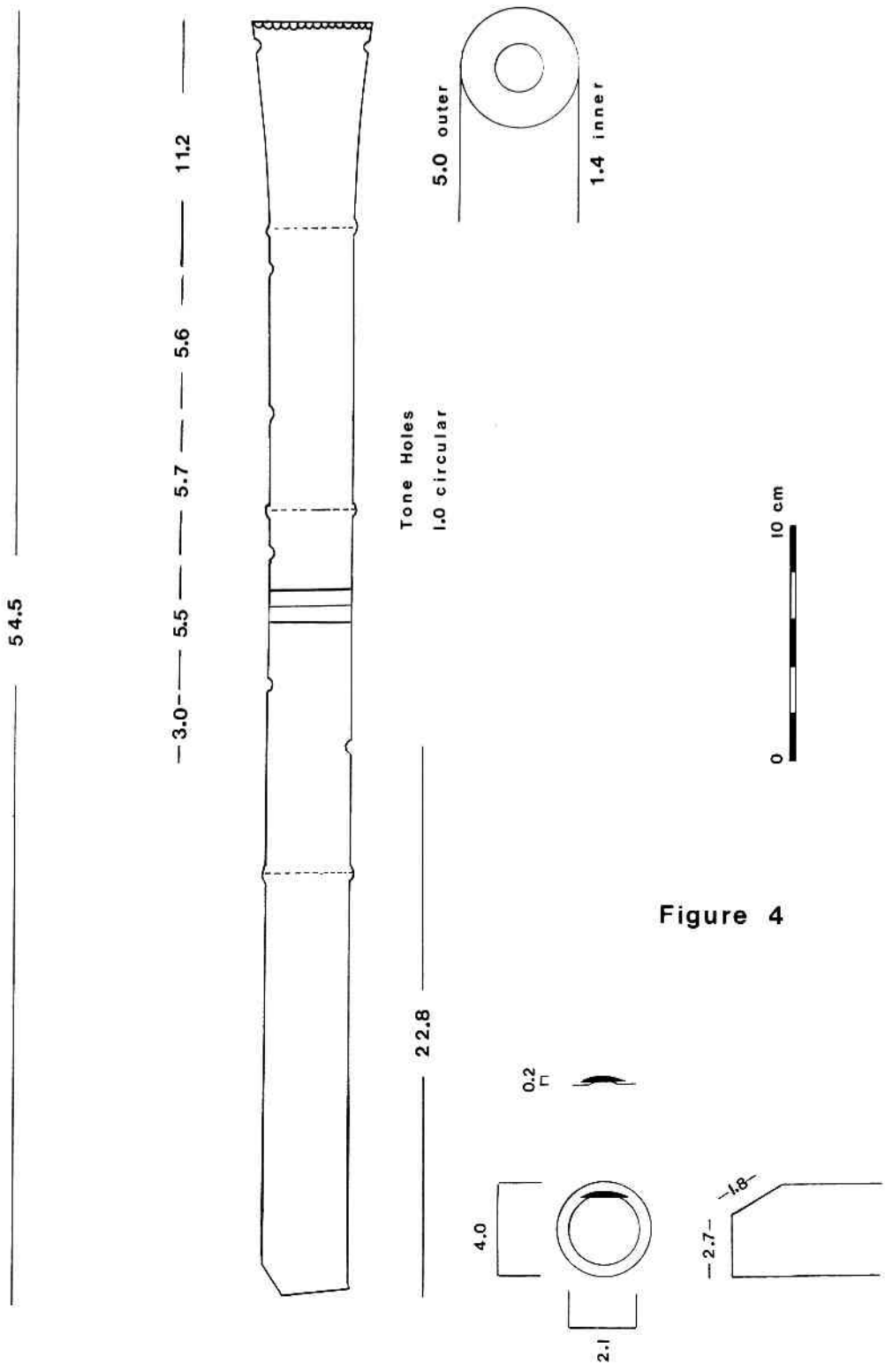


Figure 4

KOREAN END-BLOWN FLUTES

The following Korean end-blown flutes (Plate 4) were made in Seoul, Korea in 1973. Each is made of a single length of bamboo with a varying number of pronounced nodes, has a notched 'U' headpiece and is bored with circular tone-holes. The *tanso*, *yak* and *t'ongso* are fine art instruments. The latter has a membrane encompassing a hole between the headpiece and the first finger-hole (Catalogue # 8). The type of *t'ongso* without this feature is played by country musicians (Catalogue # 7).

CATALOGUE # 5

TANSO (74-187)

KOREA

Tanso 74-187 is a small end-blown pipe with four finger-holes in line with the notch plus a thumb-hole between the first finger-hole and the upper end. The plain bamboo pipe has four pronounced nodes (Fig. 5).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 6

YAK (74-144)

KOREA

Catalogue # 6 is a medium-sized end-blown flute with five pronounced nodes. Although the *yak* is furnished with only three finger-holes, it will produce twelve tones using techniques of quarter-stopping, half-stopping and three-quarter stopping (Fig. 6).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 7

T'ONGSO (74-160)

KOREA

This *t'ongso* specimen has five finger-holes in line with the notched 'U' plus a thumb-hole between the headpiece and the first finger-hole. This bamboo specimen has five pronounced nodes (Fig. 7).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 8

T'ONGSO (74-185)

KOREA

The second type of *t'ongso* in the CCFCS collection has four finger-holes in line with the notched 'U' plus a thumb-hole between the headpiece and the first finger-hole. It has a membrane-covered hole between the headpiece and the first finger-hole. In addition, an adjustable plastic sleeve overlays the membrane-covered hole, and is fastened to the instrument by two pieces of leather (Fig. 8).

COLLECTED: Seoul, Korea, 1973

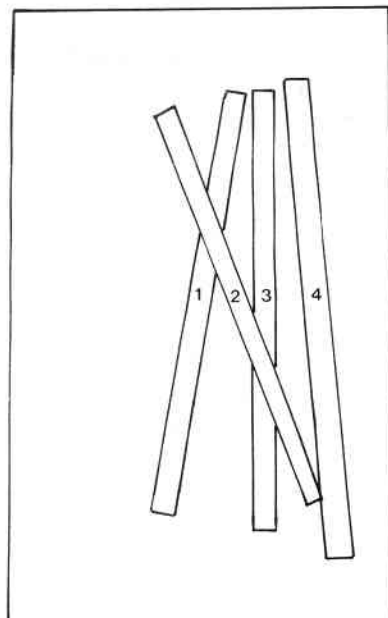


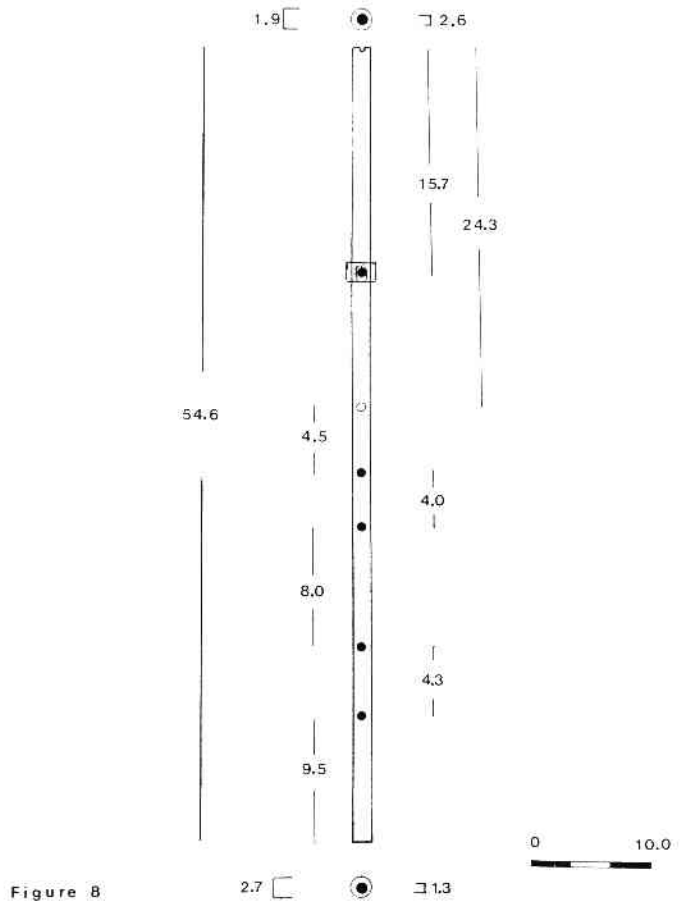
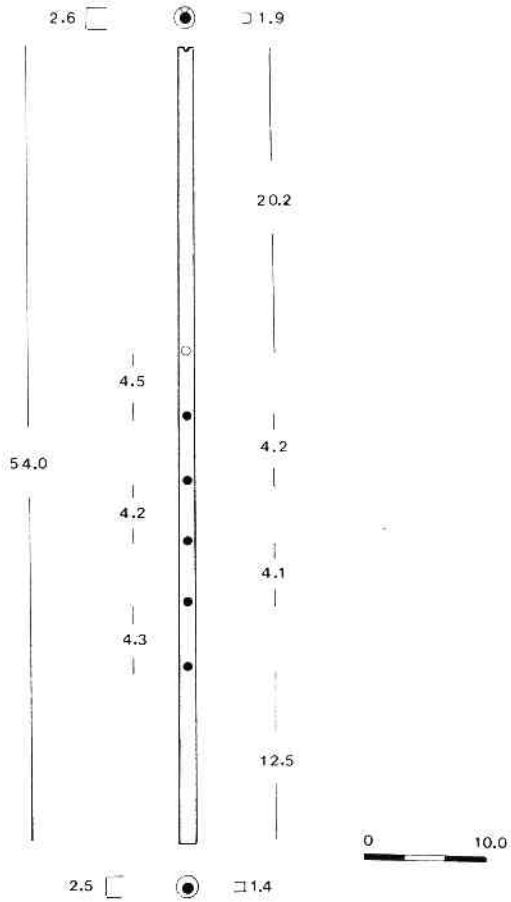
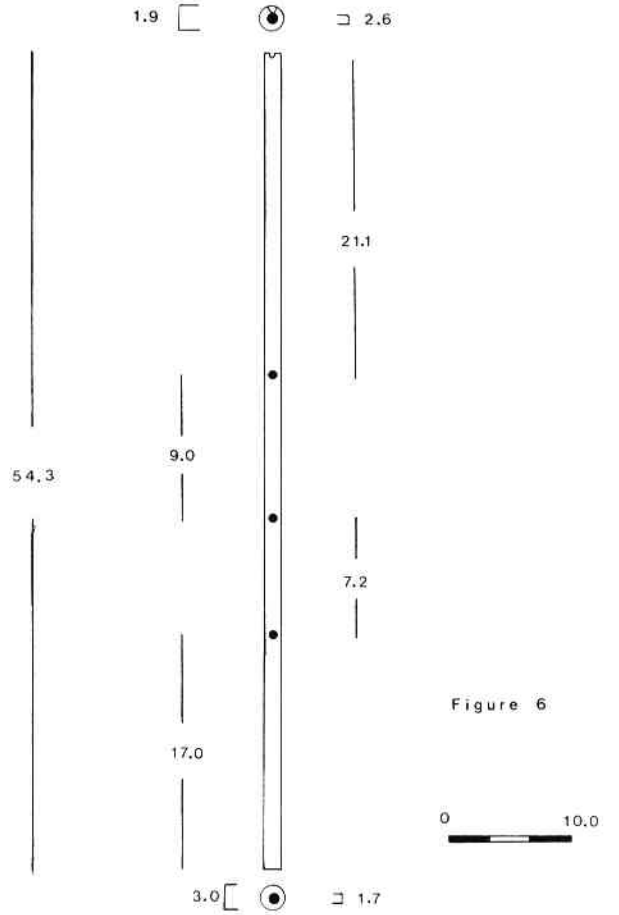
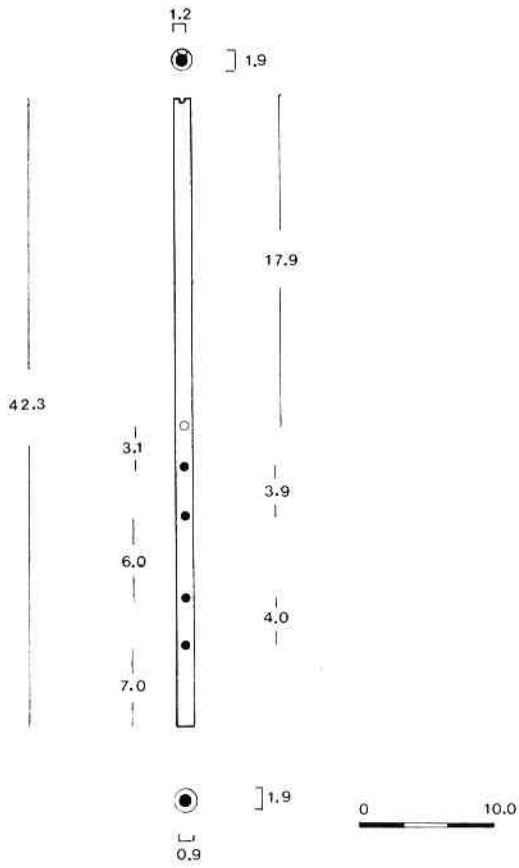
82-6955

Plate 4

Korean End-blown Flutes

1. Yak
2. Tanso
3. T'ongso
4. T'ongso





UKRAINIAN END-BLOWN FLUTES

The Ukrainian *zubivka* (the *caval* of the Balkans) is a rustic end-blown pipe with six finger-holes arranged in two groups of three. Its upper end is bevelled and the bore is cylindrical. The following *zubivkas* (Plate 5) were all made in Canada from copper pipe, brass tubing or wood.

CATALOGUE # 9

ZUBIVKA (67-8)

UKRAINE

This copper *zubivka* was made in 1948 or earlier in Roblin, Manitoba (Fig. 9).

COLLECTED: Gilbert Plains, Manitoba, 1967
Donated by Robert Klymasz

CATALOGUE # 10

ZUBIVKA (67-41)

UKRAINE

Zubivka 67-41 was made by Mr. Ivan Semeniuk of Mundare, Alberta in 1965 from a piece of brass tubing (Fig. 9). Mr. Semeniuk was born in the Kolomyja district of the Western Ukraine in 1899. He arrived in Canada ca. 1952, and settled in Mundare, Alberta.

COLLECTED: Mundare, Alberta, 1967
Donated by Robert Klymasz

CATALOGUE #s 11, 12, and 13

ZUBIVKAS (73-343, 73-344, and 73-345)

UKRAINE

The following three *zubivkas* were made and played by Steve Holandia of Bellis, Alberta. *Zubivka* 73-343 is made from copper pipe, while specimens 73-344 and 73-345 are made from brass tubing (Fig. 9).

COLLECTED: Two Hills, Alberta, 1973

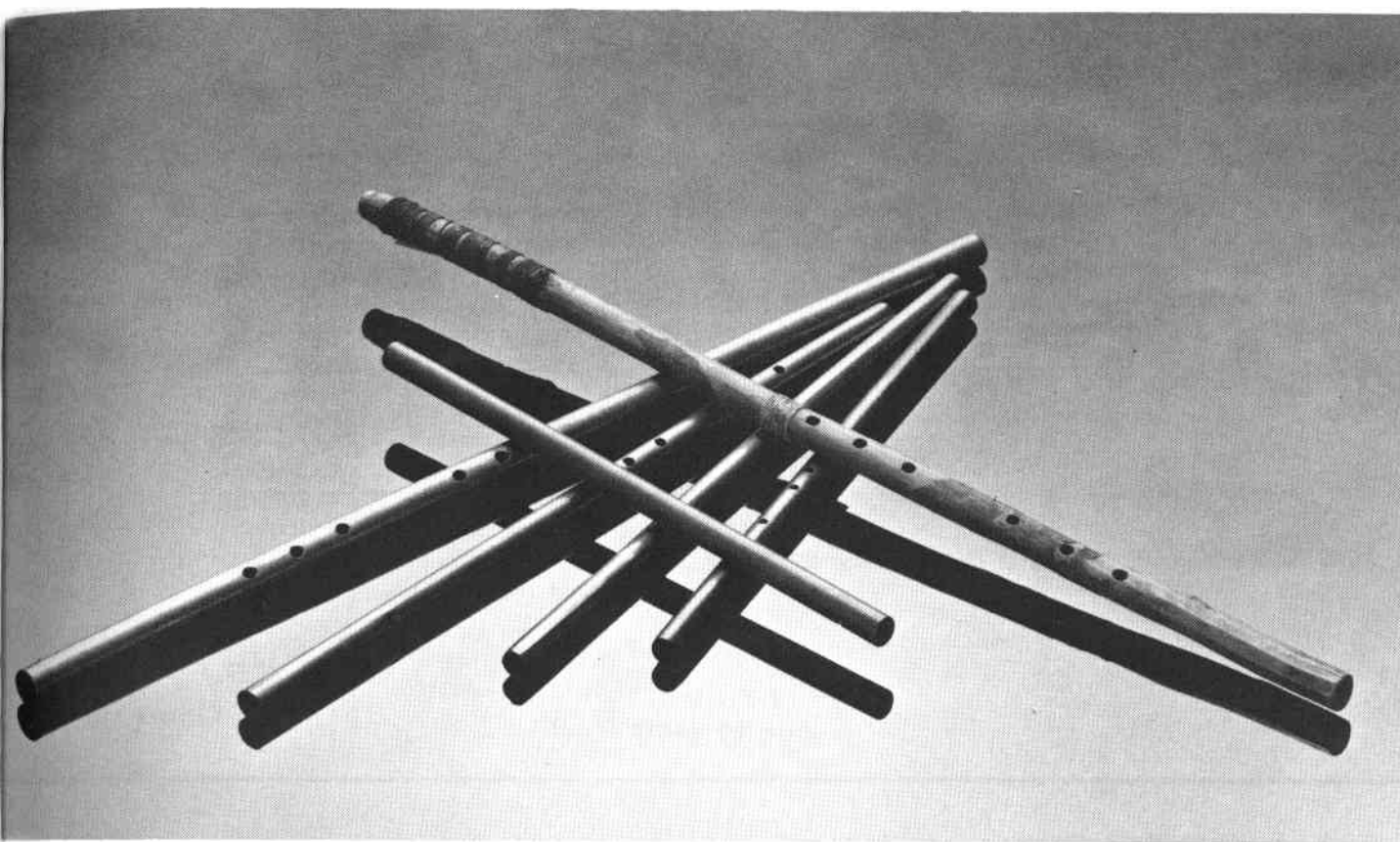
CATALOGUE # 14

ZUBIVKA (73-346)

UKRAINE

This instrument was made of wood by Mr. Wm. K. Skoreyko of Bellis, Alberta (Fig. 9). The cracks have been filled with wax and bound with string.

COLLECTED: Bellis, Alberta, 1973

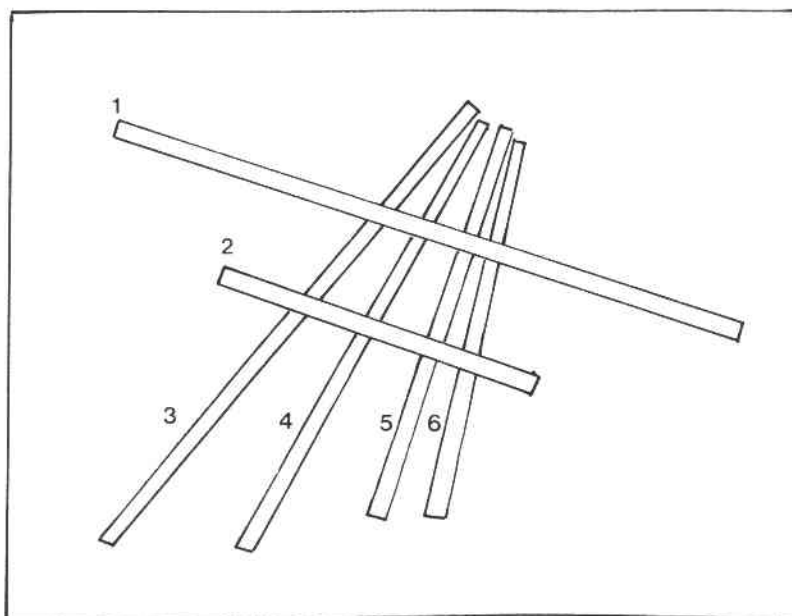


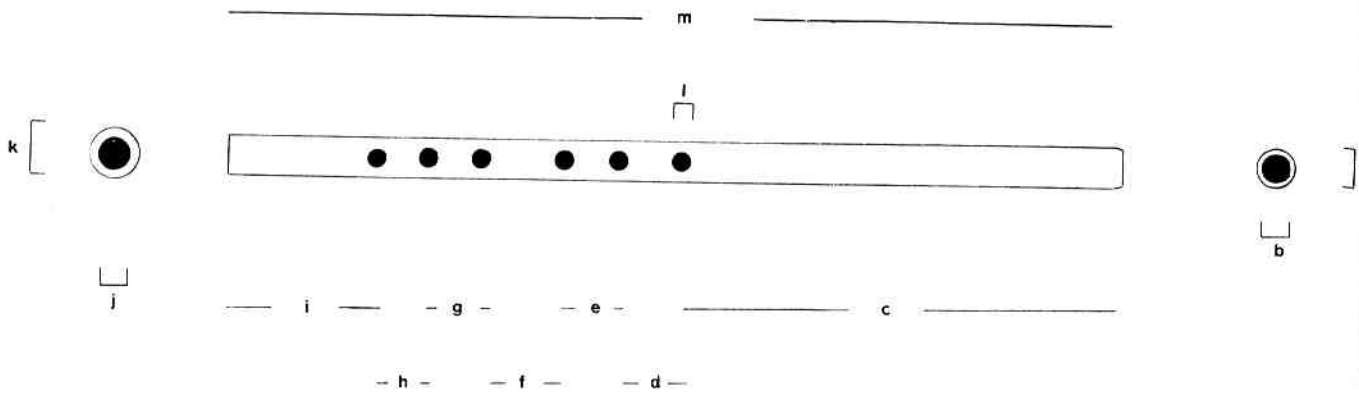
82-3690

Plate 5

Zubivka

1. Catalogue # 14
2. Catalogue # 9
3. Catalogue # 10
4. Catalogue # 12
5. Catalogue # 13
6. Catalogue # 11





not to scale

Figure 9

CHART OF MEASUREMENT

	#9	#10	#11	#12	#13	#14
a	1.5	1.8	1.5	1.5	1.5	1.6
b	1.4	1.6	1.3	1.3	1.3	1.2
c	18.1	33.3	19.7	22.7	27.7	34.7
d	2.7	2.9	2.0	2.6	2.7	3.3
e	2.3	2.9	2.0	2.6	2.6	3.3
f	3.0	7.7	3.7	3.5	4.5	6.7
g	2.2	2.9	2.1	2.7	2.9	3.5
h	2.2	2.9	2.1	2.7	2.9	3.5
i	5.8	13.5	8.0	8.7	9.7	13.3
j	1.4	1.6	1.3	1.3	1.3	1.2
k	1.6	1.9	1.4	1.4	1.5	1.5
l	0.7	0.7	0.5	0.5	0.6	0.7
m	36.6	66.7	39.8	45.8	50.7	68.7

SKUDUTIS

The *skudutis* is a single end-blown pipe with a double notched headpiece. The instrument is without finger-holes, and is closed at the lower end. Several *skudučiai* of different lengths are played as a set by a group of two to five musicians, each of whom may play one, to three pipes at once.

