

REEDS

FREE REEDS

SHENG

The *sheng* is the Chinese mouth organ. It consists of a windchest with a protruding mouthpiece and seventeen bamboo pipes fitted with free idiophonic reeds. The different lengths of bamboo pipes are arranged symmetrically according to height, bound together at the level of the shortest pipes and inserted into the windchest. To make the pipes speak, sufficient air must reach the reed to make it vibrate. This is accomplished by inhalation or, less often, by exhalation through the projecting mouthpiece and by covering one or more holes located on the pipes. The pitch of the pipe is determined by the length, thickness, and elasticity of the reed.

According to Professor Tsai-Ping Liang*, there are three kinds of *shengs*. The first is used in Shu-chou and the Southern Chinese provinces. It has a frame case made of red wood into which 17 pipes are inserted, of which only 13 speak. The second type is made of copper into which seventeen pipes are inserted, but only 14 speak. It is found in Shan-tung and in the northern provinces. The third variety of *sheng* resembles the second type, but all 17 pipes speak.

The three *shengs* in the CCFCS collection are modern Chinese specimens.

CATALOGUE # 59

SHENG (70-72)

CHINA

This specimen has a silver-plated brass mouthpiece and windchest (Plate 40). Fifteen of the seventeen pipes are furnished with free reeds. A blue sticker of a phoenix is affixed to the longest back pipe (Figs. 57-62).

COLLECTED: Vancouver, British Columbia, 1970

CATALOGUE # 60

SHENG (73-998)

CHINA

The bamboo pipes of this instrument are fitted with rosewood feet. Thirteen of the seventeen pipes are fitted with free idiophonic reeds and are held in place by wax. One of the reeds is missing (Figs. 63-66). The windchest-mouthpiece is wood painted black (Figs. 67,68). The pipes are finished with a colorless varnish and bound with a bone binding. Two of the longest pipes have bone tops (Plate 41).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 61

SHENG (74-117)

CHINA

Sheng (74-117) has a brass mouthpiece and windchest (Plate 41). Fourteen of the seventeen pipes are furnished with free reeds (Figs. 69-74).

COLLECTED: Toronto, Ontario, 1973

*Liang, Tsai-Ping, *Chinese Musical Instruments and Pictures*. Taipei, Taiwan: Chinese Classical Music Association, 1970, pp. 29-31.