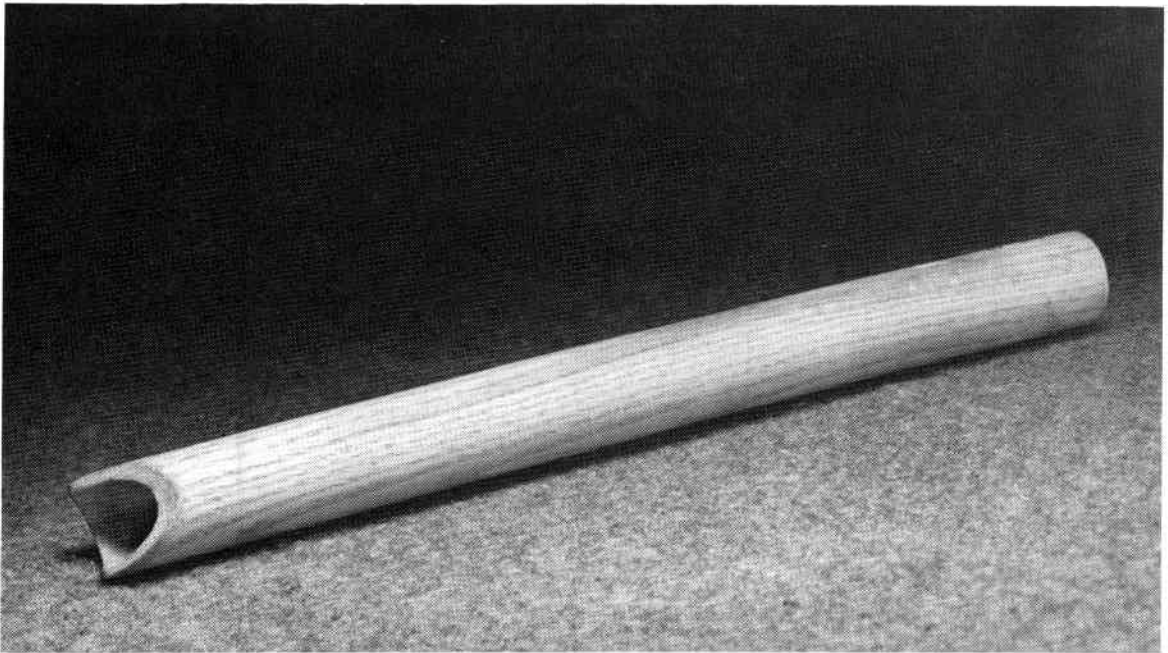
CATALOGUE # 15

SKUDUTIS (69-544)

LITHUANIA

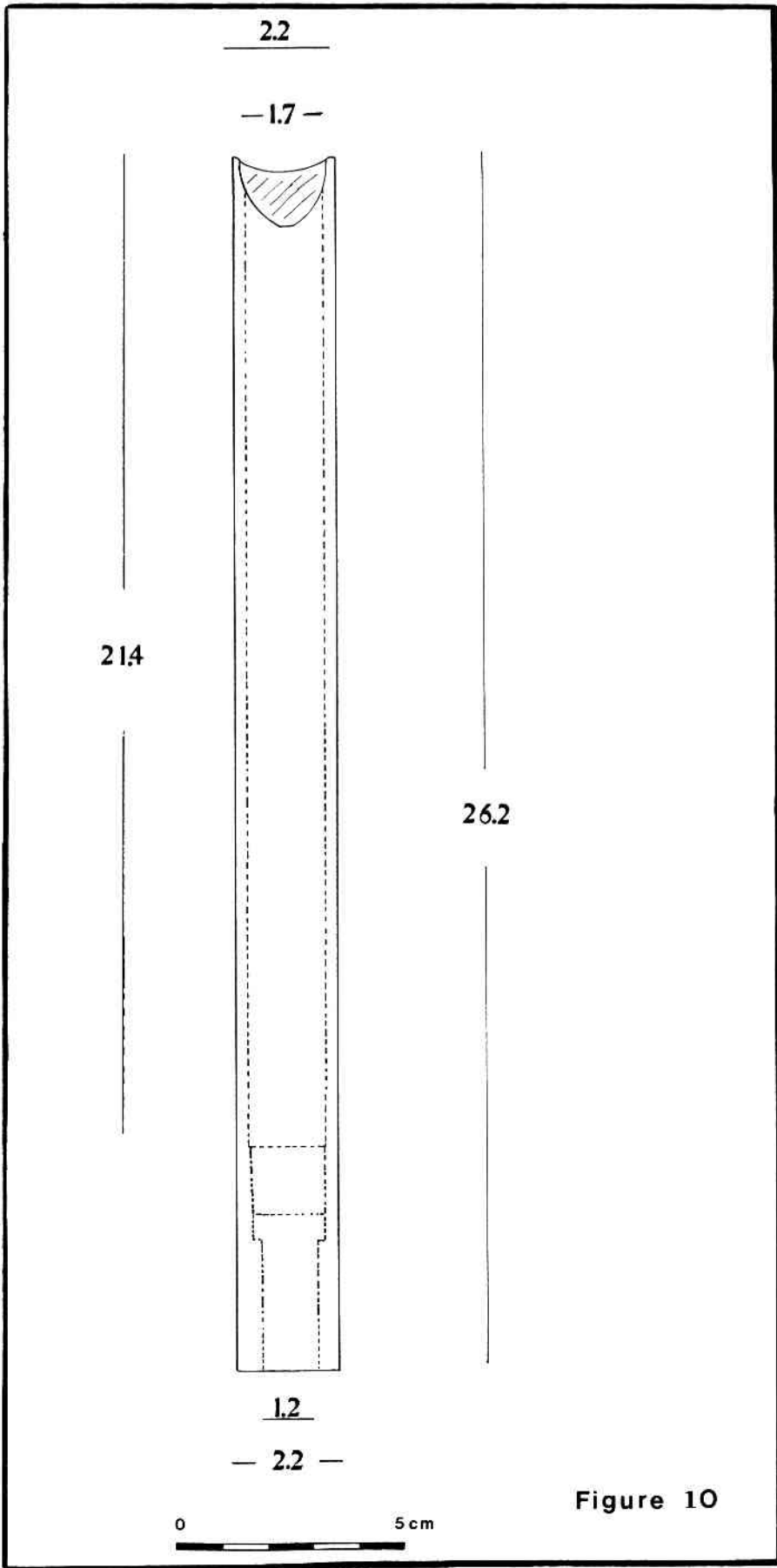
This contemporary specimen (Plate 6) was made in Lithuania from ash and plugged with cork (Fig. 10).

COLLECTED: Chomedey (Laval), Québec, 1969
Donated by Zigmas Lapinas



82-3691

Plate 6
Skudutis



CATALOGUE # 16

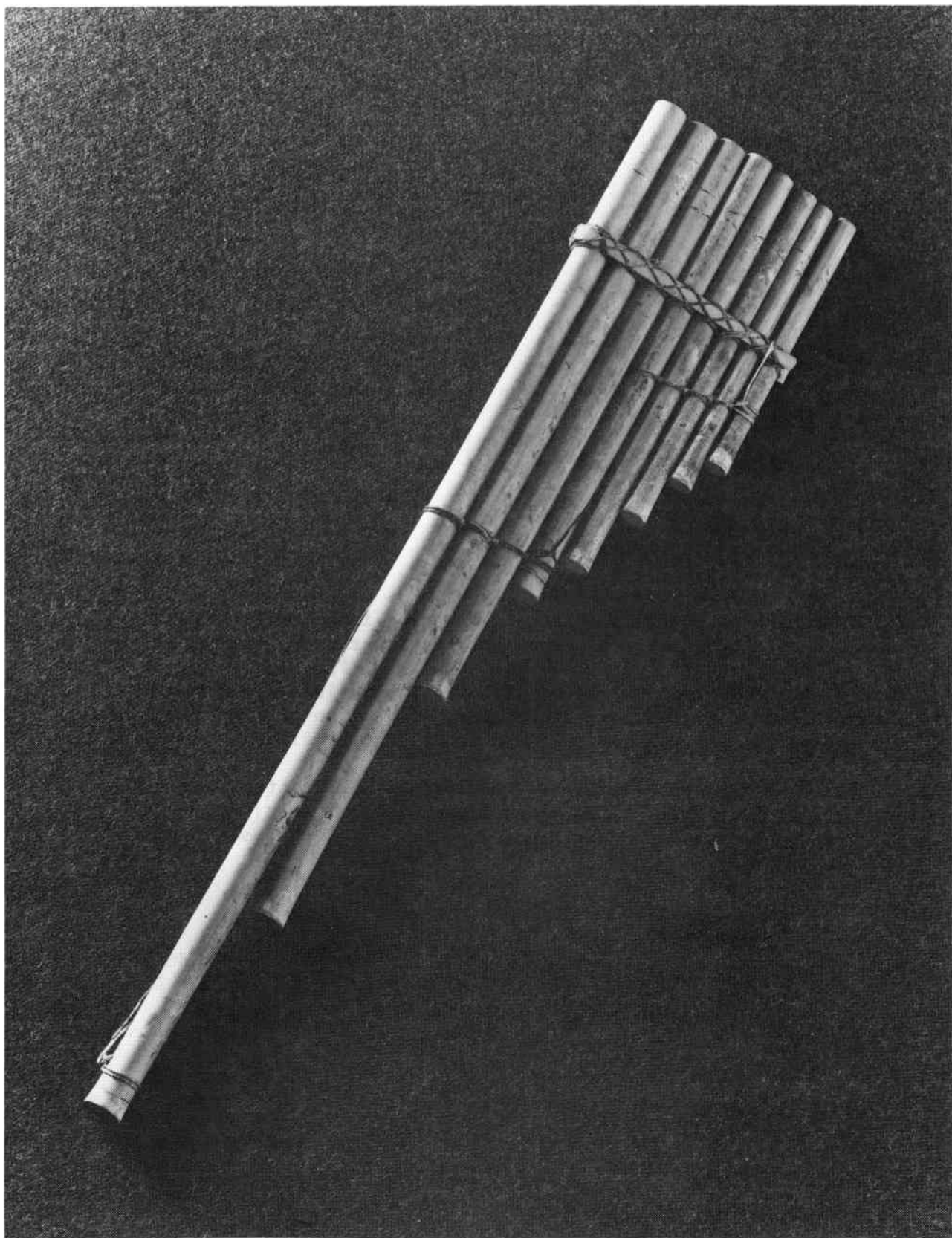
PANPIPES (73-834)

COLOMBIA

This panpipe specimen (Plate 7) was made in Colombia. It is composed of eight bamboo pipes of varying lengths and diameters which are cut crosswise and closed at the lower end (Fig. 11). The pipes are in raft formation and bound with vegetable fibre using simple ligature and stick ligature techniques. This type of panpipe is always played in pairs. The specimen is in poor condition.

For a further description of the various binding techniques employed in the making of South American panpipes, see Karl Gustav Izikowitz, *Musical and Other Sound Instruments of the South American Indians* (Göteborg, Sweden, 1934), pp. 387-390.

COLLECTED: Toronto, Ontario, 1973
Donated by The Little Museum (Toronto) Ltd.



11 -

82-6954

Plate 7
Panpipes

length of pipe 37.0
 stopped length 36.7

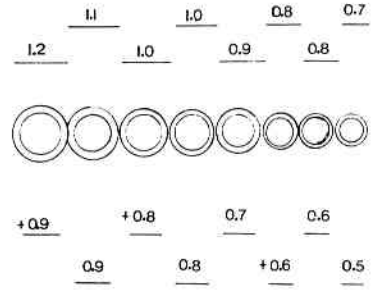
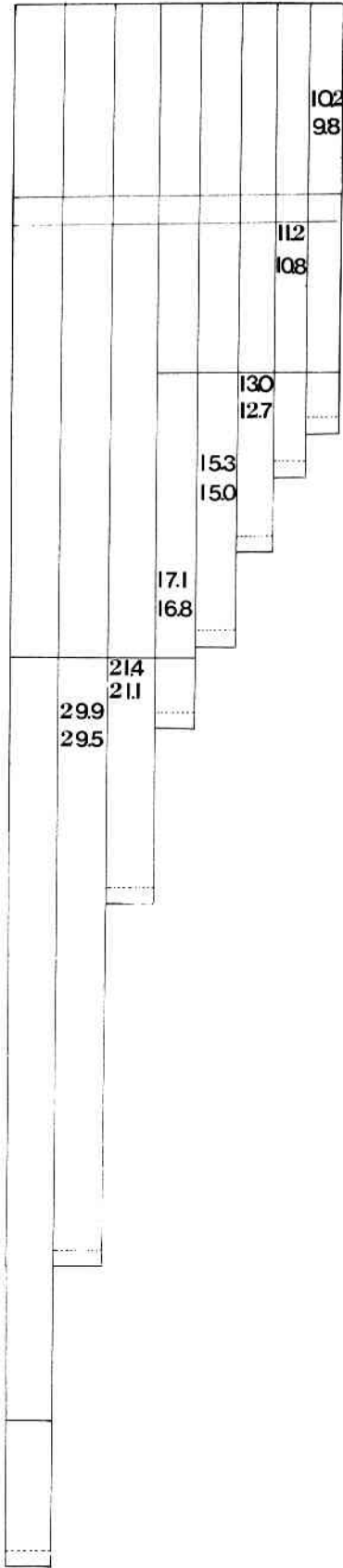


Figure 11

SO

The Korean *so* is a set of sixteen closed pipes arranged in a single row, embedded in a raft. The raft is constructed from a block of wood, modelled to resemble a bird's wings, and fitted with the sixteen pipes. The latter are arranged from lowest to highest frequency, and inserted into bores on the upper end of the raft. They are stopped at the lower end with wax or cork.

CATALOGUE # 17

SO (74-182)

KOREA

The front and back of this instrument are decorated with images of birds, lotus flowers and fish cut from artificial mother-of-pearl (Plates 8,9). An incised red girdle follows the contour of the wing on both ventral and dorsal faces. Two coloured silk strings with tassels are attached to the front of the instrument. The 'U'-notched pipes are plastic and painted bronze (Figs. 12-14). This specimen was made in Seoul, Korea in 1973.

COLLECTED: Seoul, Korea, 1973

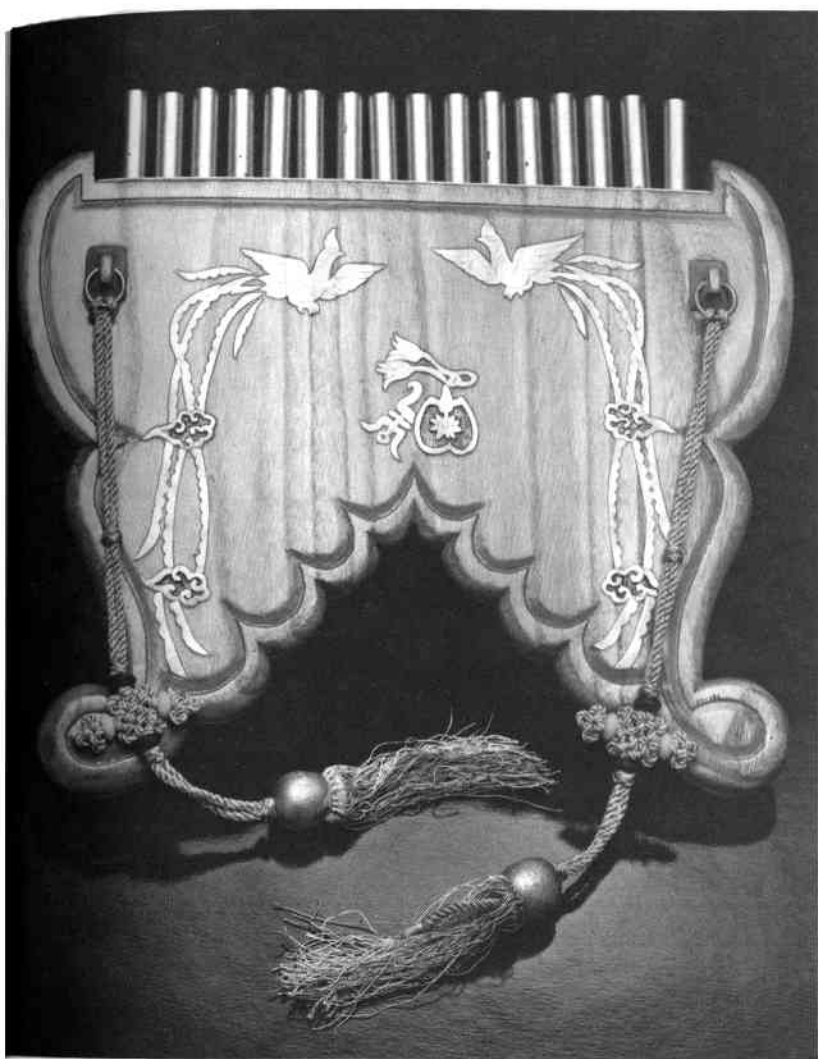


Plate 8

So

82-3693a

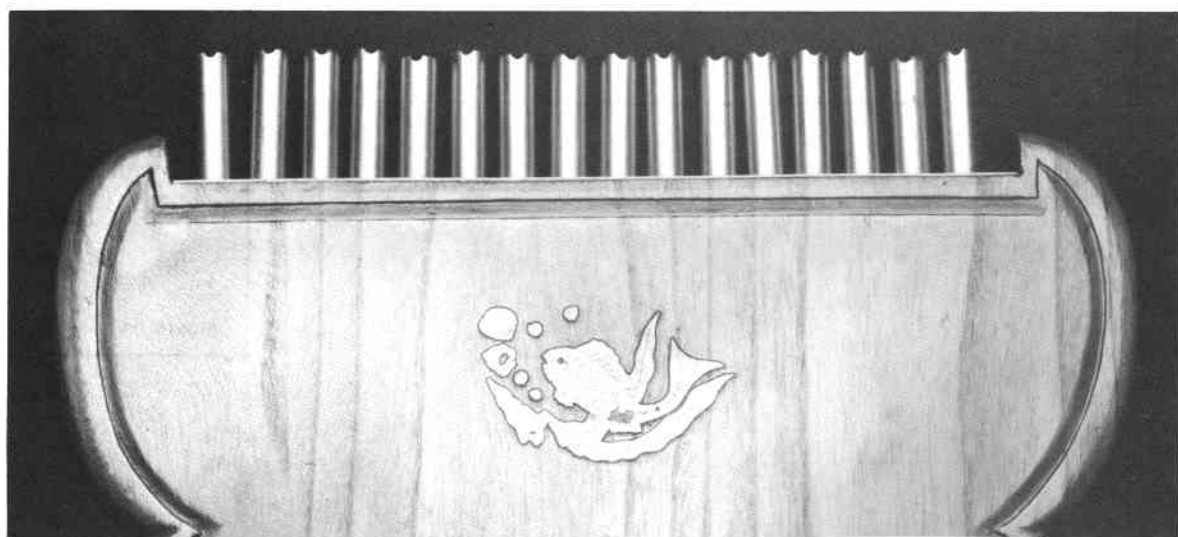


Plate 9

So

82-3693b

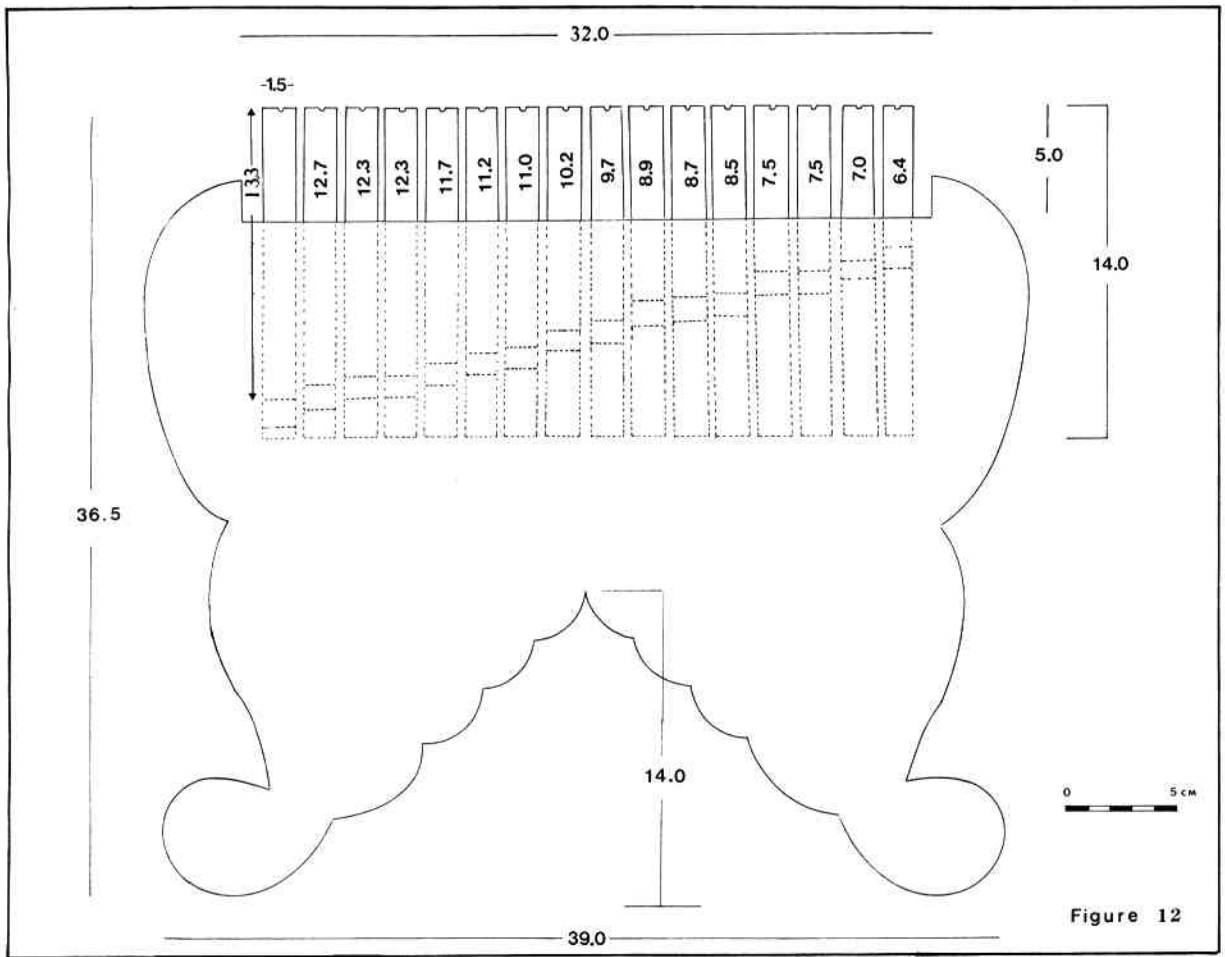


Figure 12

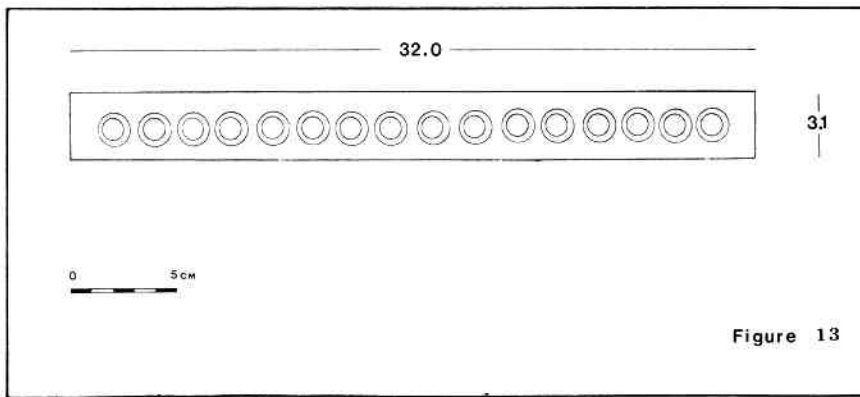


Figure 13

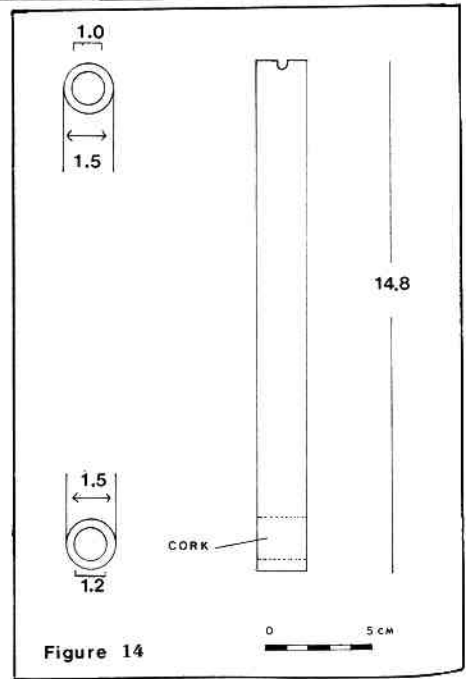


Figure 14

SYRINX

According to legend, the syrinx was the instrument of Pan, the Greek god of shepherds and hunters. The instrument consists of 3 to 13 graduated closed pipes without finger-holes. They are joined together in raft formation with the upper ends forming a straight line.