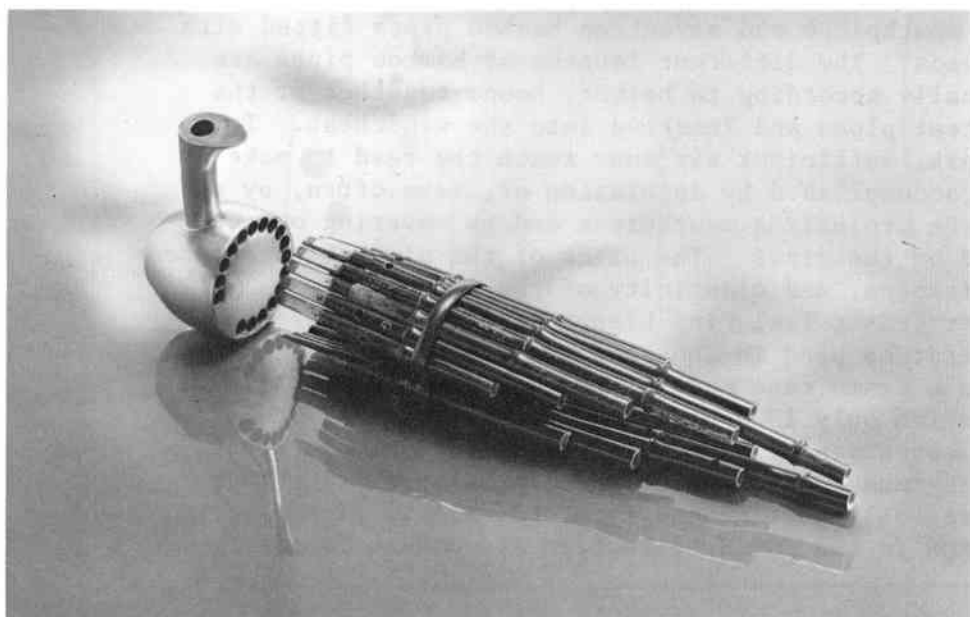


Plate 40
Sheng 70-72

82-3732

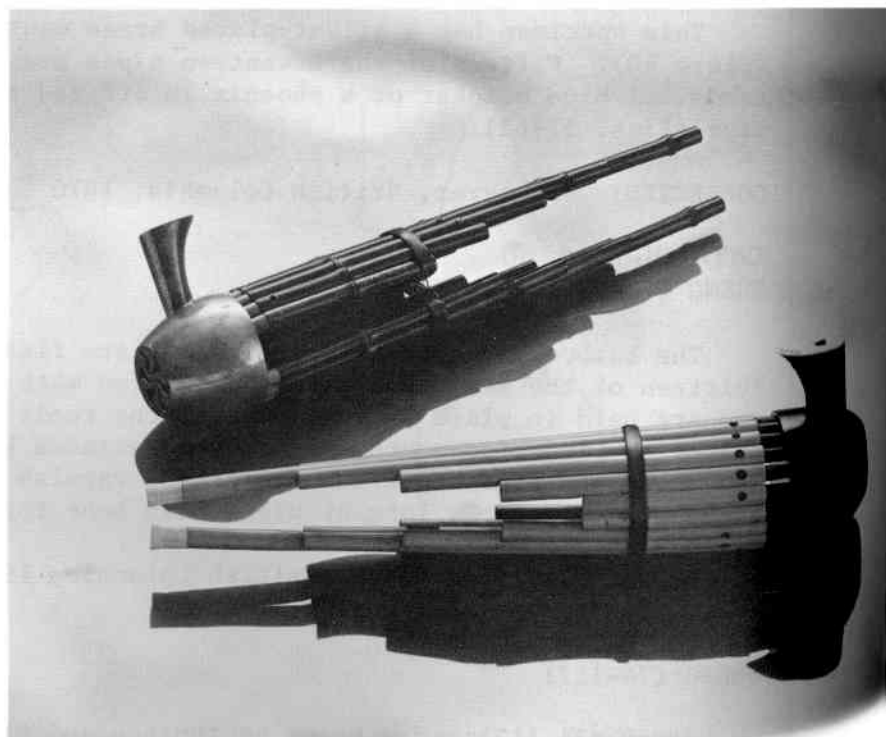
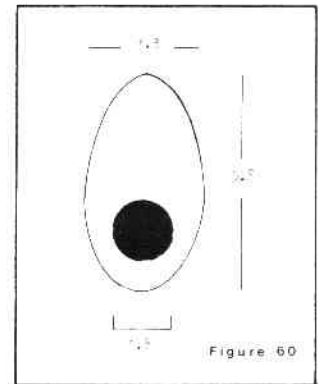
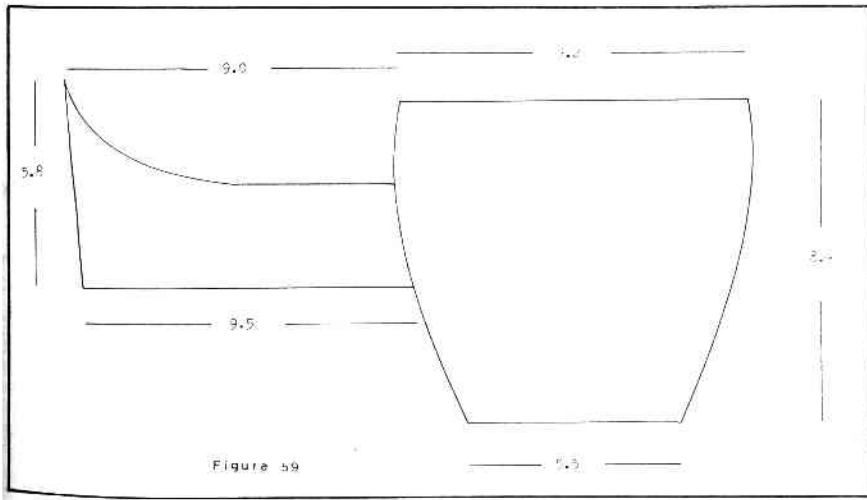
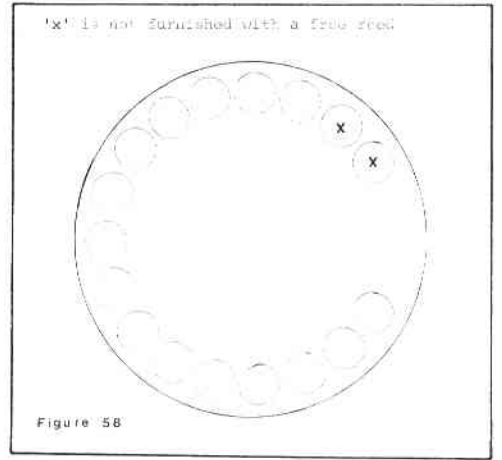
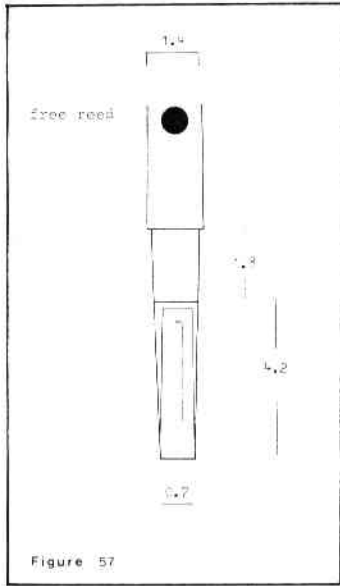


Plate 41
Sheng 74-117
Sheng 73-998



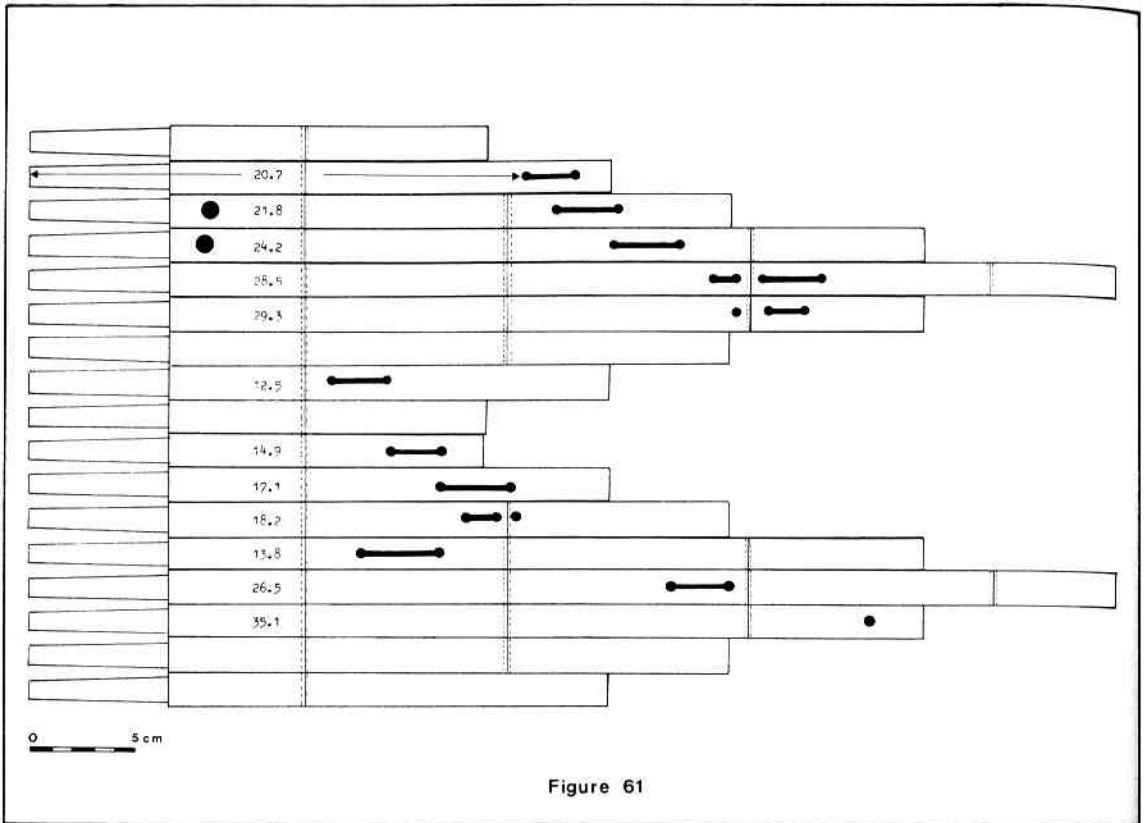


Figure 61

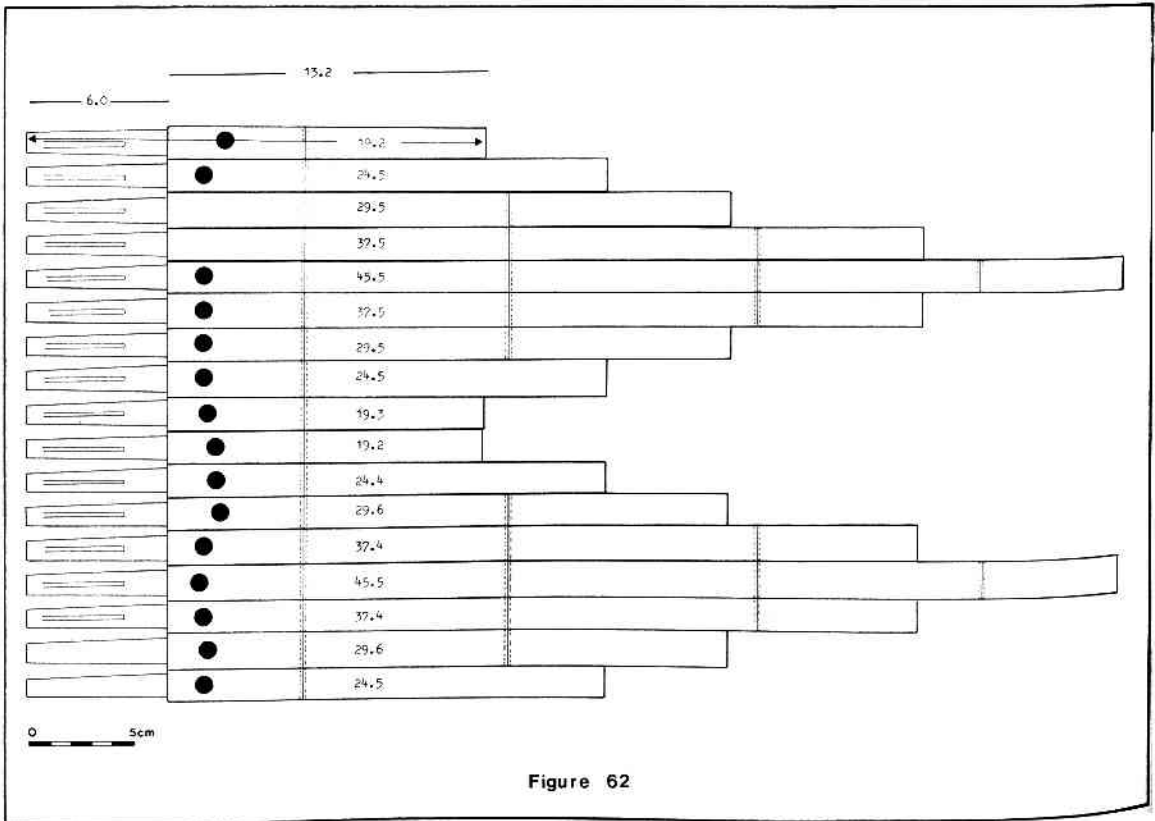


Figure 62

Figure 63