CATALOGUE # 18

SYRINX (73-1013)

CANADA

The syrinx in the CCFCS collection was made by Mr. Ted Eames of Qualicum Beach, British Columbia (Plates 10,11)). The instrument has eight pipes carved from one piece of mahogany (Fig. 15). The front of the instrument is carved with St. Cecilia at a portative organ.

COLLECTED: Qualicum Beach, British Columbia, 1973



82-3695

Plate 10 Syrix



Plate 11 Syrix
(detail)

82-3696

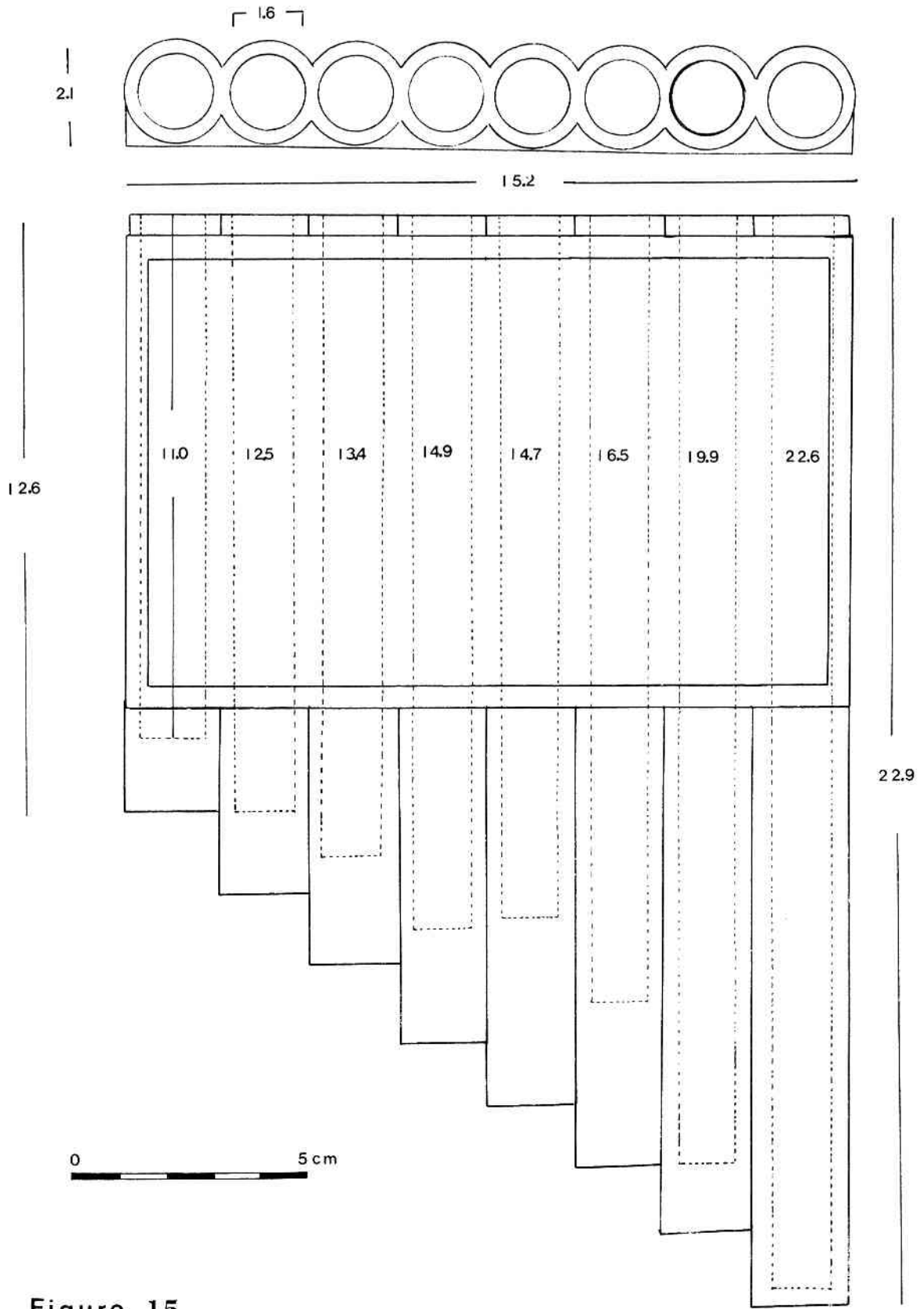


Figure 15

SIDE-BLOWN FLUTES

TI-TZU

The popular side-blown flute of China is the *ti-tzu*. It is made from one length of bamboo, ca. 60.0 cm long, and has six finger-holes. There is an additional membrane-covered hole located midway between the blow-hole and the first finger-hole which gives the instrument its distinctive kazoo-like sound. Traditionally, the *ti-tzu* has a varying number of vent-holes at the lower end which serve to shorten the effective length of the pipe, and for decoration. The ends of the flute generally are fitted either with ivory end-pieces or are lacquered black.

There are eighteen *ti-tzus* in the CCFCS collection (Plates 12,13). Specimens 68-776, 70-77 and 72-1305 are decorated with Chinese characters and inlaid with figures. *Ti-tzu* 74-118 (Plate 13) is a set of twelve flutes which are indistinguishable from each other except in length and diameter. None of the instruments in this set have vent-holes. *Ti-tzus* 75-954, 75-955 and 75-966 are wrapped with reiterated bands of silk overlaid with black lacquer. All the specimens are modern instruments. The membrane is missing on all instruments.

CATALOGUE # 19

TI-TZU (68-776)

CHINA

This specimen has six vent-holes at the lower end (Plate 12). It is decorated with Chinese characters and drawings (Fig. 16).

COLLECTED: Toronto, Ontario, 1968

CATALOGUE # 20

TI-TZU (72-1305)

CHINA

This bamboo instrument has five pronounced nodes along its stock and four vent-holes: two dorsal and two ventral (Plate 12). The end-pieces are ivory (Fig. 17).

CATALOGUE # 21

TI-TZU (70-77)

CHINA

Ti-tzu 70-77 has an inlaid dragon design between the upper end-piece and the blow-hole (Plate 12). The ends of this instrument are fitted with ivory end-pieces (Fig. 18).

COLLECTED: Vancouver, British Columbia, 1970

CATALOGUE # 22

TI-TZU (75-954)

CHINA

Eighteen bands of silk string are wrapped around this *ti-tzu* at different intervals along the pipe (Plate 12). The bands and the ends of the instrument are lacquered black (Fig. 19).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 23

TI-TZU (75-955)

CHINA

Ti-tzu 75-955 (Fig. 20) is wrapped with 22 bands of silk string which are lacquered black (Plate 12). The end-pieces are ivory (the foot end-piece is missing).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 24

TI-TZU (75-956)

CHINA

The head end-piece of ivory is missing on this specimen (Plate 12). The instrument is wrapped with 22 bands of silk string lacquered black (Fig. 20).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 25

TI-TZU (74-118)

CHINA

This is a set of twelve *ti-tzus* (Plate 13). The length of the decorative head and tail sections on each instrument in the set are much shorter than the usual *ti-tzu*. One of twelve European pitch designations is stamped on each instrument. The set as a whole represents the chromatic scale (Fig. 20).

COLLECTED: Toronto, Ontario, 1973



Plate 12

Ti-tzus: 75-956; 75-955;
68-776; 75-954;
72-1305; 70-77 .

82-6958

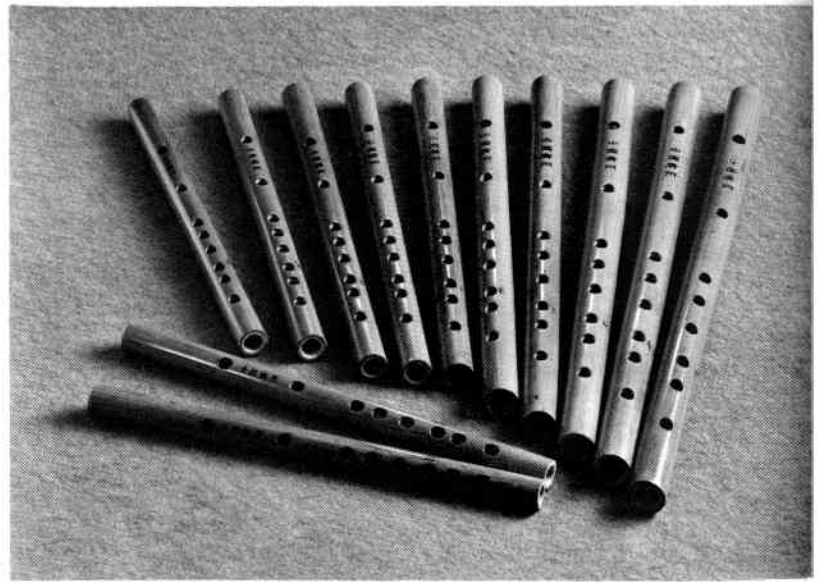


Plate 13

Ti-tzu 74-118

82-3703

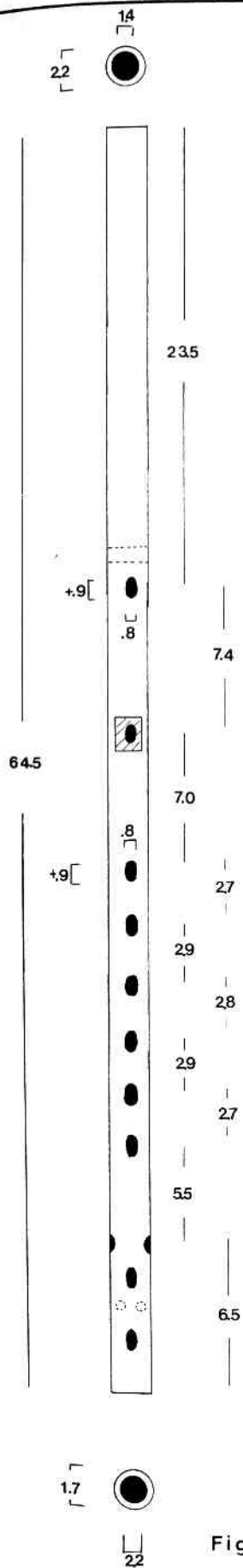


Figure 16

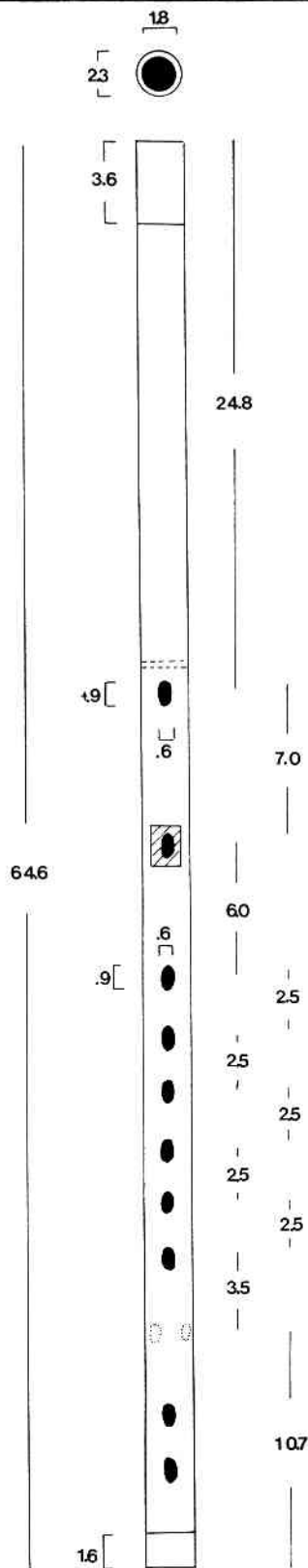


Figure 17

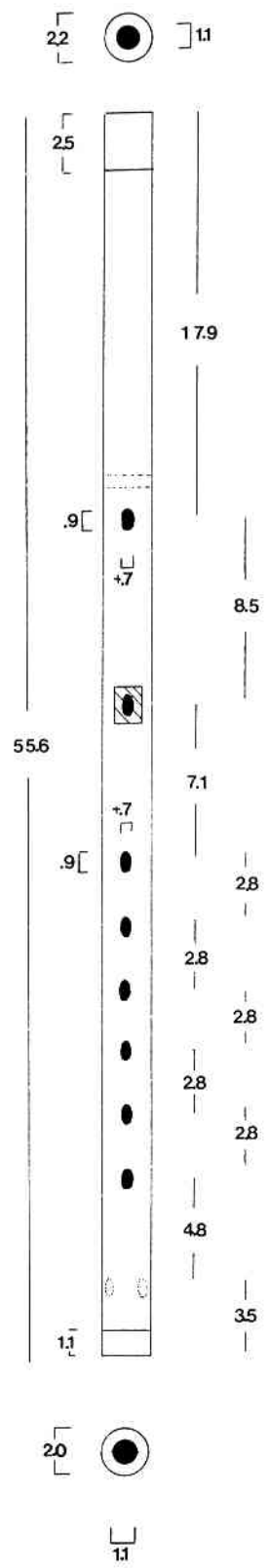


Figure 18



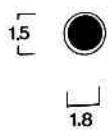
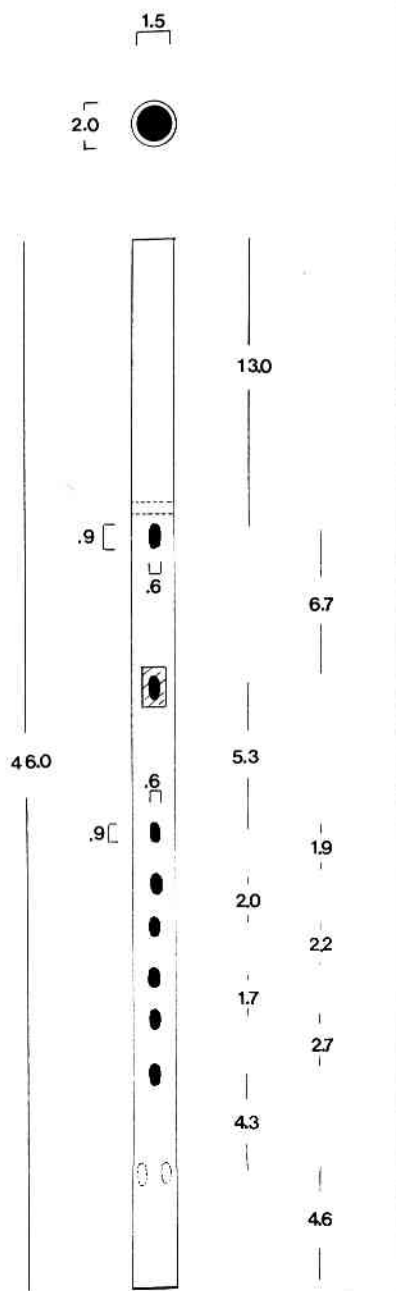


Figure 19

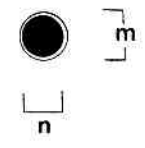
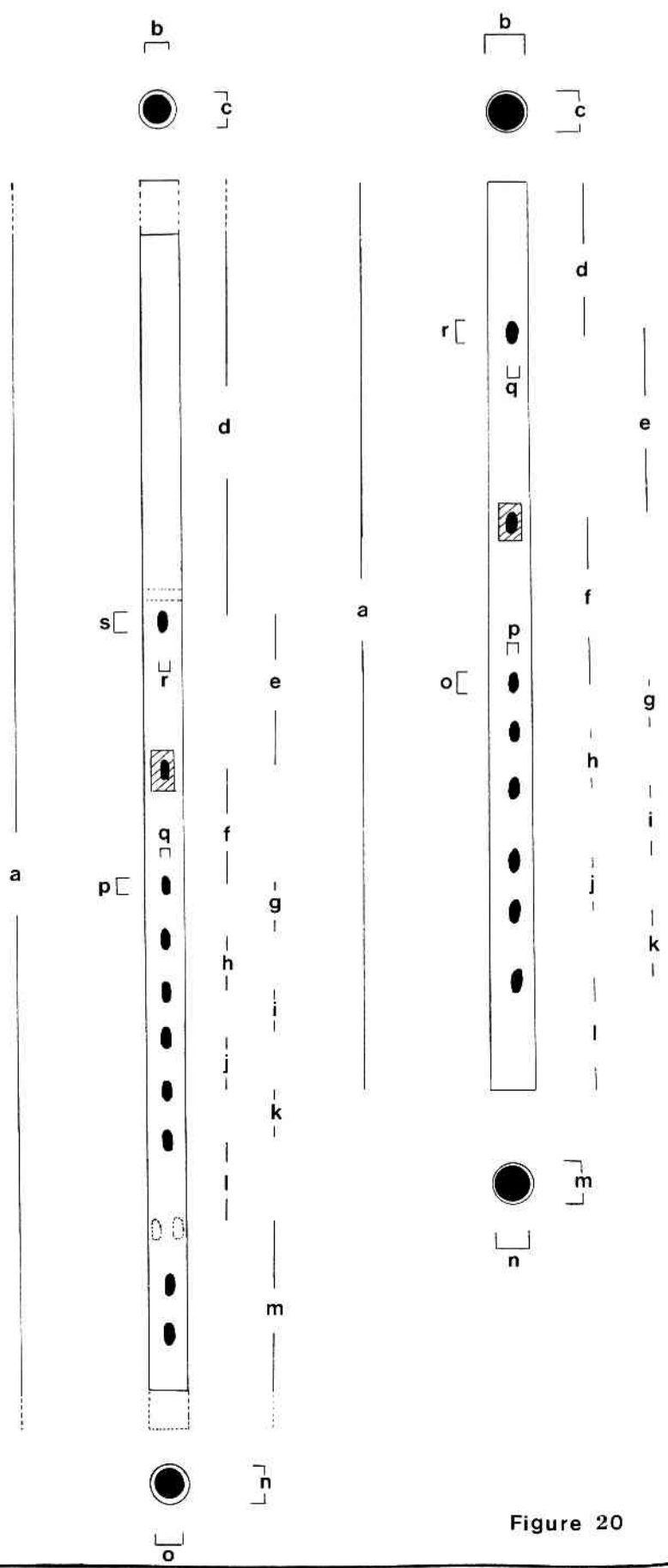


Figure 20

CHART OF MEASUREMENT
CATALOGUE #S 74-118*, 75-955 AND 75-956

	74-118-1	74-118-7	74-118-12	75-955	75-956
a	275	350	462	620	623
b	17	22	22	21	22
c	14	17	+18	15	17
d	75	68	77	225	223
e	47	66	95	75	72
f	38	59	80	60	58
g	15	20	25	+26	27
h	16	22	30	+26	27
i	17	26	35	+26	27
j	15	17	24	+26	27
k	17	27	38	+26	27
l	30	40	52	45	40
m	16	19	22	75	90
n	11	14	19	20	22
o	08	09	10	15	15
p	06	+06	08	08	08
q	+06	+06	+08	06	06
r	09	10	11	06	06
s				08	08

* Three specimens in this set of 12 *ti-tzus* are listed in the Chart of Measurement.

RYUTEKI

One of the classical transverse flutes of Japan is the *ryuteki*. It is made of bamboo that is turned inside out, thus placing the bark on the inside. It is bound with separate bands of silk or nylon string. The seven finger-holes are elliptical and in line with the blow-hole.

CATALOGUE # 26

RYUTEKI (68-118)

JAPAN

The *ryuteki* in the CCFCS collection is 40.0 cm in length (Fig. 21). It is wrapped with twelve bands of plastic (Plate 14). A black circular cap covers the closed end of the instrument (not shown).

COLLECTED: Toronto, Ontario, 1968
Donated by Mr. and Mrs. Lucien Kurata



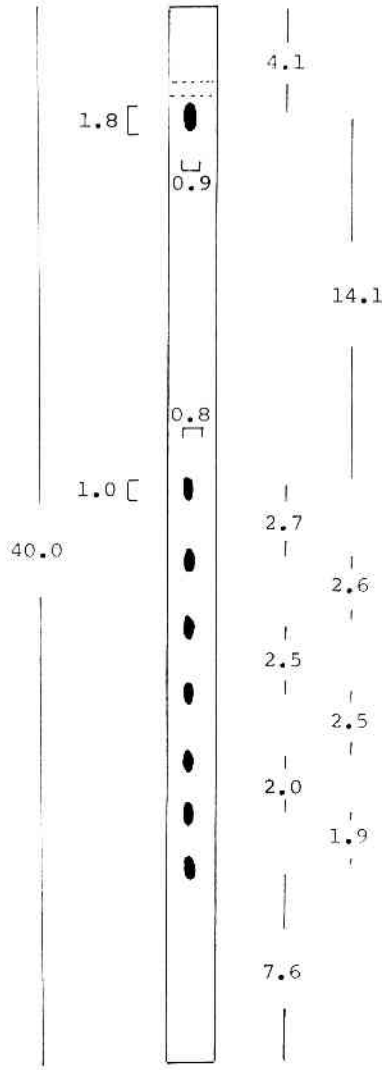
82-3698

Plate 14

Ryuteki

Figure 21

1.8 [○]



0 10 cm

●] 1.2

[]

1.6

CHI

The Korean *chi* is a short side-blown flute with a notched mouthpiece. It has five circular finger-holes and a cross-shaped lower end that is stopped with the fifth finger. The first finger-hole on the *chi* is slightly off-center from the mouthpiece, while the remaining four finger-holes are in line with it. The *chi* is associated with Confucian music.

CATALOGUE # 27

CHI (74-186)

KOREA

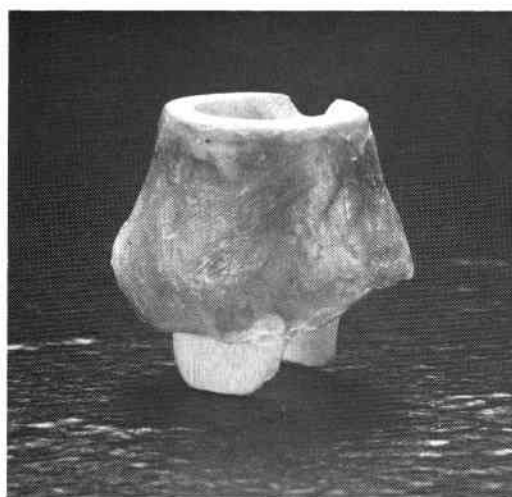
This *chi* specimen is made from a single piece of bamboo with two pronounced nodes (Plate 15). The notched mouthpiece (Plate 16) is fitted into the blow-hole and sealed with wax. This instrument was made in Seoul, Korea in 1973 (Fig. 22).