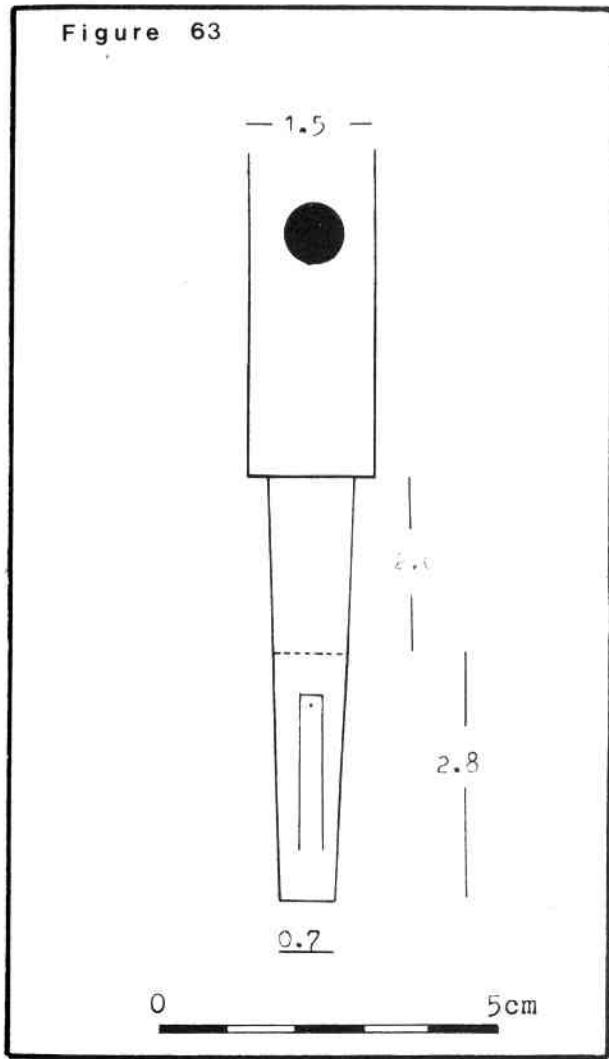


Figure 64

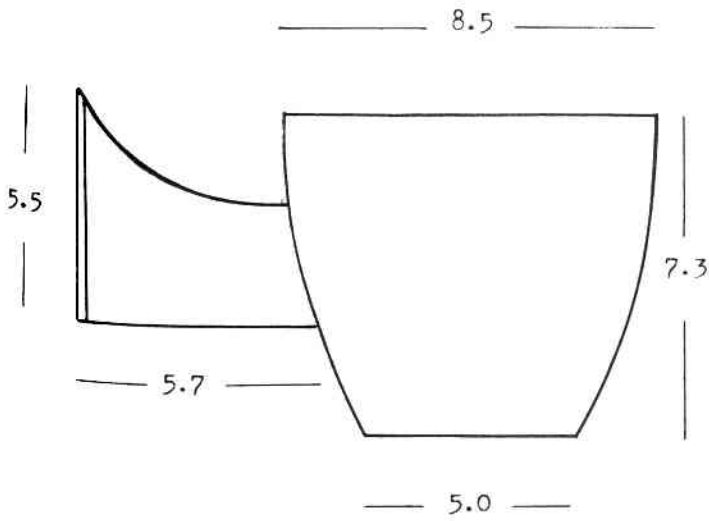
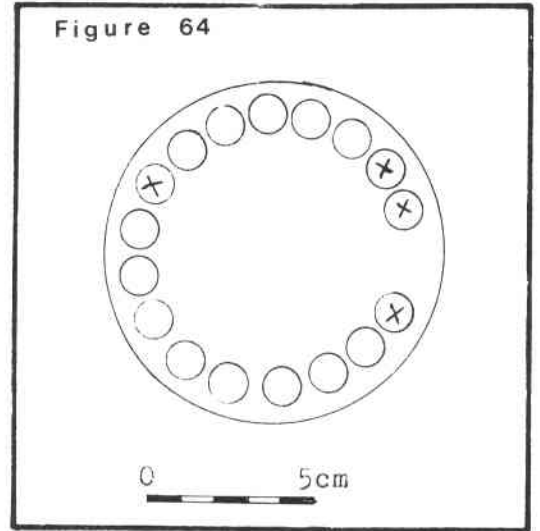
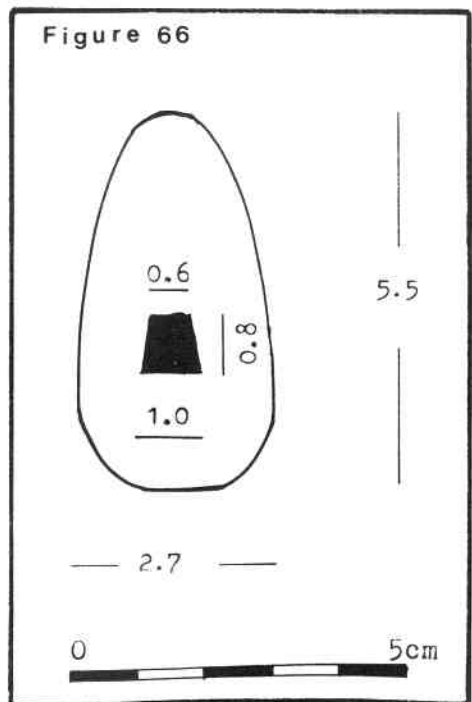


Figure 65

Figure 66



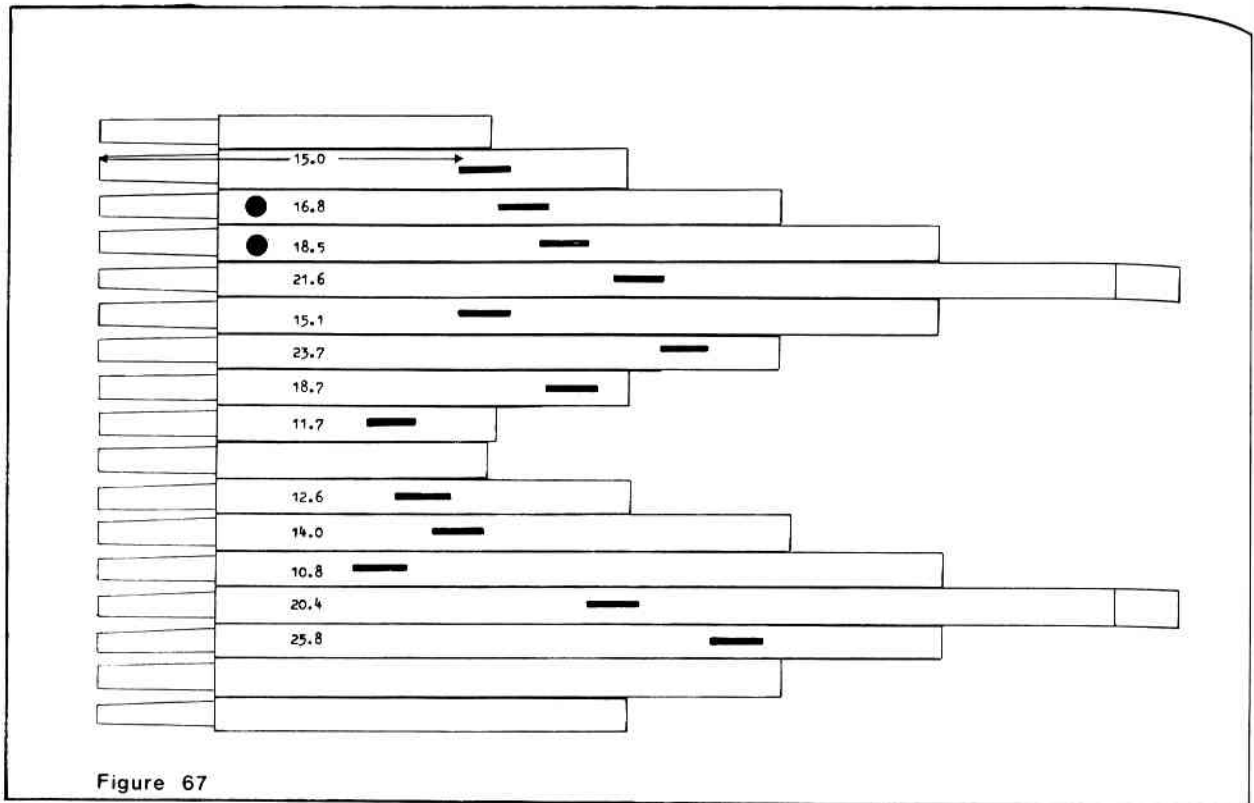


Figure 67

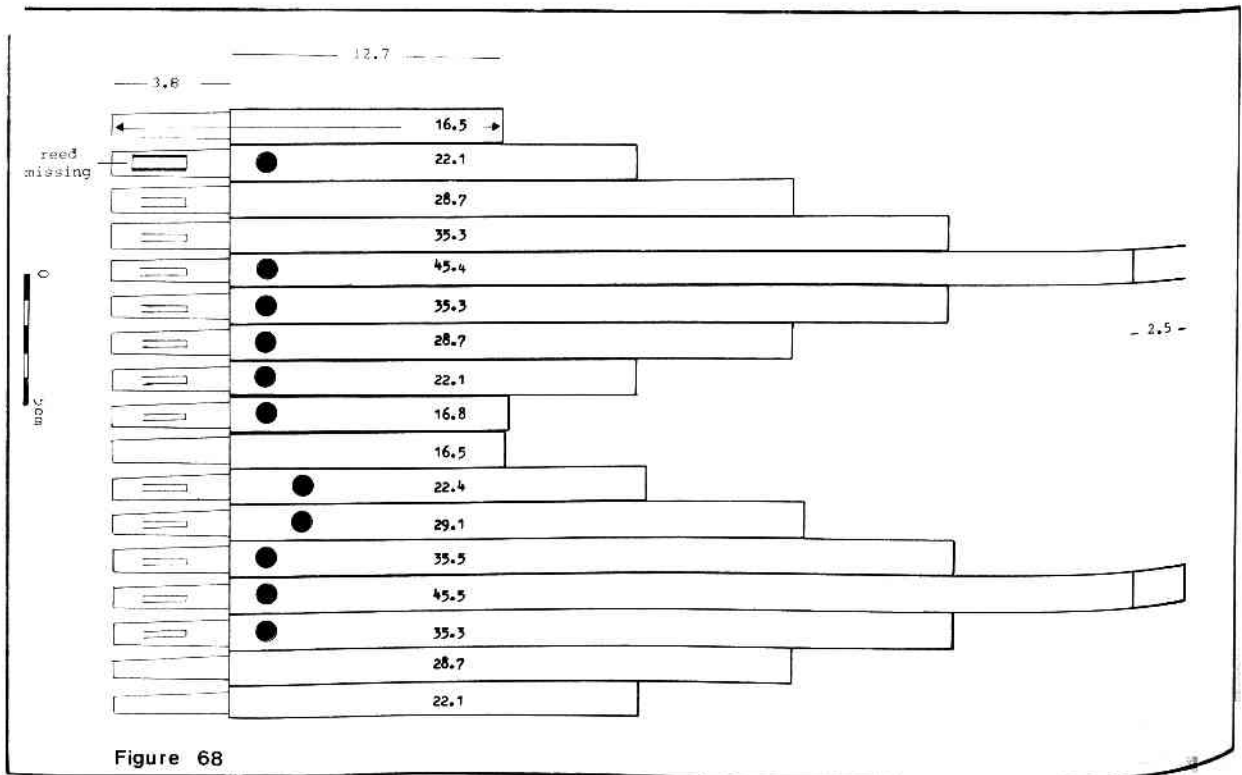