COLLECTED: Seoul, Korea, 1973

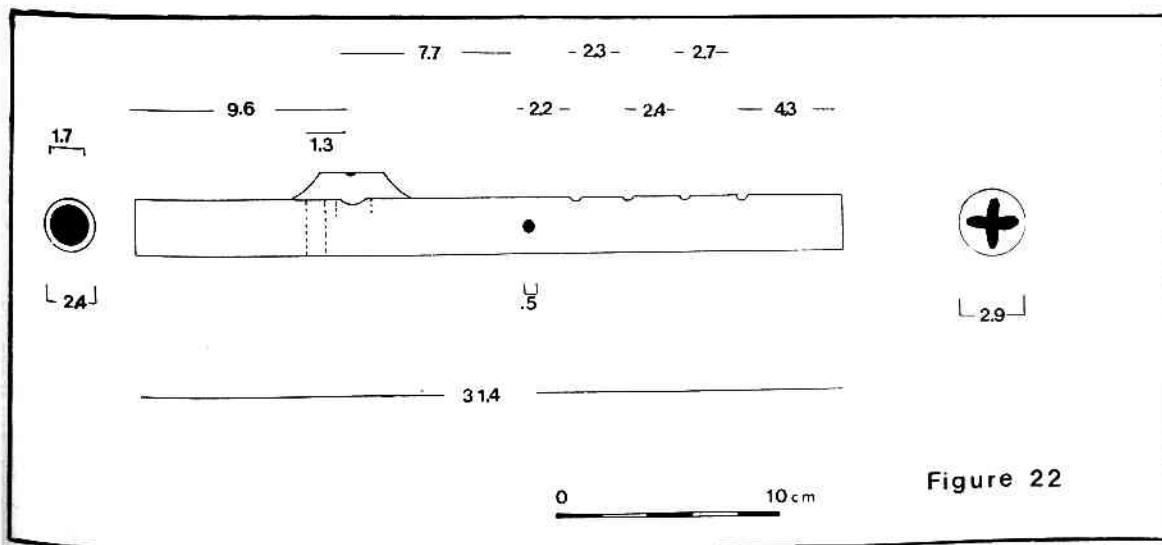
Plate 15
Chi



Plate 16
Chi mouthpiece



82-6953



KOREAN SIDE-BLOWN FLUTES

The *sogum*, *chunggum* and *taegum* are three side-blown flutes used in Korean fine art music. The *sogum*, the smallest of the trio, has a blow-hole, six finger-holes and two vent-holes. It appeared during the Koryo Dynasty (918-1392). The *chunggum* is a larger instrument with a wide elliptical blow-hole for gradation of pitch, six finger-holes plus five vent-holes at the lower end. During the Koryo Dynasty, the *chunggum* was associated with popular music. Throughout the Yi Dynasty (1392-1910), it was linked to ancestor worship, particularly that of royalty. Like the *chunggum*, the *taegum* has a large blow-hole, six finger-holes and several vent-holes. Its distinctive feature is a membrane-covered hole between the blow-hole and the first finger-hole, similar to that of the Chinese *ti-tzu* (see Catalogue #s 19-25). The *taegum* is the tuning instrument for the Korean orchestra.

The following *sogum*, *chunggum* and *taegum* specimens were made in Seoul, Korea in 1973. Each is made from a single length of bamboo with pronounced nodes (Plate 17).

CATALOGUE # 28

SOGUM (74-184)

KOREA

This *sogum* is made from a single piece of bamboo with three pronounced nodes. It has an elliptical blow-hole, six circular finger-holes and three circular vent-holes—two in line with the finger-holes and one slightly off-center (Fig. 23). This specimen is wrapped with seven bands of nylon string at different intervals along its pipe.

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 29

CHUNGGUM (74-145)

KOREA

This specimen has four pronounced nodes along the pipe. It has a large elliptical blow-hole, six circular finger-holes plus five vent-holes at the lower end: three in line with the finger-holes and two off-center (Fig. 24). Ten bands of nylon string are wrapped around the instrument.

COLLECTED: Seoul, Korea, 1973

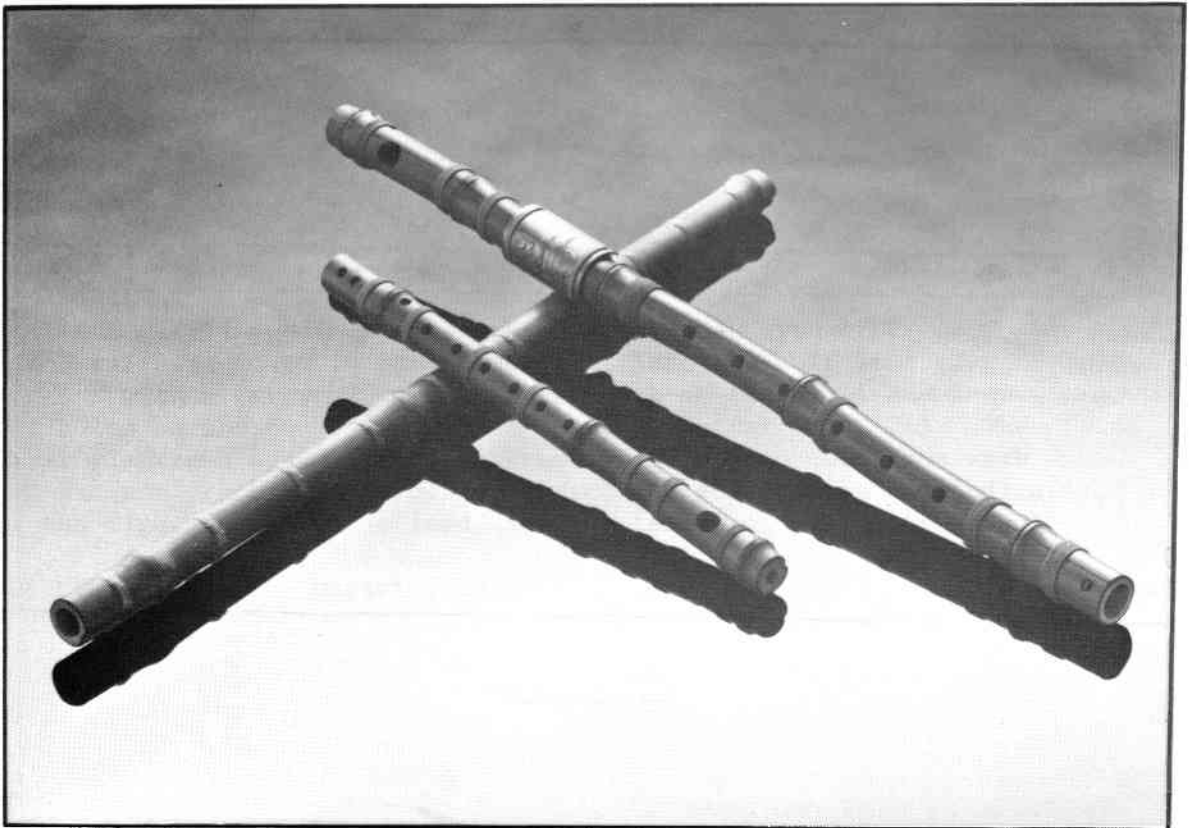
CATALOGUE # 30

TAEGUM (74-161)

KOREA

Taegum 74-161 has five pronounced nodes along its stock. It has an elliptical blow-hole, six circular finger-holes and a circular vent-hole at the lower end (Fig. 25). In addition, the *taegum* has a membrane-covered hole between the blow-hole and the first finger-hole. This hole is partly covered by an adjustable metal sleeve fastened to the instrument by two pieces of leather. The sleeve is decorated with representations of Korean musical instruments. The pipe is wrapped with seven bands of nylon string.

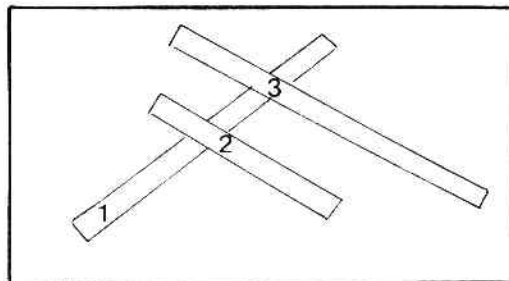
COLLECTED: Seoul, Korea, 1973



82-3701

Plate 17

1. Chunggum
2. Sogum
3. Taegum



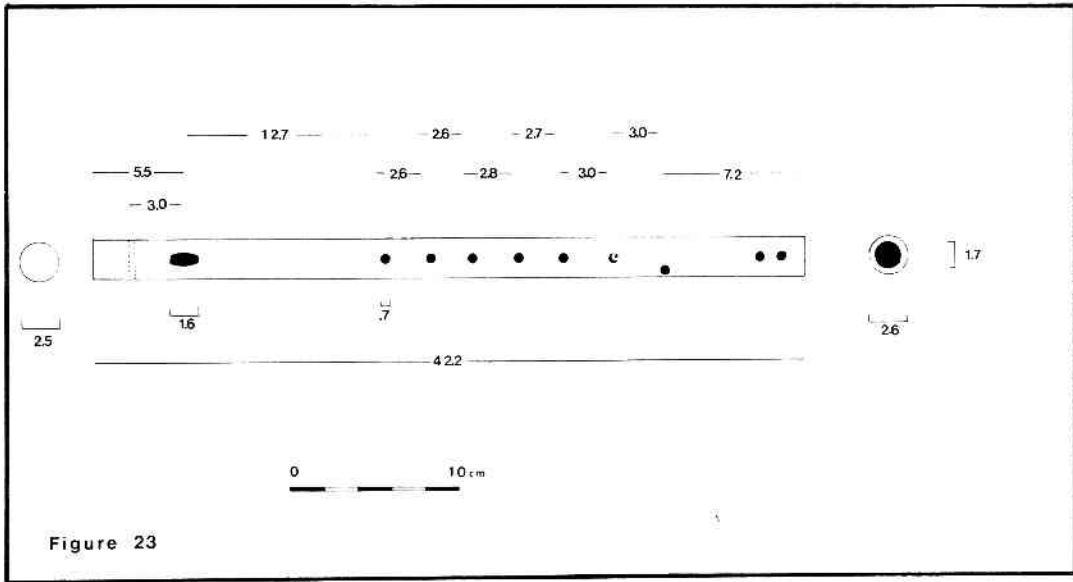


Figure 23

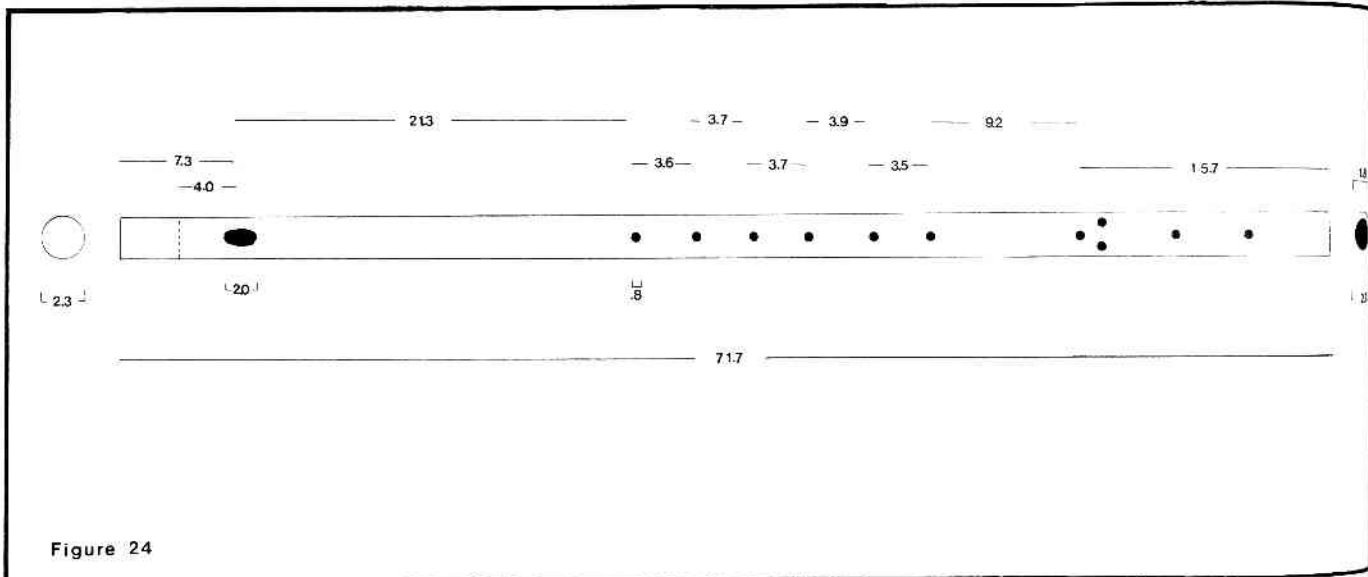


Figure 24

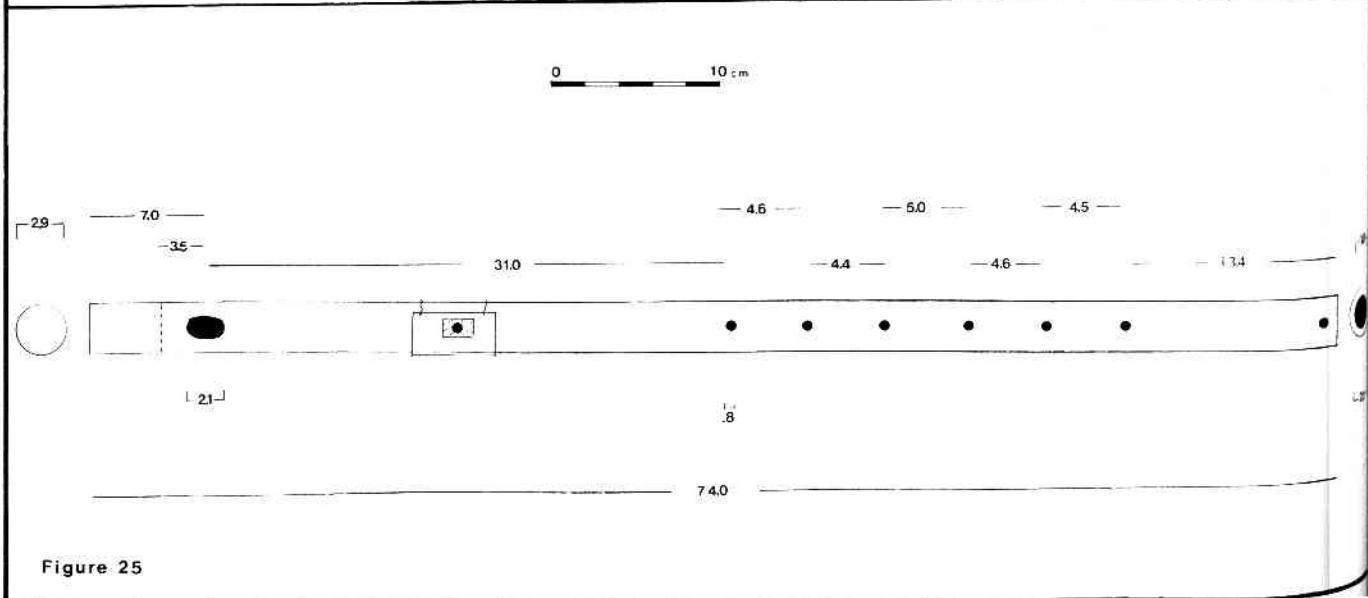


Figure 25

VESSEL FLUTES

CATALOGUE # 31

CHILITLI (74-833)

ECUADOR (?)

The *chilitli* specimen presented below is one type of traditional globular flutes found in South America (Plate 18). It is a clay figurine with a large blow-hole in the back of the skull and four tone-holes on the body, two dorsal and two ventral (Fig. 26). The rather flattened body of this instrument is in good condition with some surface cracking. Earplugs, a necklace and breasts are indicated, but the figurine has no defined hands or feet.

COLLECTED: Toronto, Ontario, 1973

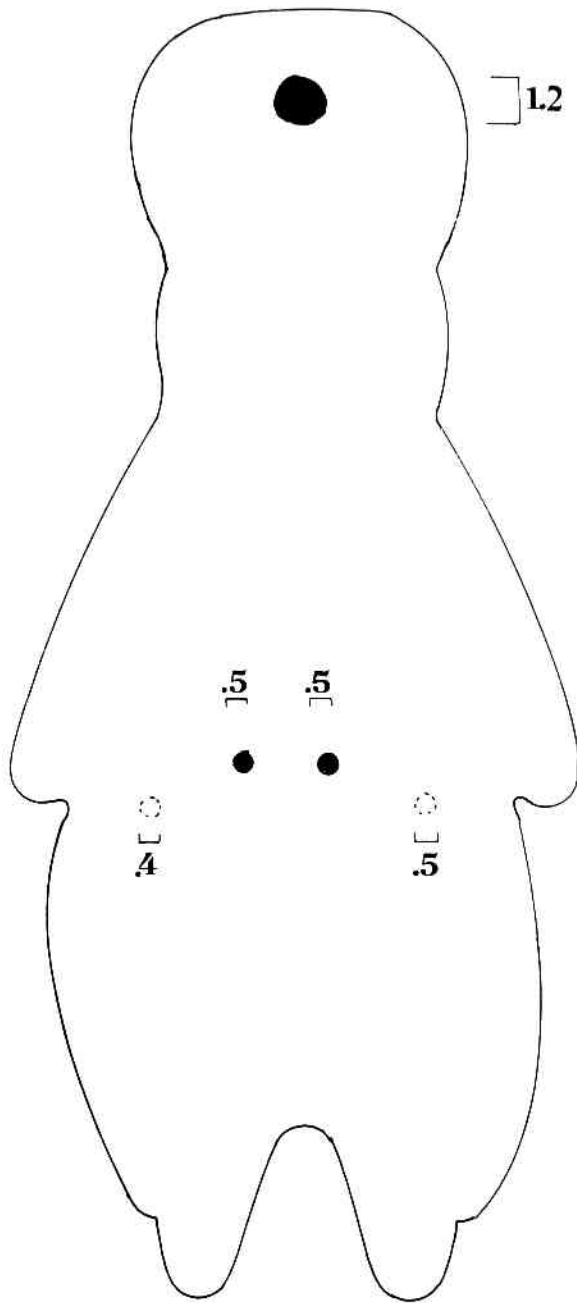


Plate 18

Chilitli

82-3706

93



212

0 5 cm

Figure 26

SOUTH AMERICAN GLOBULAR FLUTES

Earthenware globular flutes in the form of conches are found in Peru and Ecuador. Such vessel flutes usually have only a few finger-holes. The two specimens in the CCFCS collection have large blow-holes, and a small finger-hole at the point. Opposite the finger-hole are two holes for a carrying strap. Both instruments are in good condition (Plate 19).

CATALOGUE # 32

GLOBULAR FLUTE (73-835)

PERU (?)

This specimen is made of red-brown clay (Fig. 27).

COLLECTED: Toronto, Ontario, 1973

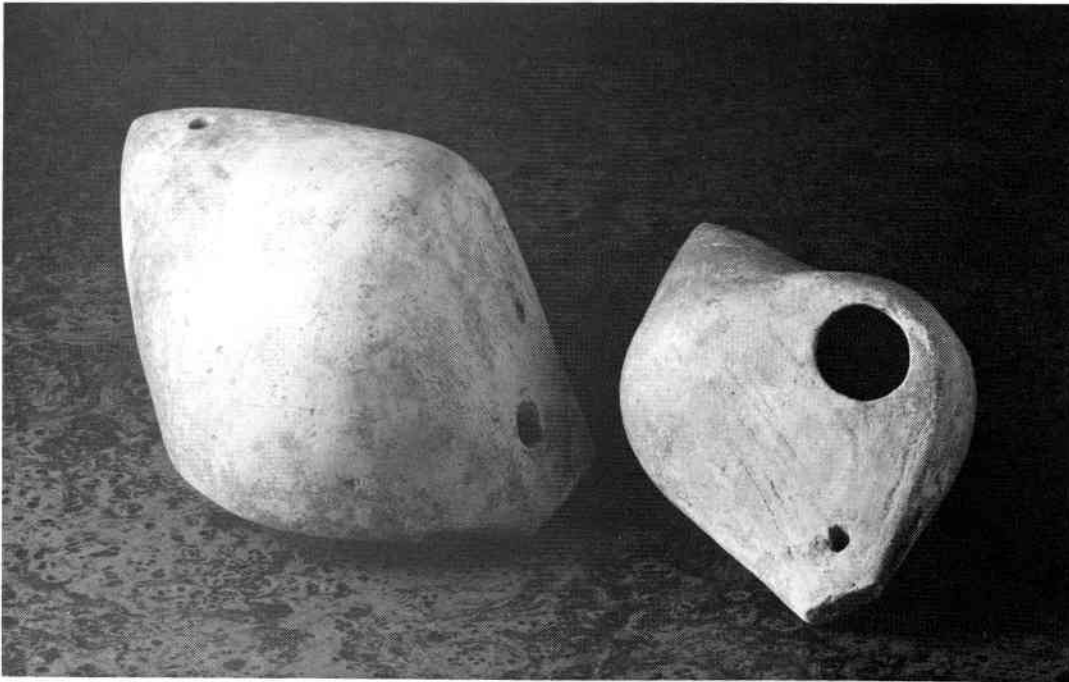
CATALOGUE # 33

GLOBULAR FLUTE (73-836)

PERU (?)

This specimen is made of grey clay (Fig. 27).

COLLECTED: Toronto, Ontario, 1973



82-3707

Plate 19

Globular Flutes

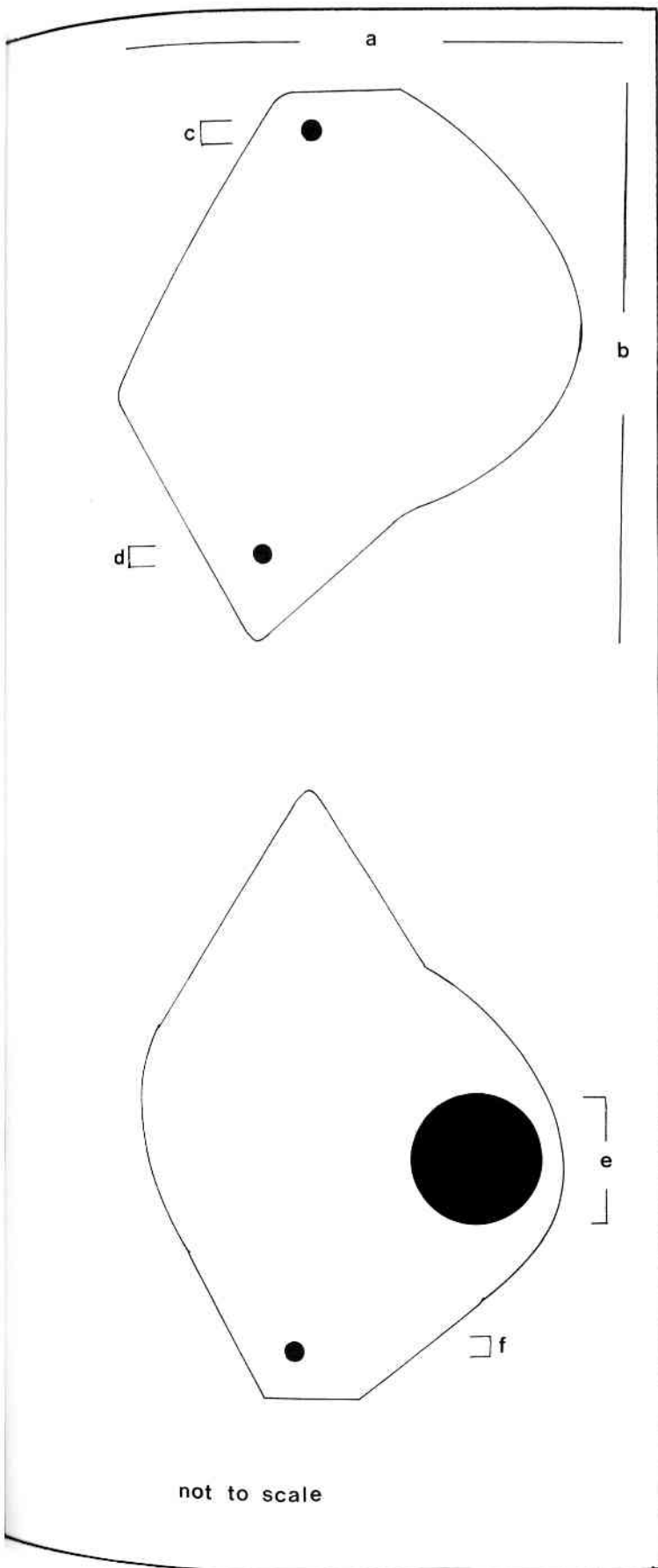


Chart of Measurement

73 - 835

73 - 836

a	11.0	15.5
b	15.0	19.0
c	0.8	1.3
d	0.7	0.9
e	3.0	2.9
f	0.6	1.1

Figure 27

HUN

The *hun* (Chinese *hsün*) is a globular flute invented in China *ca.* 2,700 B.C. It was introduced into Korea in 1109 A.D., where it is associated with Confucian ritual music.