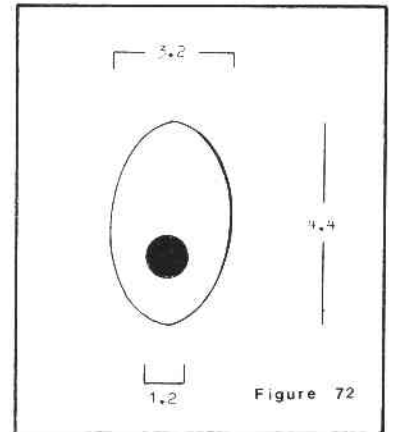
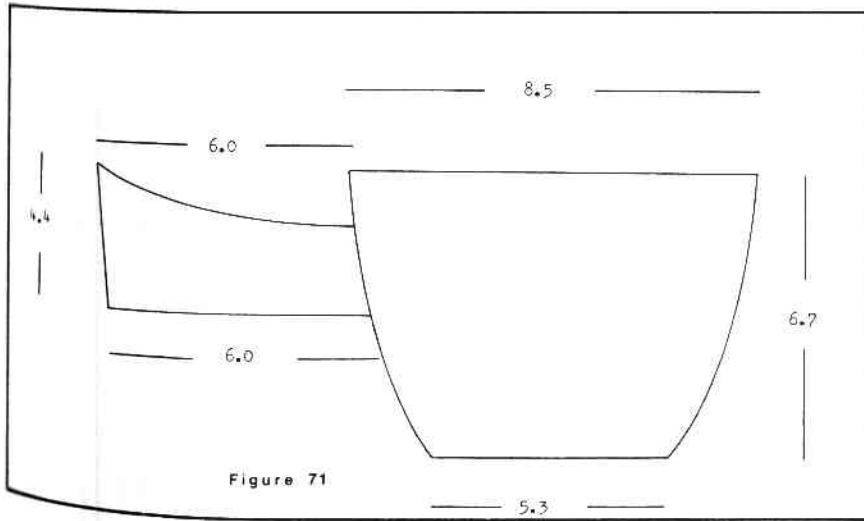
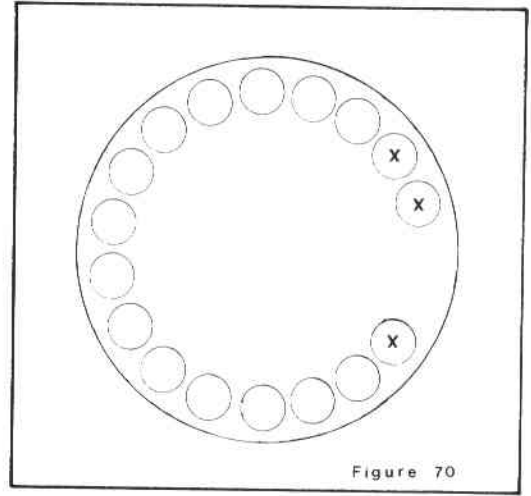
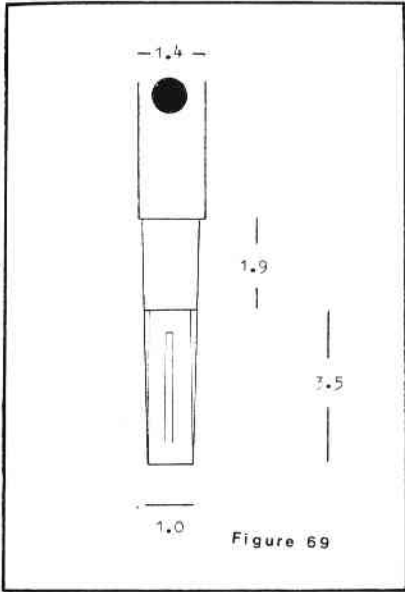
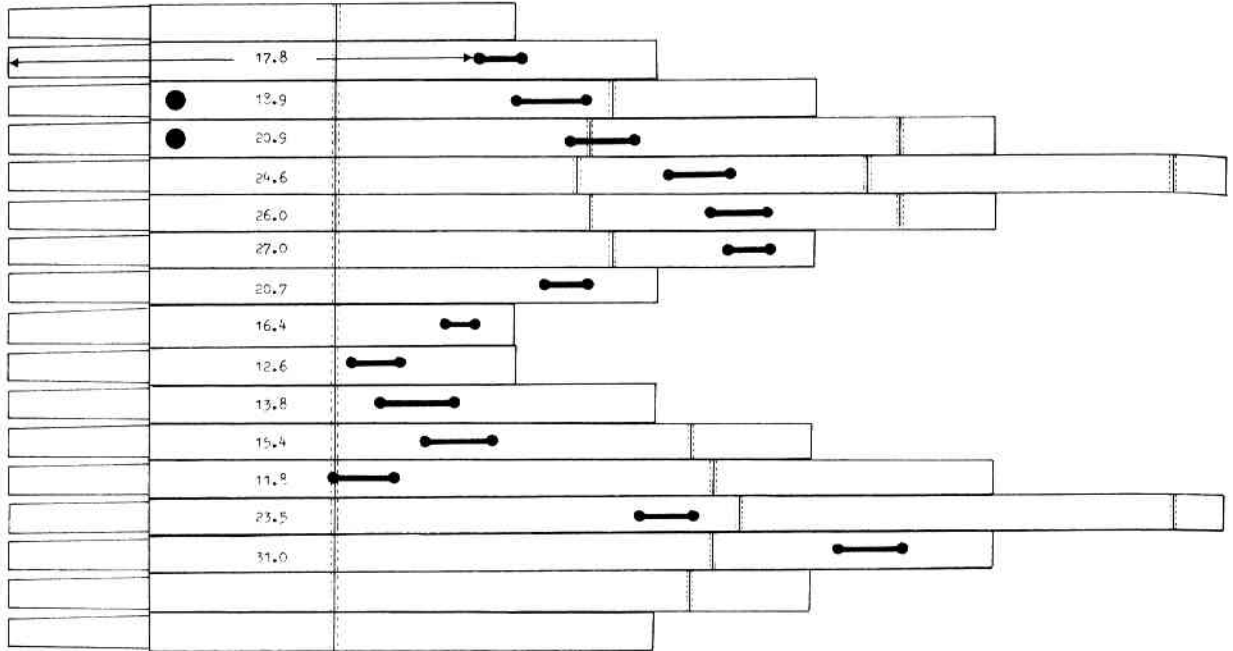