CATALOGUE # 34

HUN (74-147)

KOREA

This clay specimen is coated first with red, and then with black lacquer (Plate 20). It is egg-shaped with a blow-hole on the apex, two thumb-holes in the rear plus three finger-holes in front which are stopped with two fore-fingers and a middle-finger (Fig. 28). This instrument was made in Seoul, Korea in 1973.

COLLECTED: Seoul, Korea, 1973

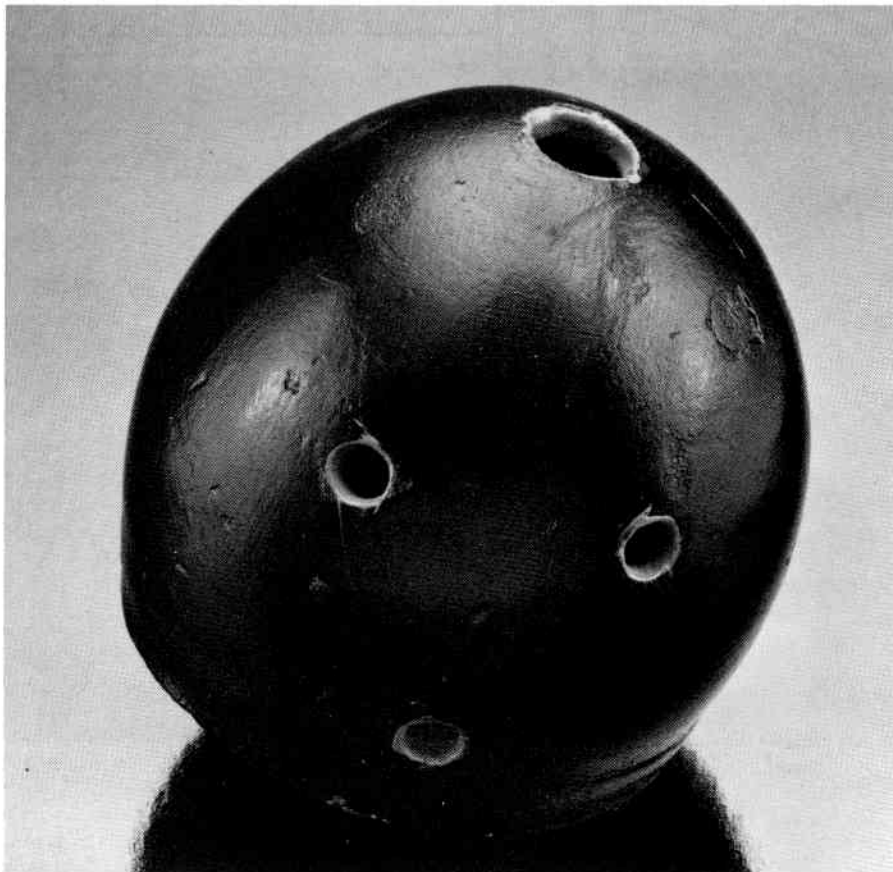
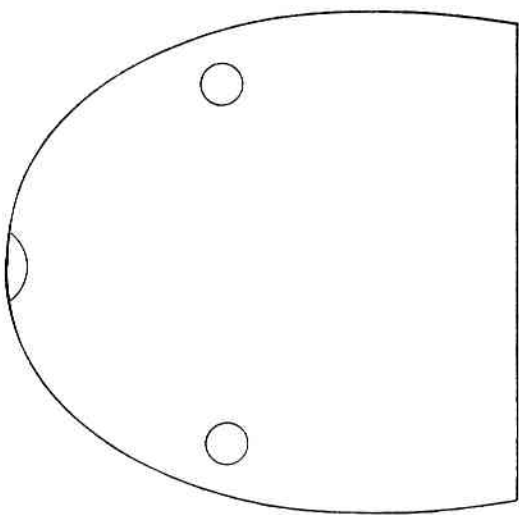
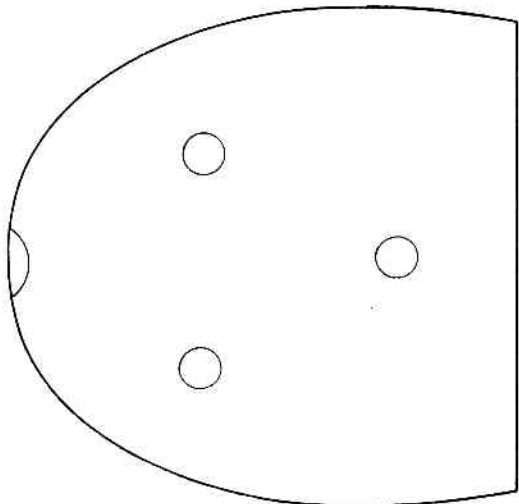


Plate 20
Hun

1.5



Tone Holes
.7 circular

8.5

7.8

9.0

Figure 28



DUCT FLUTES

SOPILKA

The Ukrainian *sopilka* is an end-blown columnar flute with a duct and windway on the side opposite its five or six finger-holes. In some Slavic regions, the *sopilka* is called the *svirka*. Among Turkic speakers its equivalent is the *duduk*. A similar duct flute from Hungary is presented as Catalogue # 40.

The five *sopilkas* presented below (Plates 21, 22) were collected in East-Carpathia and Sub-Carpathia and were brought to Canada in 1948. Each flute is made of wood and incised with geometric Hutsulian designs. The finger-holes are oblique and the lower ends of the instruments are bevelled.

CATALOGUE # 35

SOPILKA (70-368)

UKRAINE

This *sopilka* has six finger-holes and is varnished in two sections, one brown, the other clear. The instrument has many cracks (Fig. 29).

CATALOGUE # 36

SOPILKA (70-369)

UKRAINE

Identical with Catalogue # 35 (Fig. 30). It is in good condition.

CATALOGUE # 37

SOPILKA (70-370)

UKRAINE

A five finger-hole *sopilka* in good condition. The varnish is also brown and clear (Fig. 30).

CATALOGUE # 38

SOPILKA (70-371)

UKRAINE

This specimen is varnished in red and clear. It has six finger-holes (Fig. 29).

CATALOGUE # 39

SOPILKA (70-372)

UKRAINE

A five finger-hole type of *sopilka* varnished in red and clear. It is in good condition (Fig. 30).

COLLECTED: The five *sopilkas* listed above were collected in Vancouver, British Columbia during 1970. The specimens were donated by Dr. M. Huculak.

Plate 21
Sopilkas

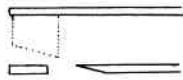
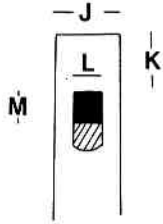
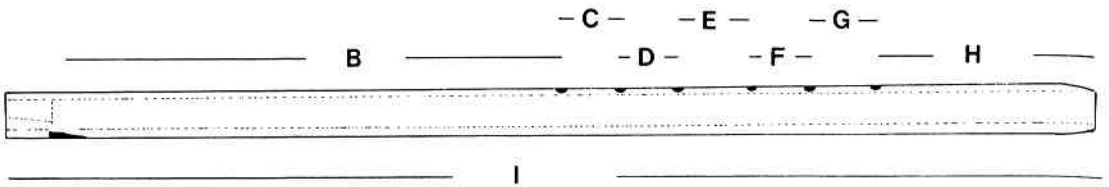


82-6956



Plate 22
Sopilkas

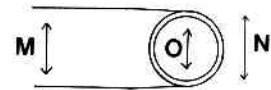
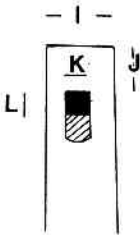
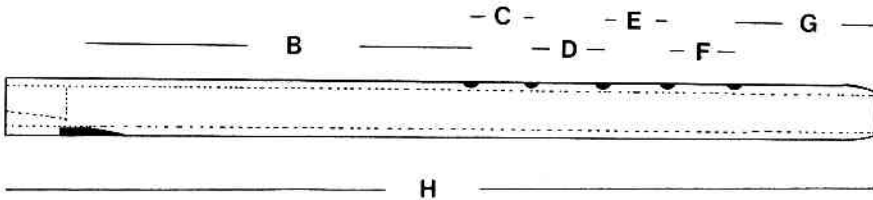
82-6957



not to scale

Figure 29

Figure 30



not to scale

CHART OF MEASUREMENT FOR FIGURE 29

	CATALOGUE # 35	CATALOGUE # 36	CATALOGUE # 38
			70-371
A	.5	.5	.6
B	18.3	17.9	1.78
C	2.2	2.3	2.3
D	2.2	2.3	2.2
E	2.7	2.7	3.5
F	2.3	2.5	2.3
G	2.3	2.2	2.2
H	7.0	7.0	6.8
I	39.5	39.4	39.4
J	1.8	1.7	1.6
K	1.4	1.5	1.3
L	0.6	0.6	0.7
M	0.6	0.7	0.7
N	1.8	1.7	1.6
O	1.7	1.5	1.5
P	1.1	1.1	1.0

CHART OF MEASUREMENT FOR FIGURE 30

	CATALOGUE # 37	CATALOGUE # 39
A	0.3	0.4
B	8.3	11.2
C	1.9	2.2
D	2.0	2.2
E	2.0	2.2
F	2.0	2.2
G	2.5	3.8
H	20.4	25.4
I	1.6	1.4
J	0.8	1.4
K	0.7	0.7
L	0.7	0.7
M	1.6	1.6
N	1.5	1.4
O	1.0	1.0

HUNGARIAN SHEPHERD'S PIPE

The shepherd's pipe has been widely adopted in Hungary, beginning in the 12th century. This whistle flute has both duct and blow-hole on the dorsal side. It is similar to the Ukrainian *sopilka* (see Catalogue #s 35-39). Hungarian herdsmen play the shepherd's pipe as a solo instrument or in folk ensembles with violins, cimbaloms and bagpipes. There are two types of shepherd's pipe: a five and a six finger-hole variety.

CATALOGUE # 40

SHEPHERD'S PIPE (72-576)

HUNGARY

This shepherd's pipe was made in Transylvania in the late 19th or early 20th century (Plates 23, 24). It has six finger-holes and is of lathe-turned wood (Fig. 31).

COLLECTED: Windsor, Ontario, 1972



Plate 23
Shepherd's Pipe
(ventral)

82-3713



Plate 24
Shepherd's pipe
(dorsal)

82-3714

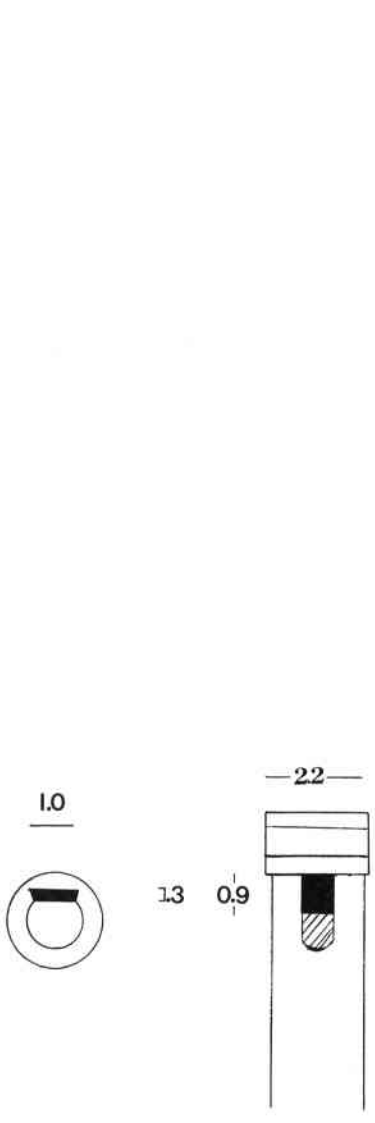
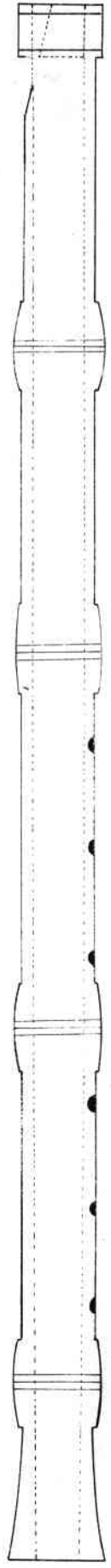


Figure 31

2.2

40.3



17.0

2.6

2.8

3.9

2.7

2.4

6.7

-10-

2.5

PENNY WHISTLES

Penny whistles are small, high-pitched flutes, and are members of the recorder family. They have six finger-holes and a cylindrical bore. The true recorder, on the other hand, has eight tone-holes (seven finger-holes and one thumb-hole) and a tapering bore. Today, penny whistles are often made of tin.

CATALOGUE # 41

PENNY WHISTLE (73-991)

GREAT BRITAIN (?)

This specimen is made of bamboo cane (Plate 25) and is braced with copper wire (Fig. 32).

COLLECTED: Qualicum Beach, British Columbia, 1973

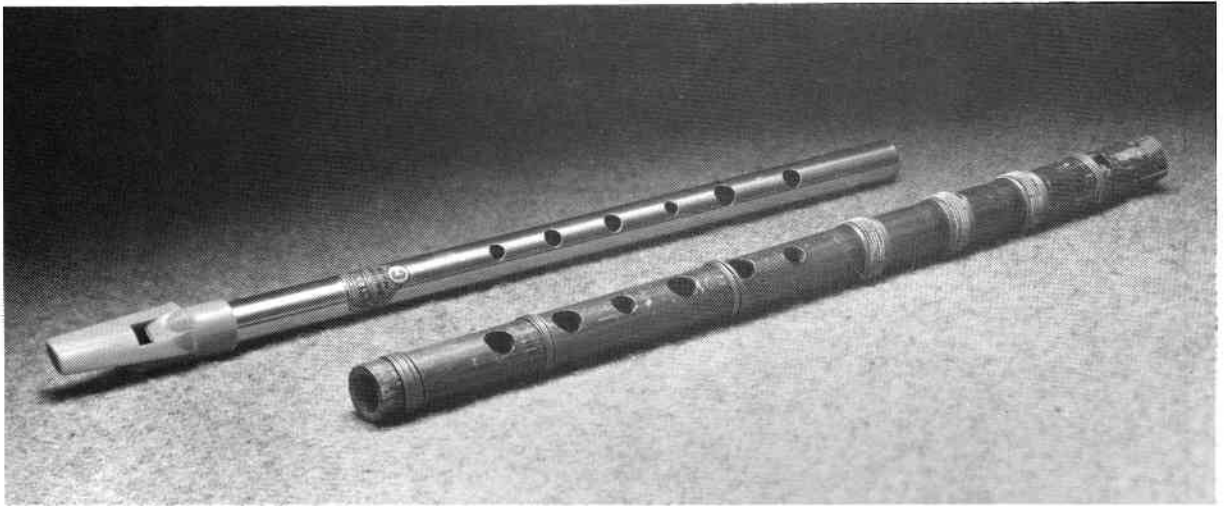
CATALOGUE # 42

TIN WHISTLE (74-587)

GREAT BRITAIN

Tin whistle 74-587 (Plate 25) was made in Great Britain by Generation. It is in the key of C, has a metal pipe and a plastic whistle head (Fig. 33).

COLLECTED: Dublin, Ireland, 1974



82-3715

Plate 25

Tin Whistle and Penny Whistle

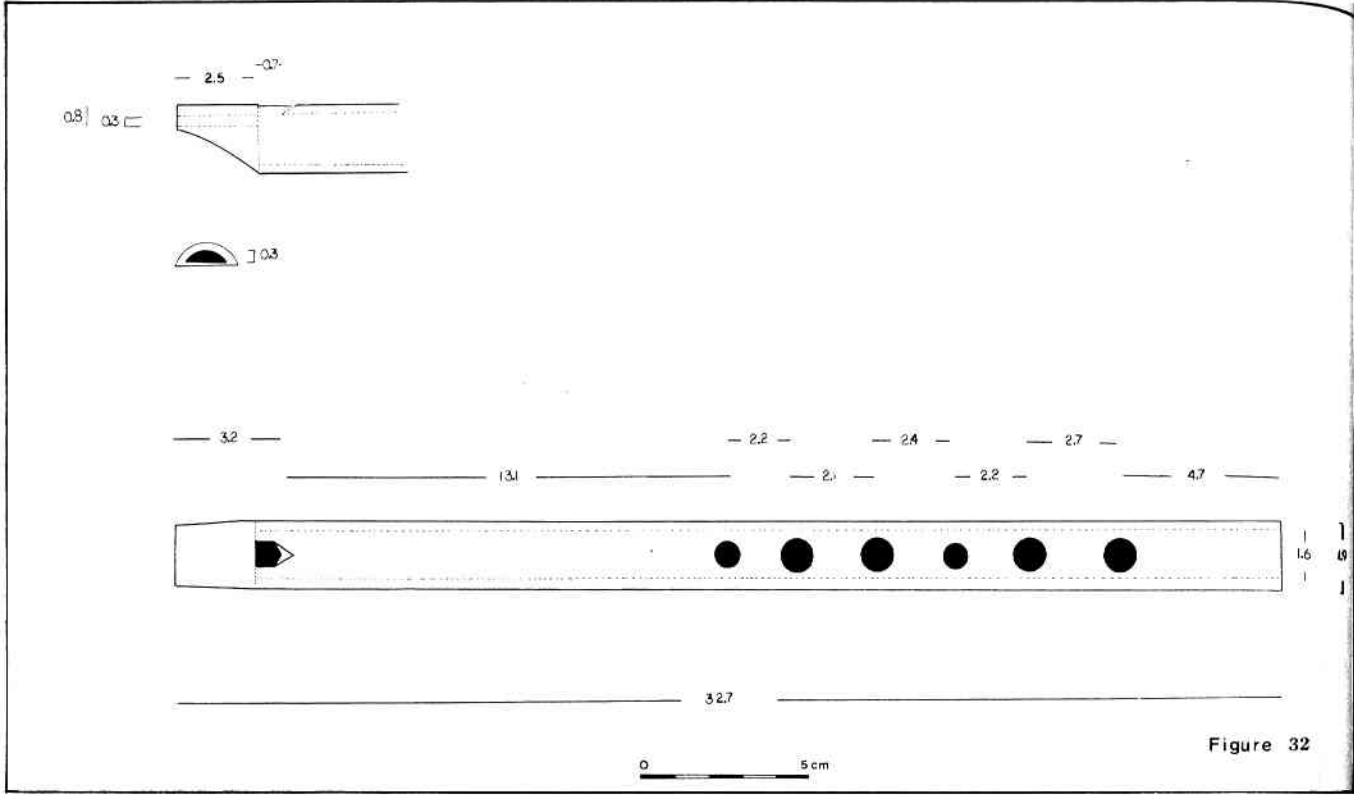


Figure 32

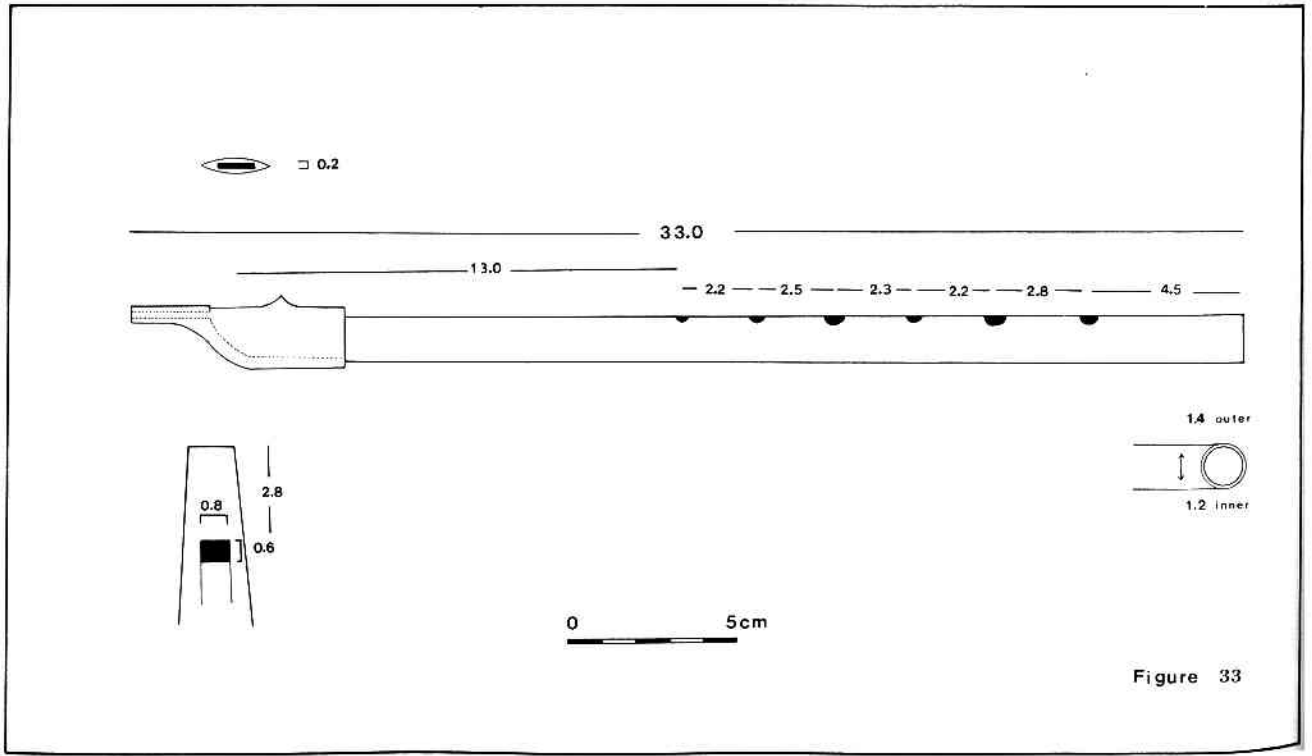


Figure 33

TXISTU

The *txistu* is a duct flute with three tone-holes—two ventral and one dorsal. Formerly made of materials such as ebony, beechwood, apple tree wood or boxwood, the modern instrument is often made of plastic. Basque men play the *txistu* with a small drum called the *tun-tun* or the *tamboril*. The *txistu* is played with the left hand while the drum is held by a cord looped over the left arm and struck by a beater held in the right hand.

CATALOGUE # 43

TXISTU (73-578)

BASQUE

This contemporary specimen was made by the firm Enrique Keller S.A. of Zarzuz (Guipuzcoa) in the Basque region (Plates 26, 27). It is made of black plastic and is bounded by nickel rings around the pipe. A finger-stall for the fourth finger of the left hand is located near the lower end of the instrument (Fig. 34).

COLLECTED: Casa Erviti, San Sebastian, Spain, 1973



82-3718

Plate 26
Txistu (ventral)



82-3719

Plate 27
Txistu (dorsal)

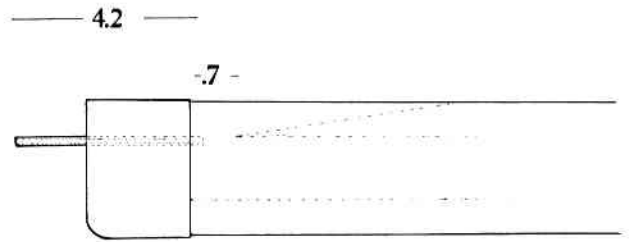
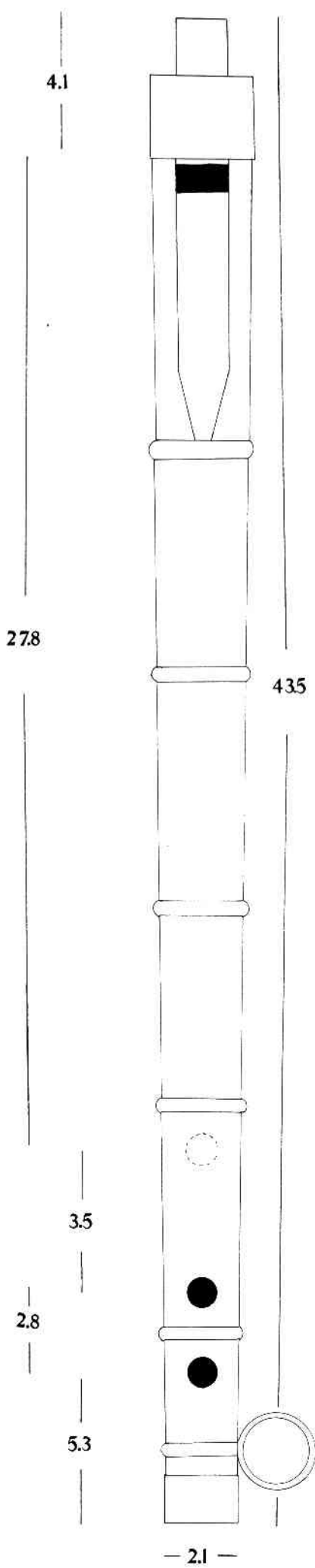


Figure 34

FUJARA

The construction of the *fujara* is unique among European duct flutes. It is made from two parallel cylindrical tubes joined at the upper end by a windway. The larger tube measures 140 to 200 cm in length and is furnished with a duct and three widely spaced finger-holes near the lower end. The smaller tube, ca. 50 cm in length, has a small projecting mouthpiece placed at some distance from the upper end so as to enable the player to reach the finger-holes. The *fujara* is traditionally played by shepherds from the Detva area of Czechoslovakia.

CATALOGUE # 44

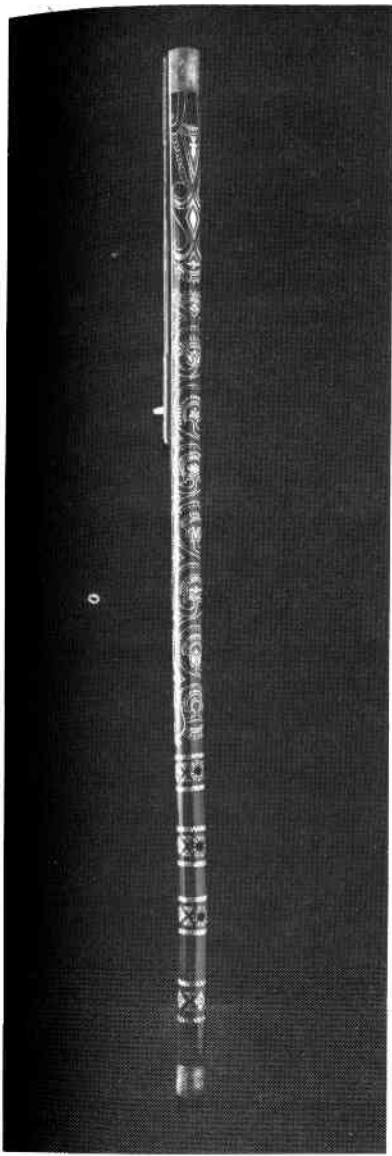
FUJARA (78-317)

CZECHOSLOVAKIA

This beautifully crafted *fujara* (Plates 28, 29) was made by Andrej Krnac from Toronto, Ontario, 1977-78. The body of the instrument is made of Canadian maple, lacquered black and inlaid with silver (Figs. 35-37).

Mr. Krnac was born in Detva, Slovakia in 1932 and came to Canada in 1974. He learned how to make and play the *fujara* from his father.

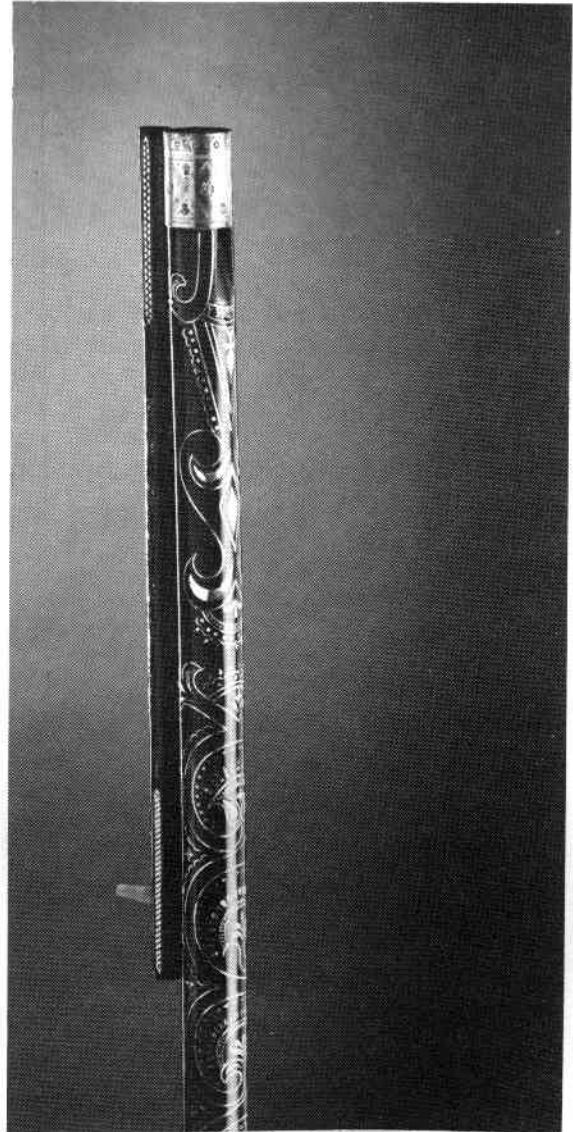
COLLECTED: Toronto, Ontario, 1978



82-6951

Plate 28
Fujara

Plate 29
Fujara (detail)



82-3720

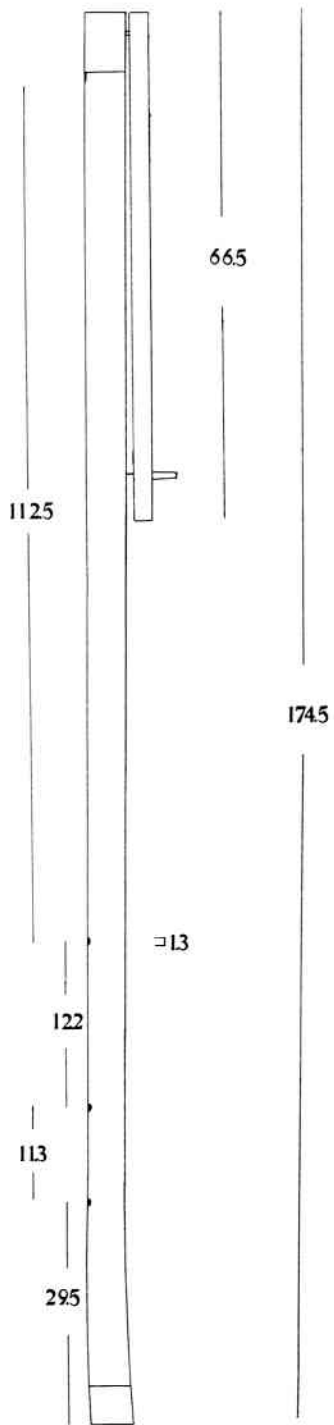


Figure 35

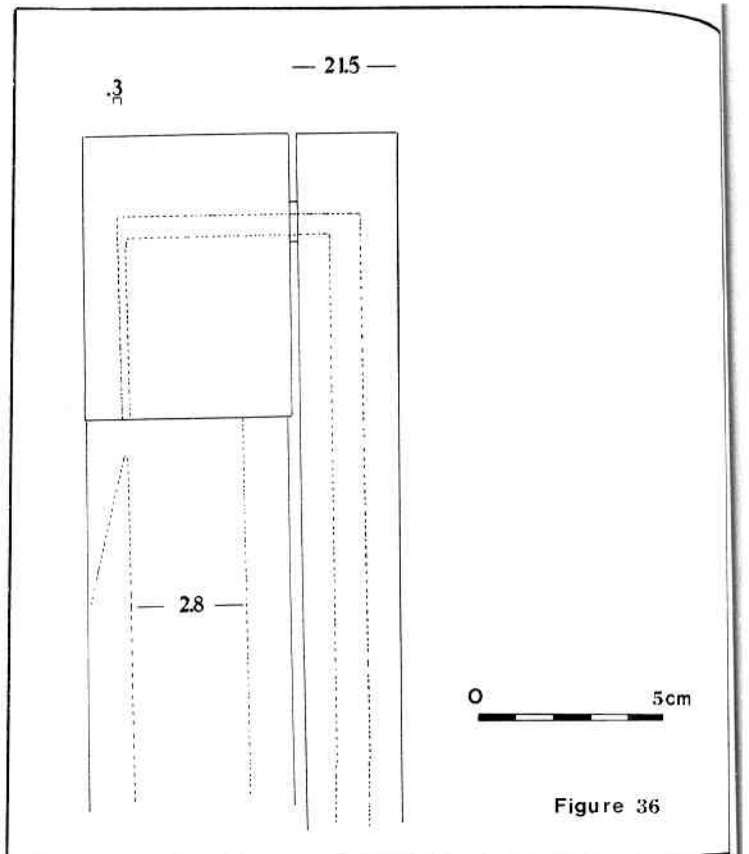


Figure 36

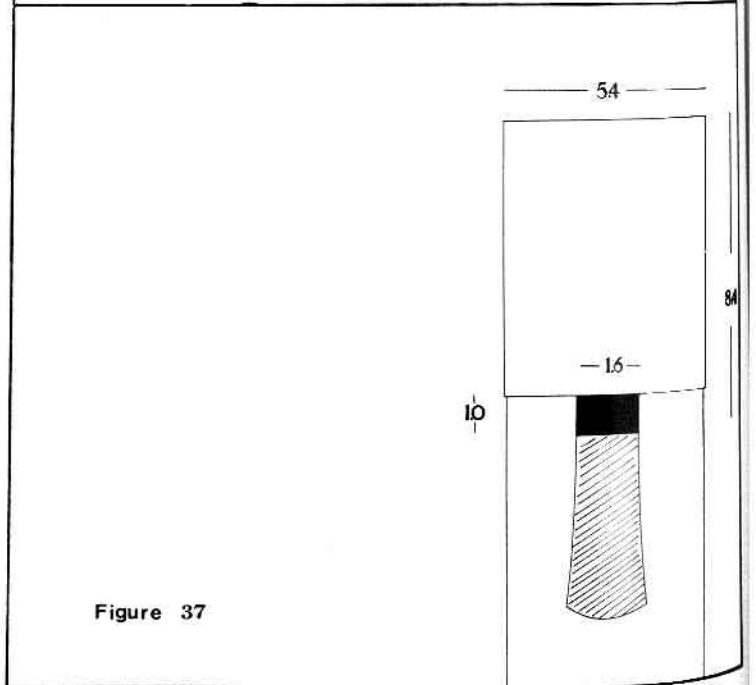


Figure 37

ENGLISH FLAGEOLET

A recorder with added keys appeared in the early 19th century under the name 'English Flageolet'. It was not accepted into fine art ensembles. Some manufacturers provided ivory posts between the finger-holes of the instrument to aid the amateur player with finger-hole placement. The flageolet has various types of open and closed keys.

CATALOGUE # 45

ENGLISH FLAGEOLET (73-988)

ENGLAND

This 19th century flageolet (Plate 30) is constructed in four parts: a mouthpipe (missing), a sponge chambre (Fig. 38), a whistle headpiece (Fig. 39) and a cylindrical pipe with 12 tone-holes, of which six are furnished with silver keys (Fig. 40). The key supports have round heads into which the axles are pinned. This specimen is rosewood.

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 46

ENGLISH FLAGEOLET (73-989)

ENGLAND

This English flageolet (Plate 30) is fitted with a whistle headpiece (Figs. 41, 42). Four of the 10 tone-holes on this specimen are furnished with silver keys pinned on pillars (Fig. 43). The rosewood pipe has a slightly tapered bore.

COLLECTED: Qualicum Beach, British Columbia, 1973



Plate 30

Flageolet

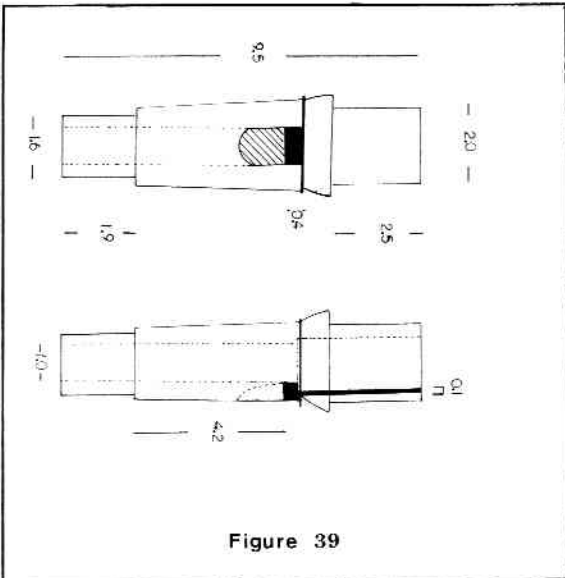


Figure 39

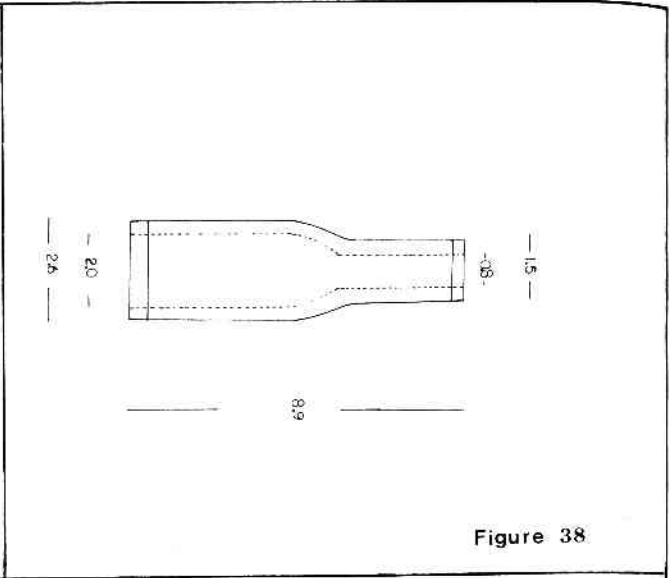


Figure 38

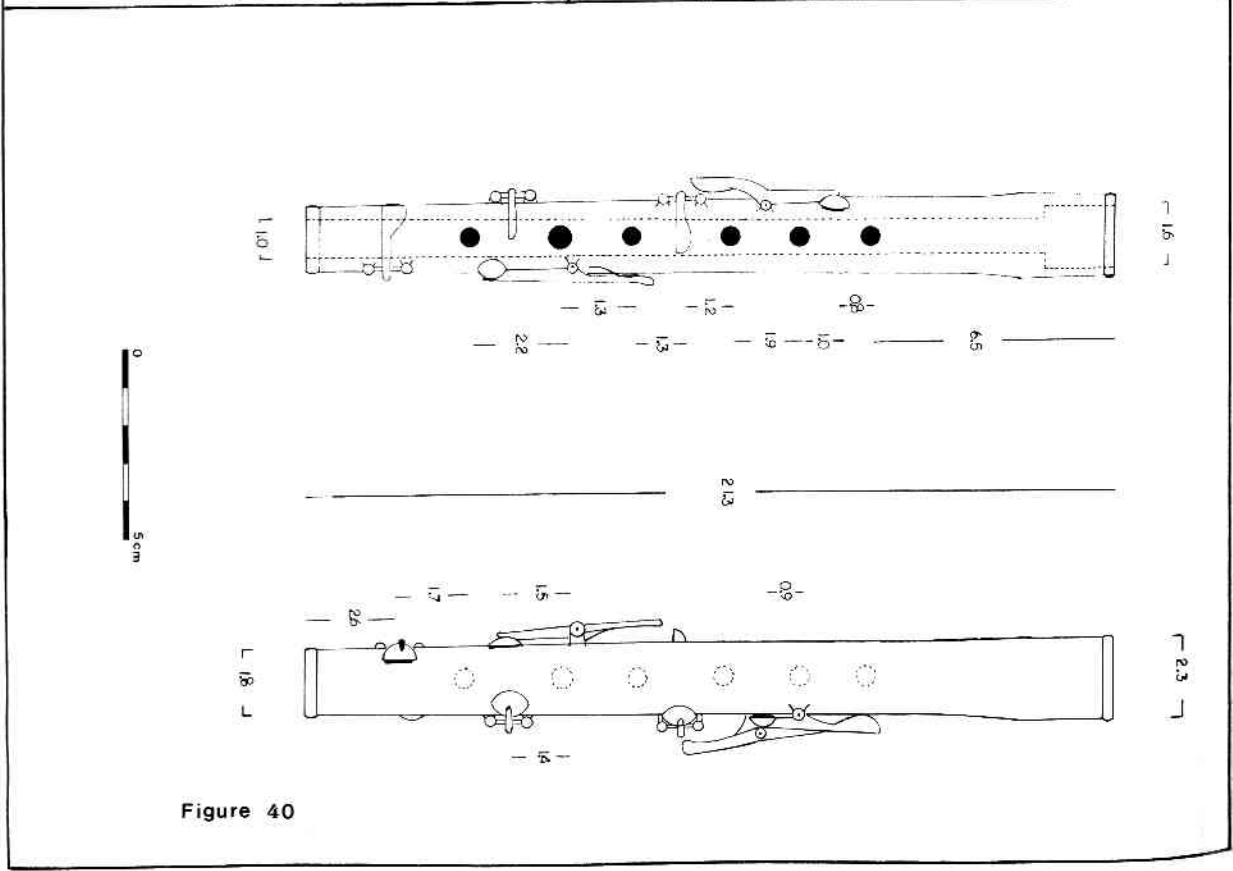


Figure 40

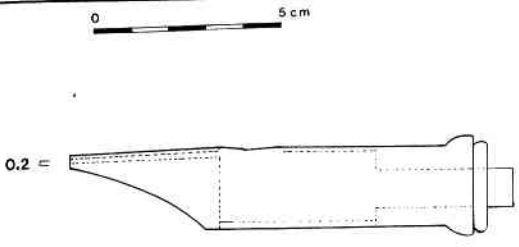


Figure 41

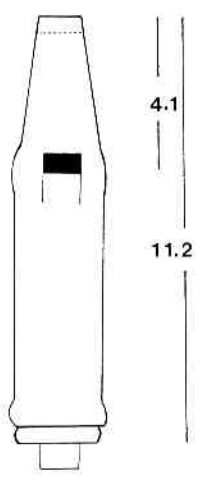


Figure 42

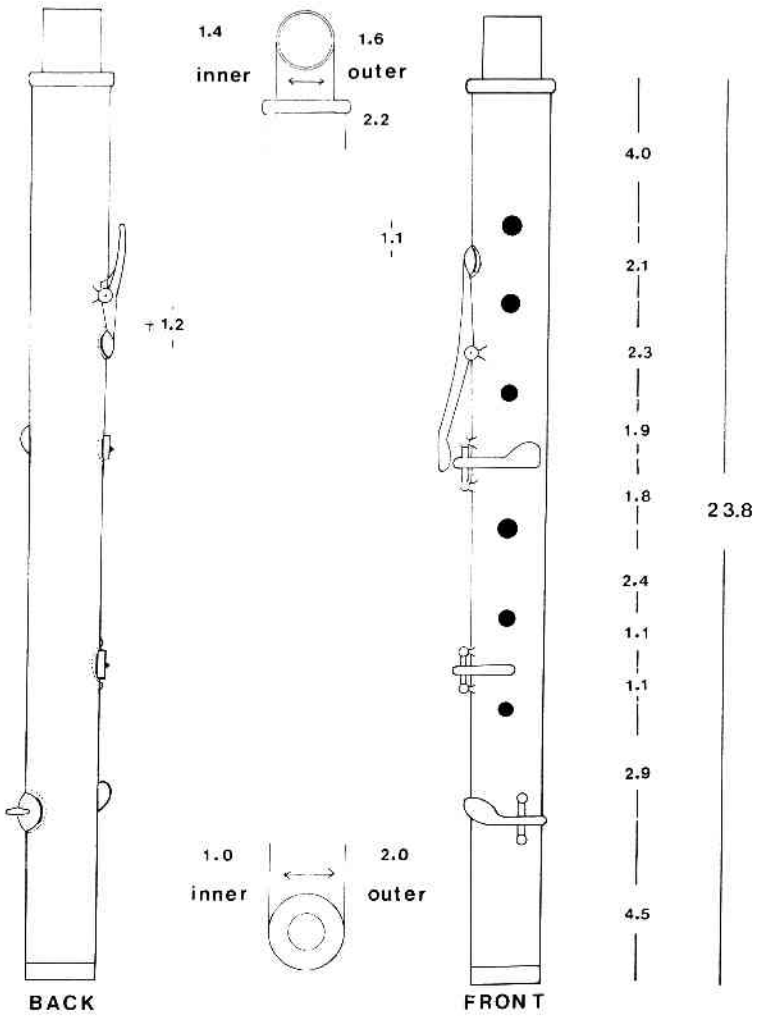


Figure 43

DVOYNICE

Throughout Slovakia, various forms of double and triple fipple pipes appear under different names. The *dvoynice* is one of several double fipple pipes from the region. Unlike other varieties, the Bosnian sub-type has two pipes connected to a single channel in the mouthpiece. The right pipe has four finger-holes while the left pipe has three finger-holes and a vent-hole.

CATALOGUE # 47

DVOYNICE (73-992)

YUGOSLAVIA

This specimen (Plate 31) is made from a single piece of wood (teak?) and is incised with geometric designs. Its finger-holes are circular and are of the same diameter (Fig. 44).

COLLECTED: Qualicum Beach, British Columbia, 1973

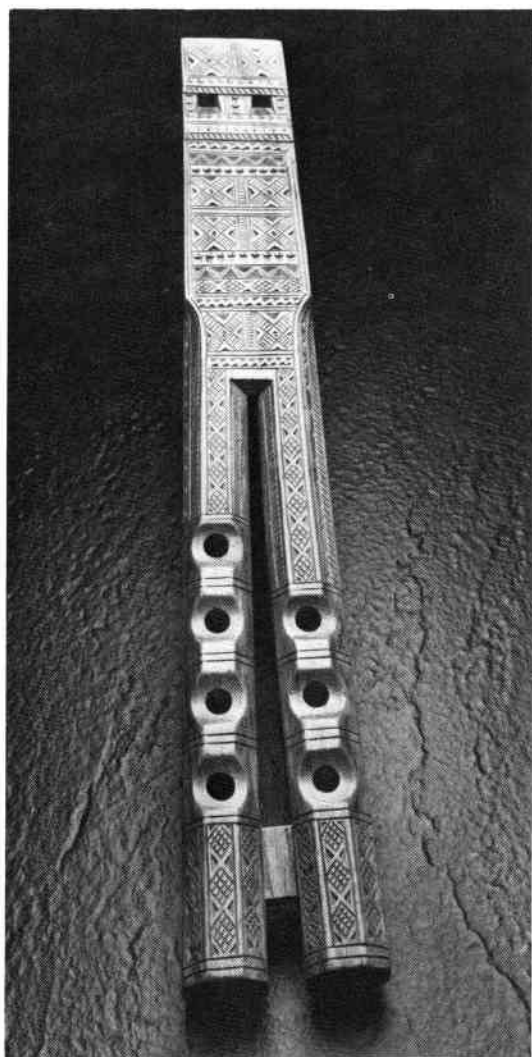


Plate 31

Dvoynice

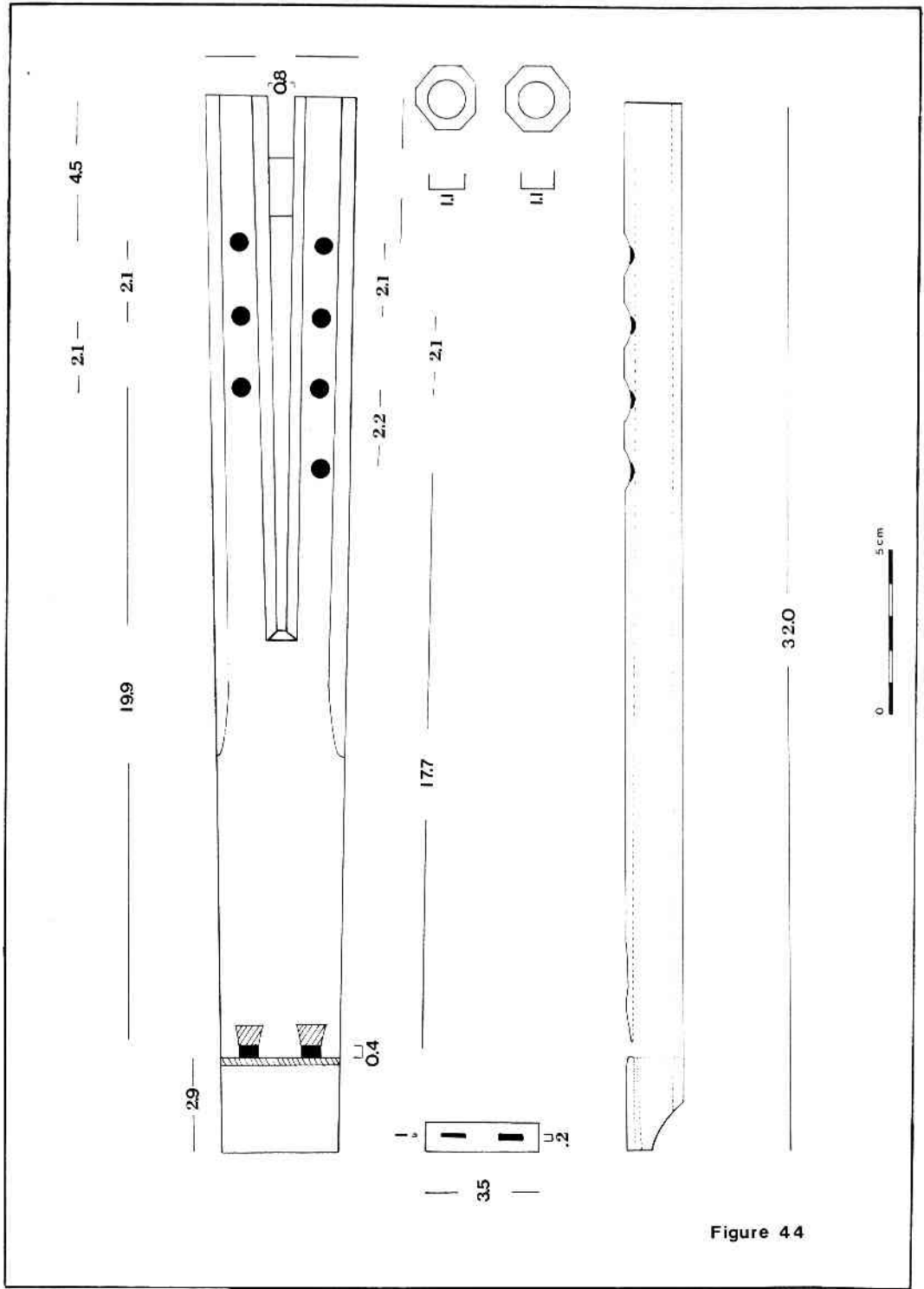


Figure 44

DOUBLE FLAGEOLET

The English flageolet was a speciality of Bainbridge and Wood, London instruments makers who built wind instruments between 1808 and 1820. William Bainbridge took out several patents for single, double and triple flageolets during the early 19th century. The double flageolet model consists of two recorder-like instruments with a common mouthpiece. It is furnished with ivory posts and fingering guides to assist the novice or amateur player in learning to play quickly and with minimal practice.

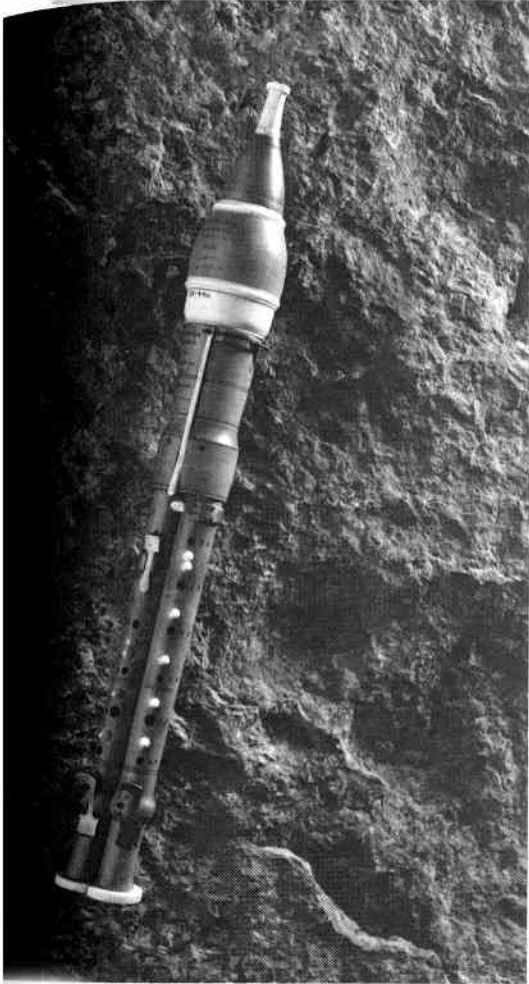
CATALOGUE # 48

DOUBLE FLAGEOLET (73-990)

ENGLAND

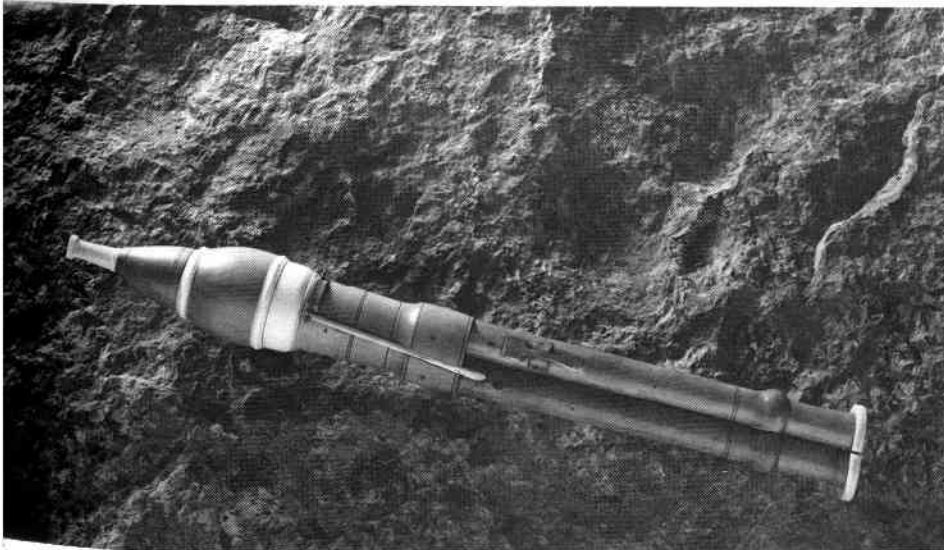
This double flageolet by Bainbridge and Wood (Plates 32, 33) has a boxwood body, brass keywork, an ivory mouthpiece (reproduction), and ivory posts and pipe ends. It is constructed in five parts: a single mouthpipe, a sponge chamber, a double whistlehead with cut-off keys (Fig. 45), a left pipe with eight tone-holes (two with keys). The cut-off keys serve to close the pipes completely (Fig. 46).

COLLECTED: Qualicum Beach, British Columbia, 1973



82-3723

Plate 32
Double Flageolet (ventral)



82-3724

Plate 33
Double Flageolet
(dorsal)

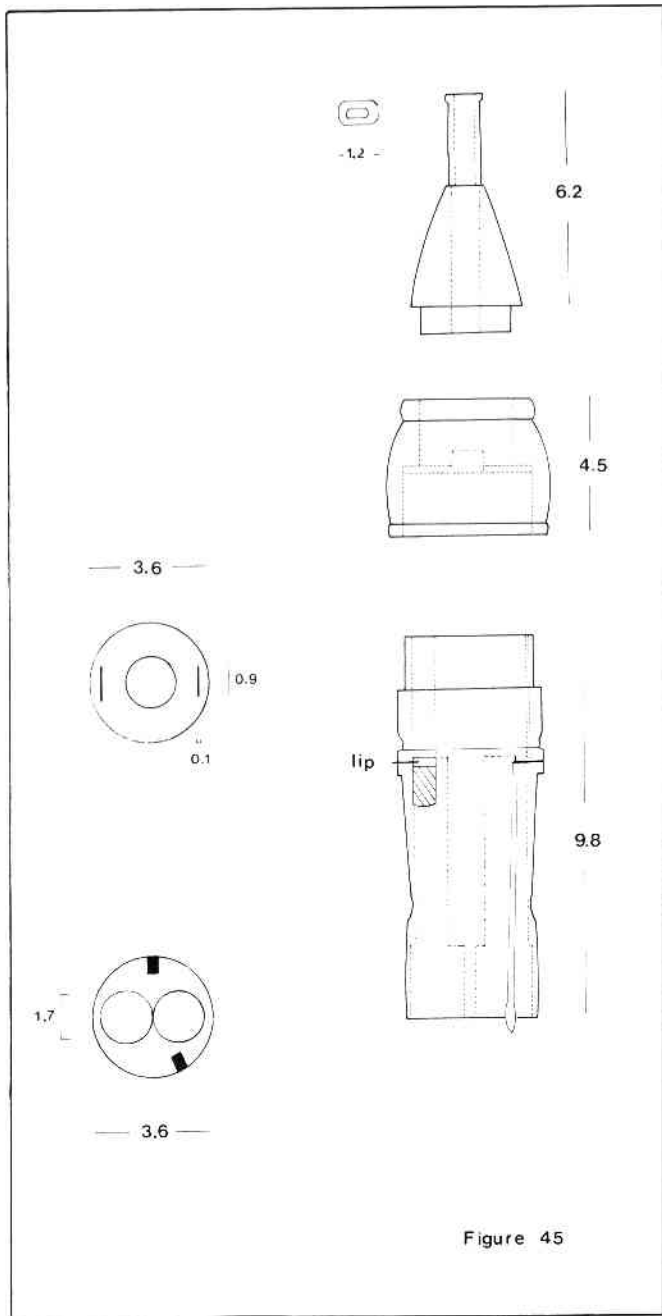


Figure 45

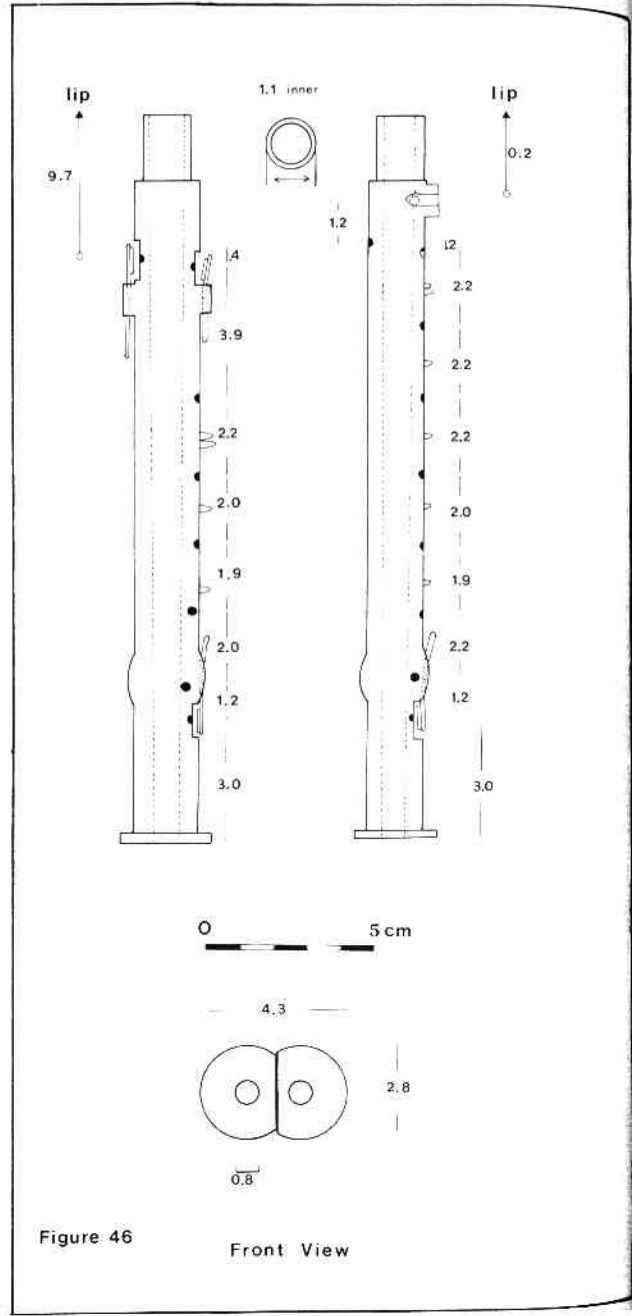


Figure 46

Front View

WHISTLING WATER POTS

Whistling water pots and bird whistles are intermittently stopped duct flutes without finger-holes. These toy or novelty instruments are partially filled with water. When air is introduced under the water, it causes bubbling, thus producing an intermittent tone. The earthenware type takes the form of a miniature water pot with a whistle-mouthpiece fashioned in the spout. Metal bird whistles vary somewhat in construction from the earthenware variety. They generally have a removable protective sleeve for the mouthpiece. In addition, they are frequently fitted with a screw to aid in filling and emptying the vessel.

CATALOGUE # 49

WHISTLING WATER POT (72-581)

HUNGARY

This small ceramic pot is finished with a green glaze (Plate 34). It was brought to Canada from Transylvania (Fig. 47).

COLLECTED: Windsor, Ontario, 1972

CATALOGUE # 50

BIRD WHISTLE (73-1046)

ENGLAND

This bird whistle (Plate 34) was made in England from nickel plated brass (Fig. 48).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 51

ASSOBIO (76-1430)

PORTUGAL

This brown earthenware specimen (Plate 34) was made in Portugal (Fig. 49).

COLLECTED: Montreal, Quebec, 1976



Plate 34: Assobio, bird whistle, whistling water pot ————— 82-3725

Figure 47

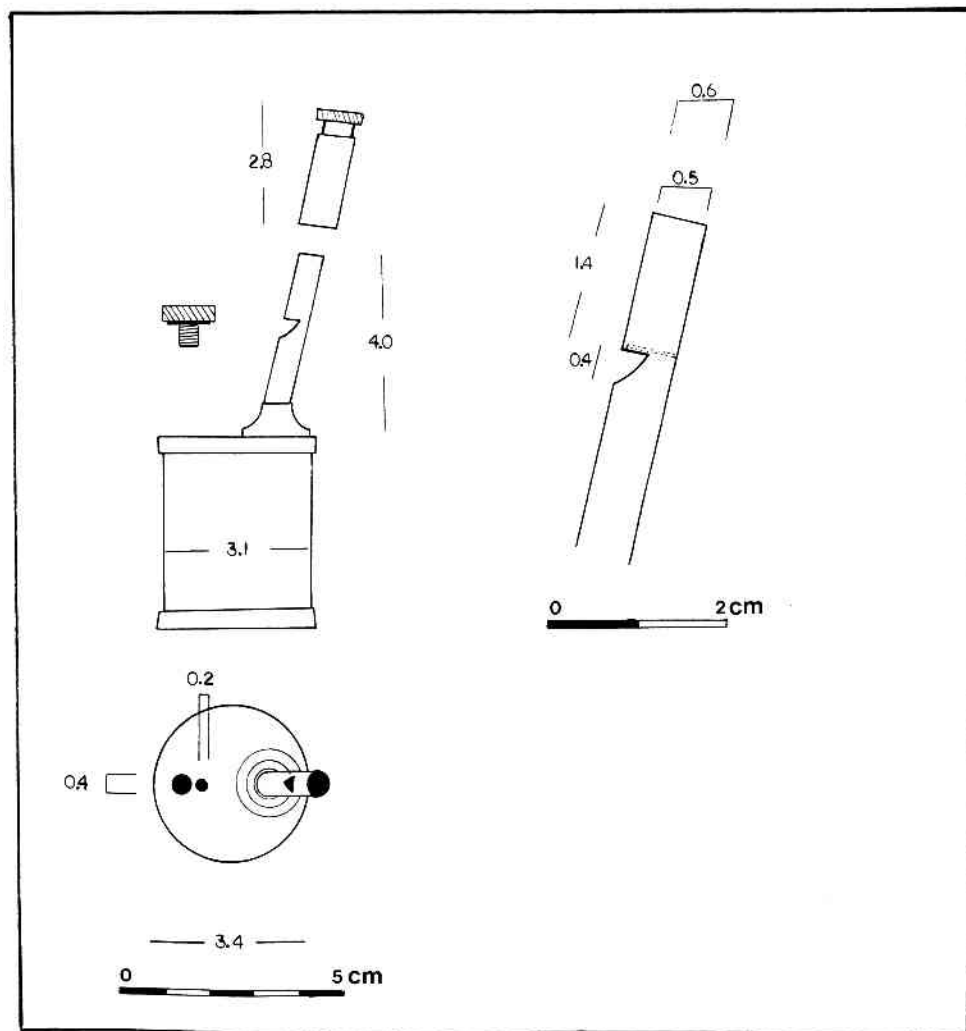
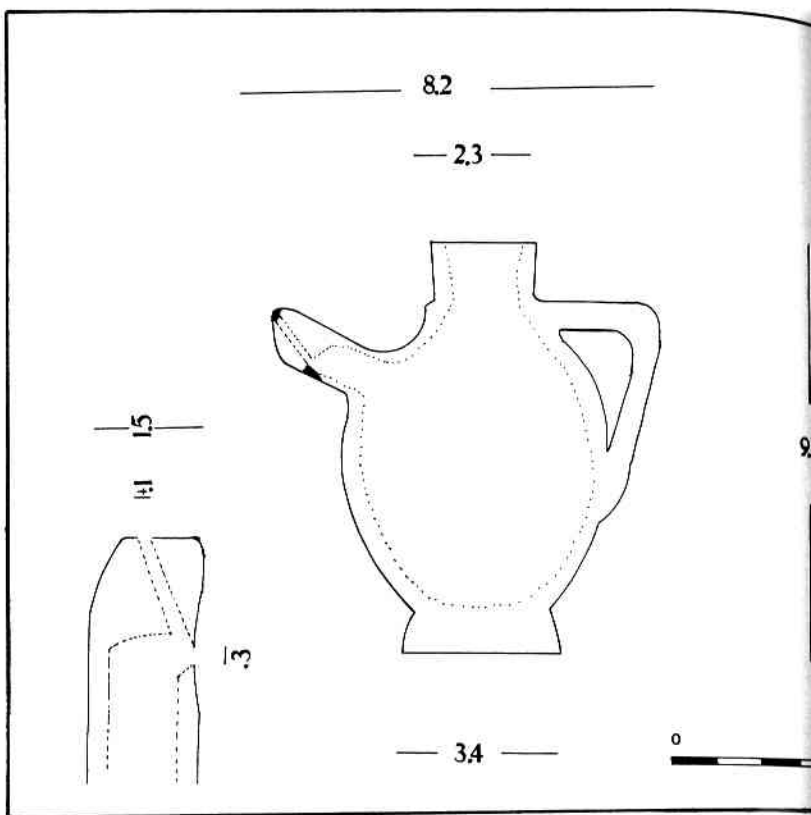
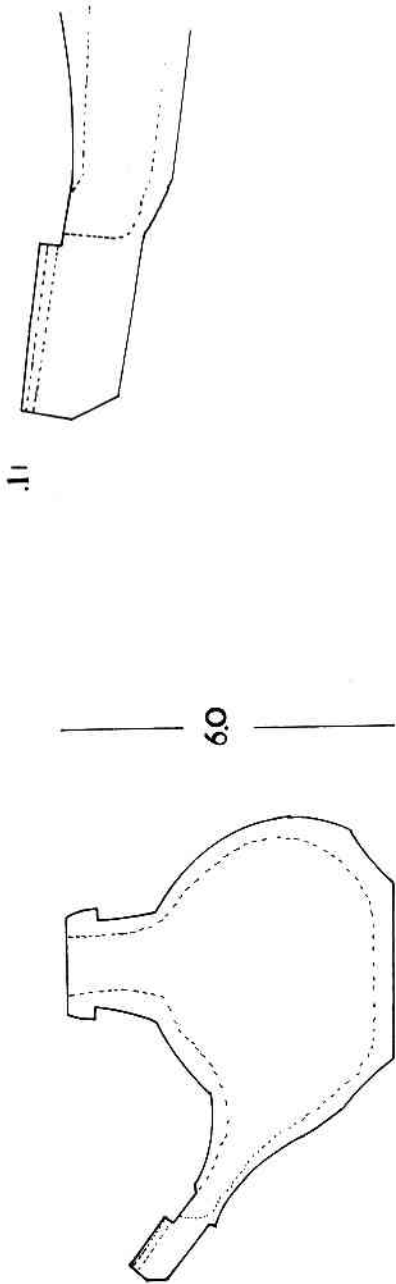


Figure 48

Figure 49

— 20 —



— 82 —



CUCKOO WHISTLE

The cuckoo whistle is a flute with an internal duct, a single finger-hole, and a closed lower end. It is a novelty instrument often used to entertain children.

CATALOGUE # 52

CHAIN WHISTLE (72-581)

CANADA

This chain whistle was carved from a single piece of wood (Plate 35). It consists of sixteen carved links terminating in a cuckoo whistle (Fig. 50). It was made prior to 1860 by a blind man named Wile. This instrument is representative of a craft practised by lumberjacks in Eastern Canada.

COLLECTED: Ottawa, Ontario, 1972

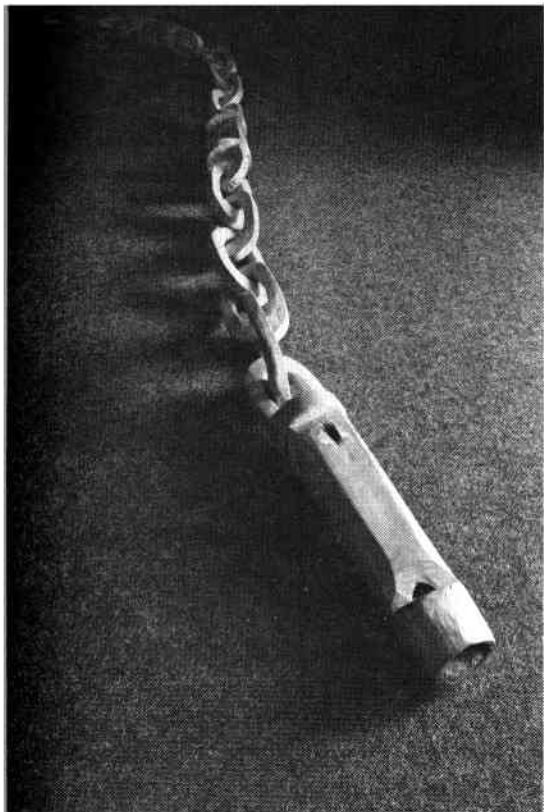
CATALOGUE # 53

CUCKOO WHISTLE (73-1047)

ENGLAND

This cuckoo whistle (Plate 36) was made in England from nickel plated brass (Fig. 48).

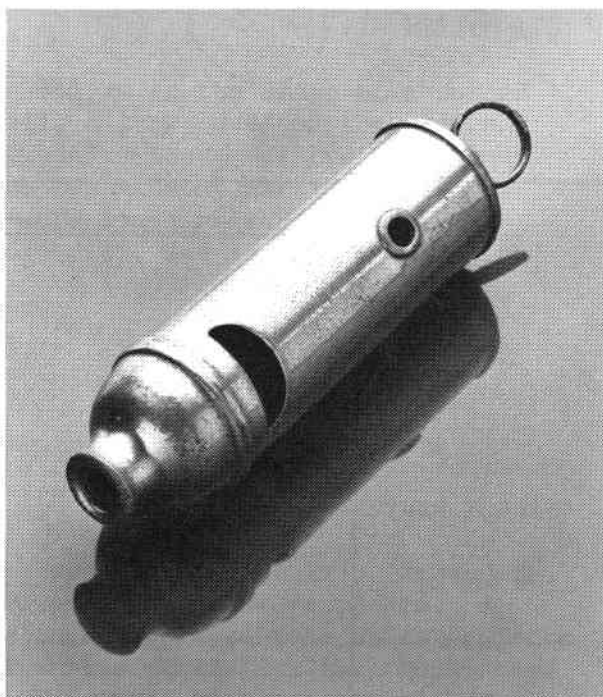
COLLECTED: Qualicum Beach, British Columbia, 1973



82-3726

Plate 36
Cuckoo Whistle

Plate 35
Chain Whistle



82-3727

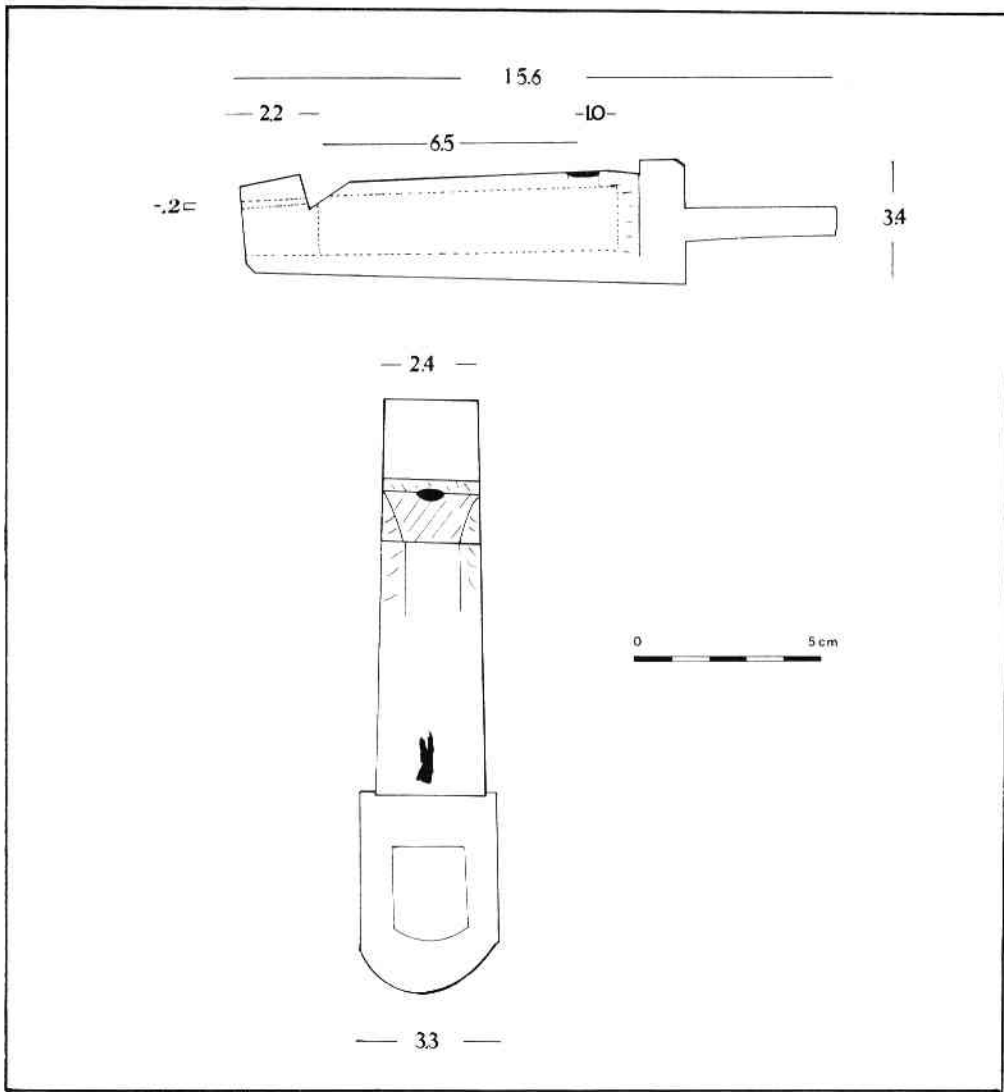


Figure 50

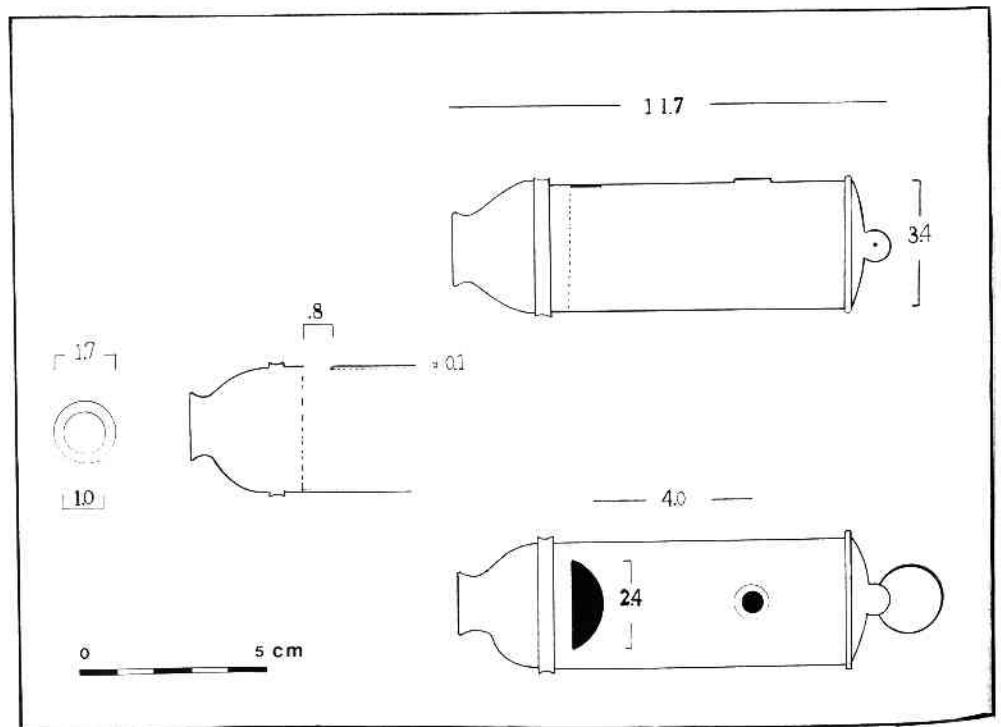


Figure 51

VESSEL FLUTES WITH DUCTS

Vessel flutes with ducts appear in various forms throughout the world. Zoomorphic whistles and ocarinas are two types of vessel flutes with ducts that are represented in the CCFCS collection.

CATALOGUE # 54, 55

HORSE WHISTLE, DEER WHISTLE (70-365, 70-366)

UKRAINE

The following two vessel flutes (Plate 37) were collected in the Ukraine and brought to Canada in 1948. Both instruments are ceramic, finished with a brown base colour, and painted with a yellow, green, and blue Hutsulian designs. Catalogue # 54 is fashioned after a horse (Fig. 52) while Catalogue # 55 is a miniature deer (Fig. 53). Each instrument has a windway and duct on the tail, and a finger-hole on each side of the body.

COLLECTED: Vancouver, British Columbia, 1970
Donated by Dr. M. Huculak

CATALOGUE # 56

COCOLOCTLI (73-831)

MEXICO (?)

This zoomorphic whistle (Plate 38) is in the shape of a horned owl. It has a blow-hole on the tail, a large duct on the back and two finger-holes on each wing (Fig. 54). There are two holes near the feet for attaching a cord. The top side of the instrument is incised with three bands of cross-cuts spanning the width of the body. This specimen is in red-brown clay, and is in pre-Columbian style.

COLLECTED: Toronto, Ontario, 1973

CATALOGUE # 57, 58

OCARINAS (73-993, 73-994)

WESTERN EUROPE

The ocarina was devised by Giuseppe Donati of Budrio, Italy, ca. 1860, and took the shape of a bird, an egg or a sweet potato. A blow-hole and a windway are formed in a flattened tube which projects from its side. It has eight finger-holes ventrally, two thumb-holes and a duct dorsally. Catalogue # 57 is made of porcelain with a plastic beige coating and synthetic end-caps (Fig. 55). It is a 20th century item made by Ullmann in Paris. The second specimen, Catalogue # 58, is made of red clay painted black (Fig. 56). Both ocarinas are in good condition (Plate 39).

COLLECTED: Qualicum Beach, British Columbia, 1973



Plate 37

Horse Whistle
Deer Whistle

82-3728



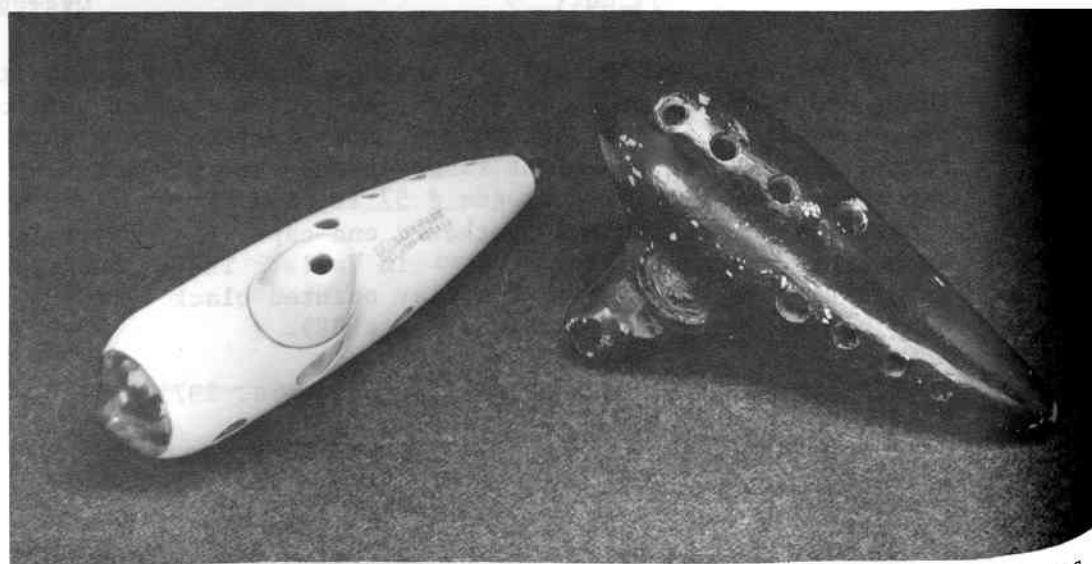
Plate 38

Cocolotli

82-6950

Plate 39

Ocarinas



82-6949

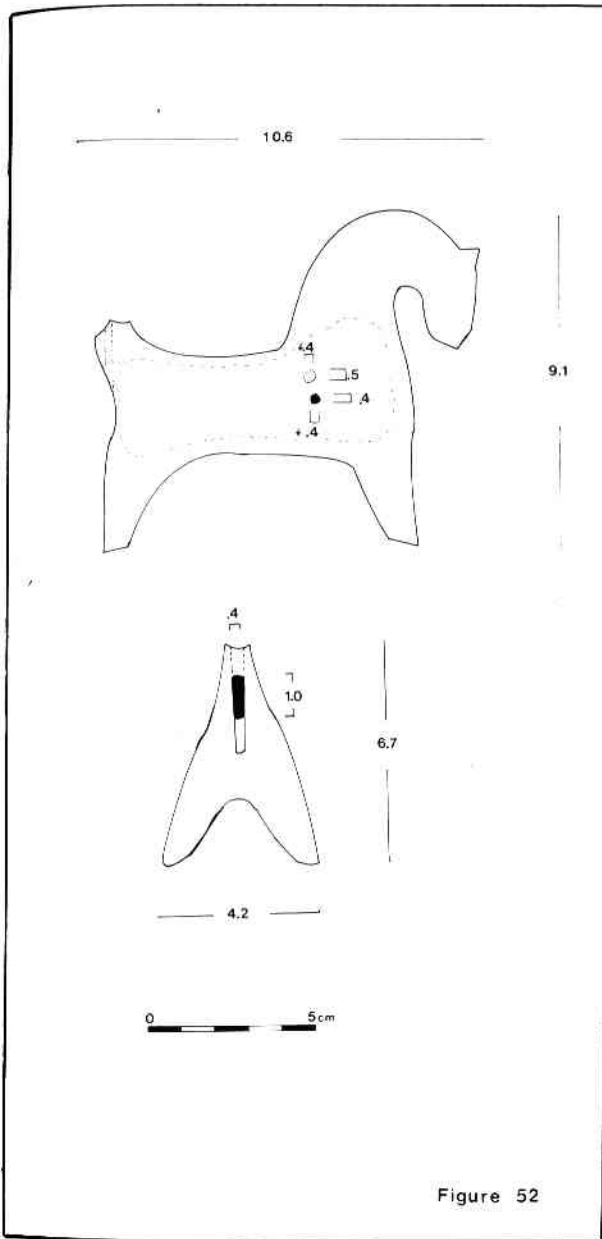


Figure 52

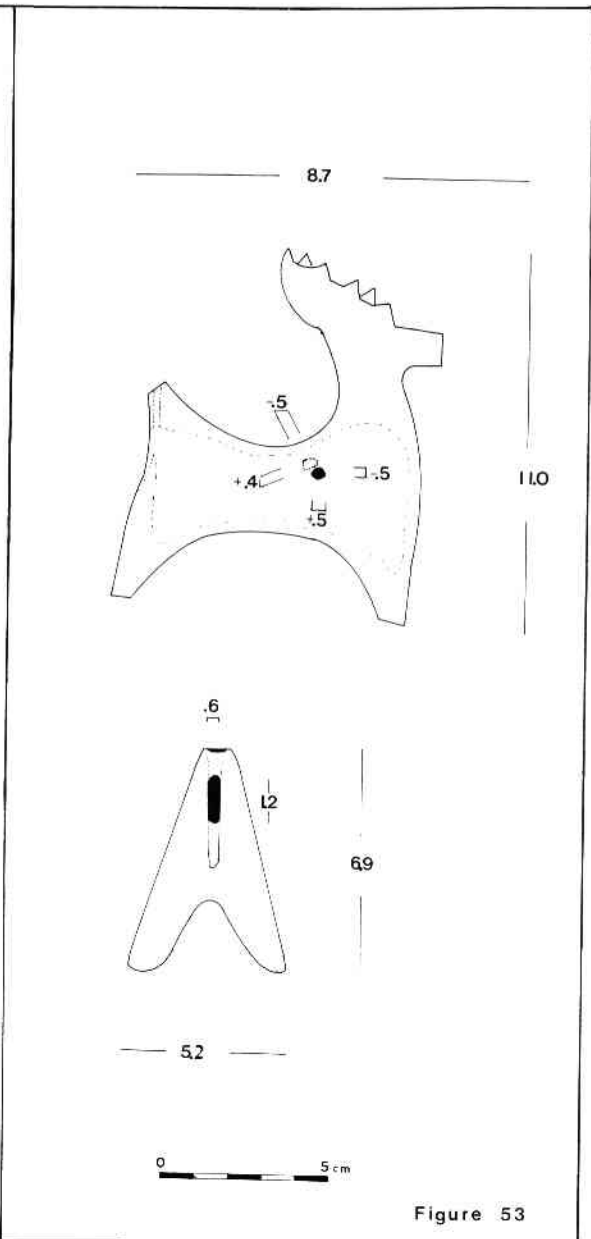


Figure 53

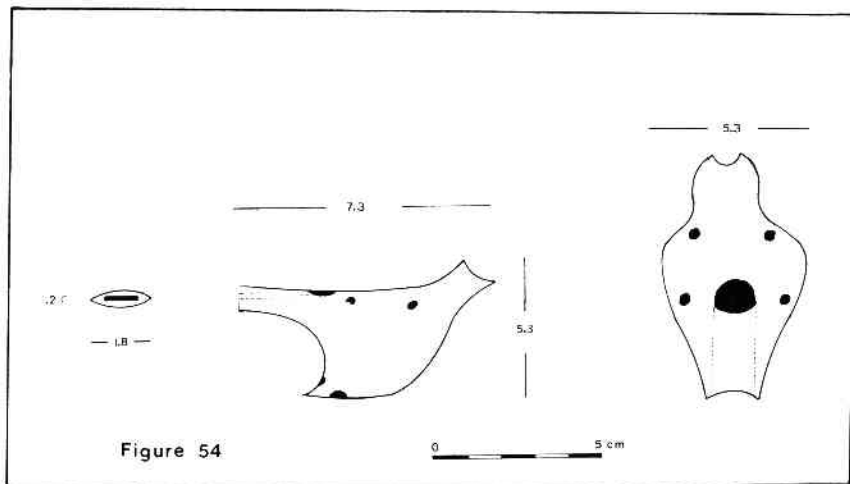


Figure 54

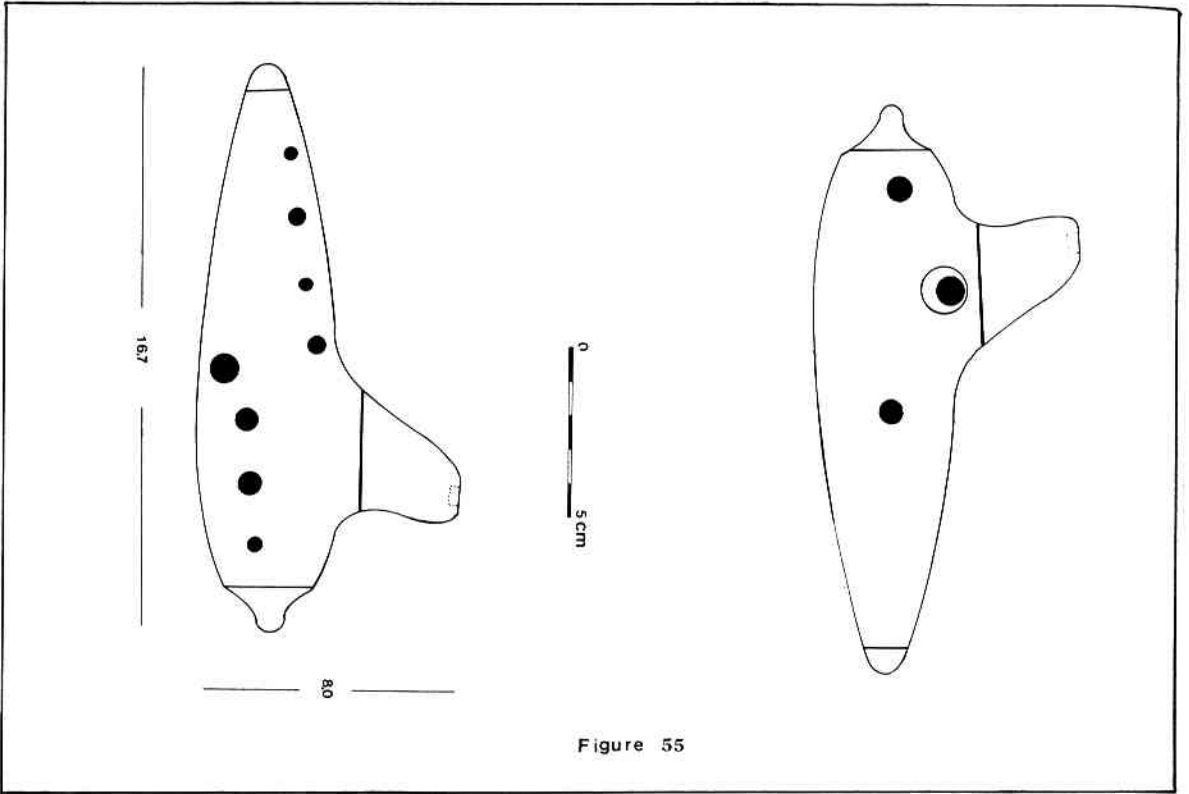


Figure 55

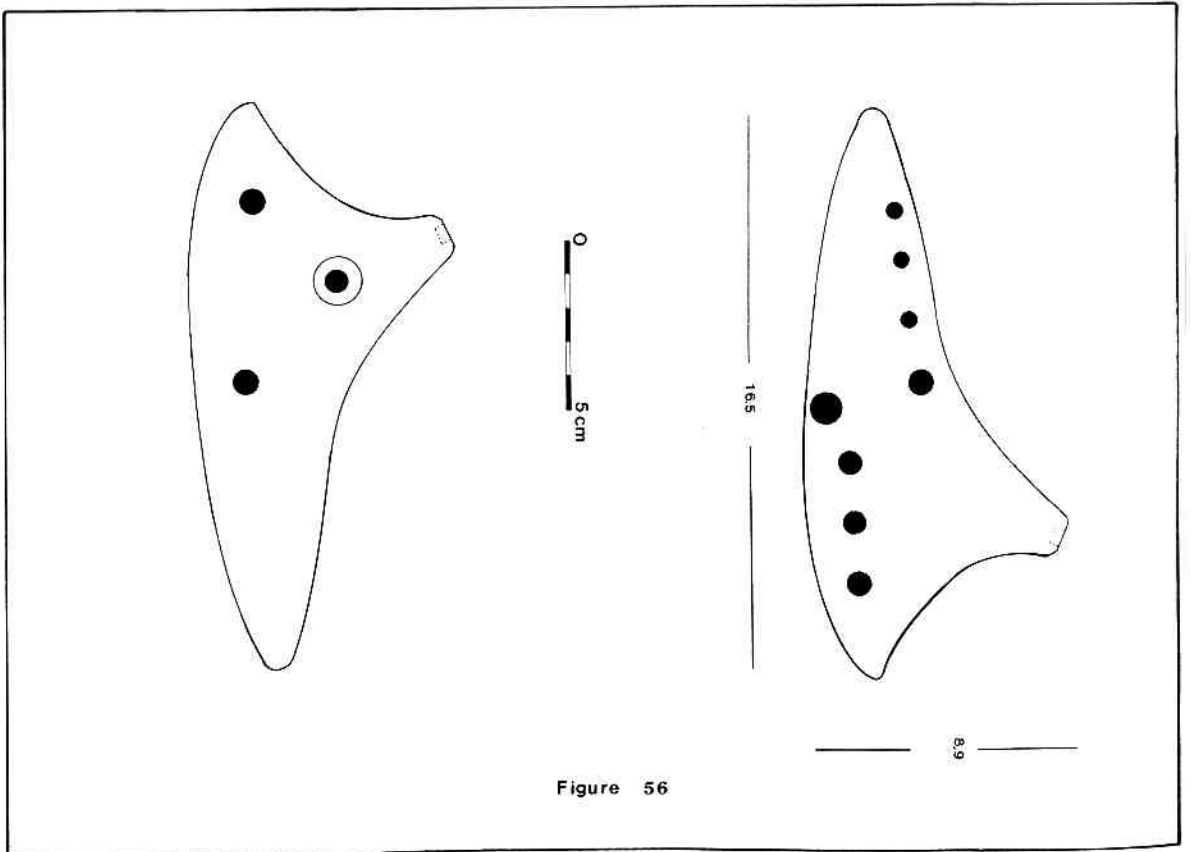


Figure 56