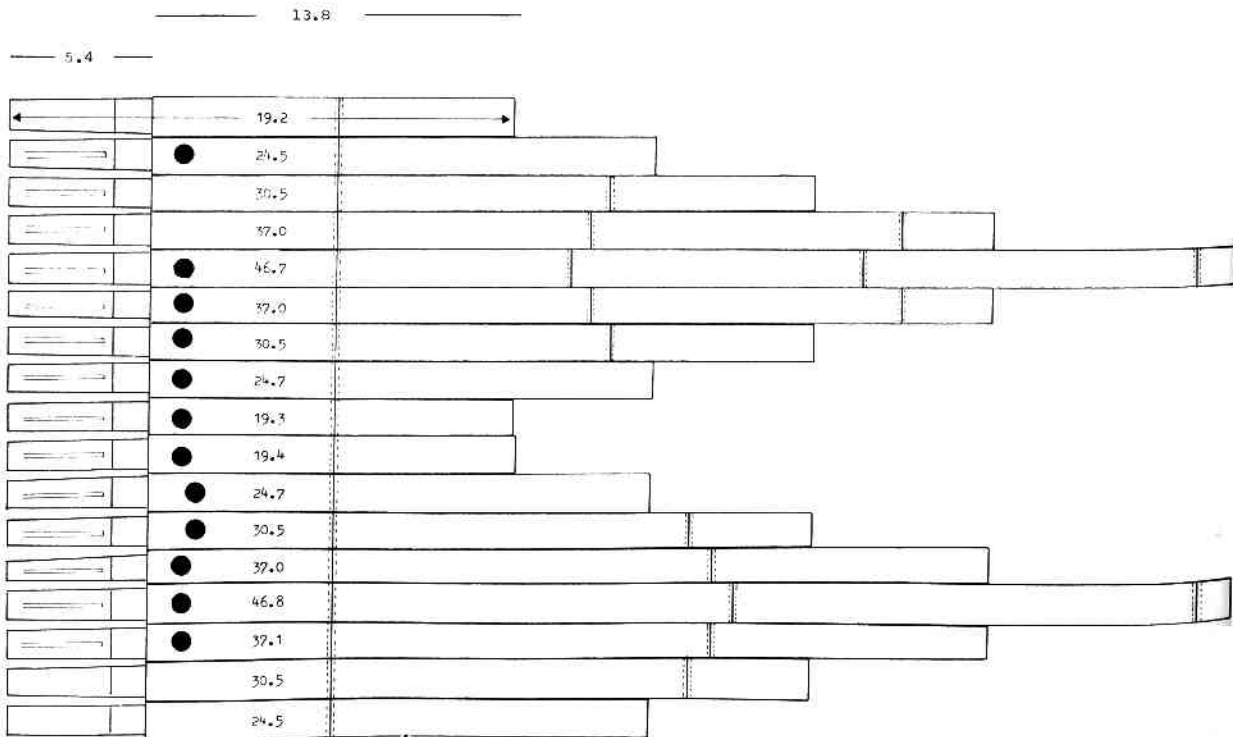
Figure 68





0 5 cm

Figure 73



0 5 cm

Figure 74

CONCERTINA

The English concertina was patented by Sir Charles Wheatstone in 1829. It consists of two hexagonal headboards with button keys connected by a flexible bellows which drives air over a set of free reeds. As with the Chinese *sheng*, the pitches of the instrument are determined by the length, thickness and resilience of the idiophonic reeds. The concertina possesses a full chromatic scale. On the treble model, one note is produced from each button whether the bellows are pressed or drawn.

CATALOGUE # 62

LACHENAL EDEOPHONE CONCERTINA (73-765)

ENGLAND

This concertina is a 56-key treble model that was made by Lachenal and Co. around 1910 (Plate 42). The leather bellows join two carved end pieces of amboyna finish. The headboards have four courses of small finger buttons, metal finger braces and leather thumb stalls. A brass manufacturer's plate 'Lachenal Makers, London W.C.' is attached to one thumb stall. The number 50227 appears on one of the end pieces. The bellows are stamped twice with 'RP 129662'.

DIMENSIONS: width at headboards 17.0 cm
length (compressed) 11.5 cm

COLLECTED: Qualicum Beach, British Columbia, 1973

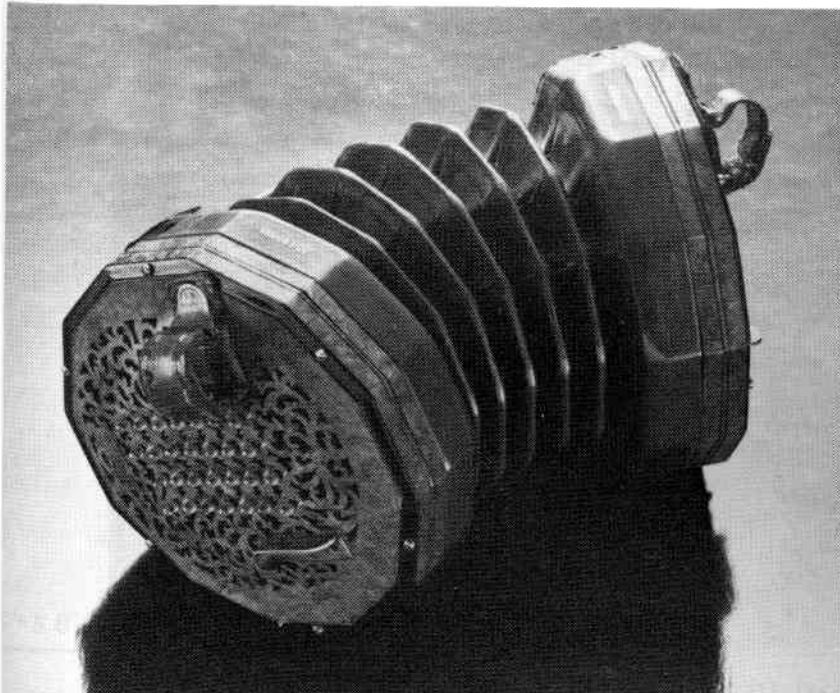


Plate 42

Concertina

82-3733

DOUBLE REEDS

KOREAN CYLINDRICAL OBOES

The Korean double-reed instruments with cylindrical bores are the *tangp'iri*, *hyangp'iri* and *sep'iri*. Each is made from a single length of bamboo, has eight circular tone-holes (seven finger-holes and a thumb-hole) and is furnished with a large one-piece double reed. The *tangp'iri* is used for Chinese music with heptatonic scales. The *hyangp'iri* and *sep'iri* are used for playing Korean music with pentatonic scales.

CCFCS has an example of each cylindrical bore (Plate 43). The double reeds of all specimens are wrapped with a narrow band of copper wire. The instruments were made in Seoul, Korea in 1973.

CATALOGUE # 63

TANGP'IRI (74-188)

KOREA

This instrument is made of a single length of bamboo with four pronounced nodes (Fig. 75). The upper and lower ends of the instruments are wrapped with silk string.

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 64

HYANGP'IRI (74-189)

KOREA

Hyangp'iri 74-189 is made from a single piece of bamboo with the nodes removed. The upper end is bound with a narrow band of nylon string and copper wire (Fig. 76).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 65

SEP'IRI (74-190)

KOREA

This *sep'iri* specimen is made from a single length of bamboo with the nodes removed. The upper end of this instrument is wrapped with orange nylon string (Fig. 77).

COLLECTED: Seoul, Korea, 1973



82-3734

Plate 43: Tangp'iri (top), sep'iri and Hyangp'iri

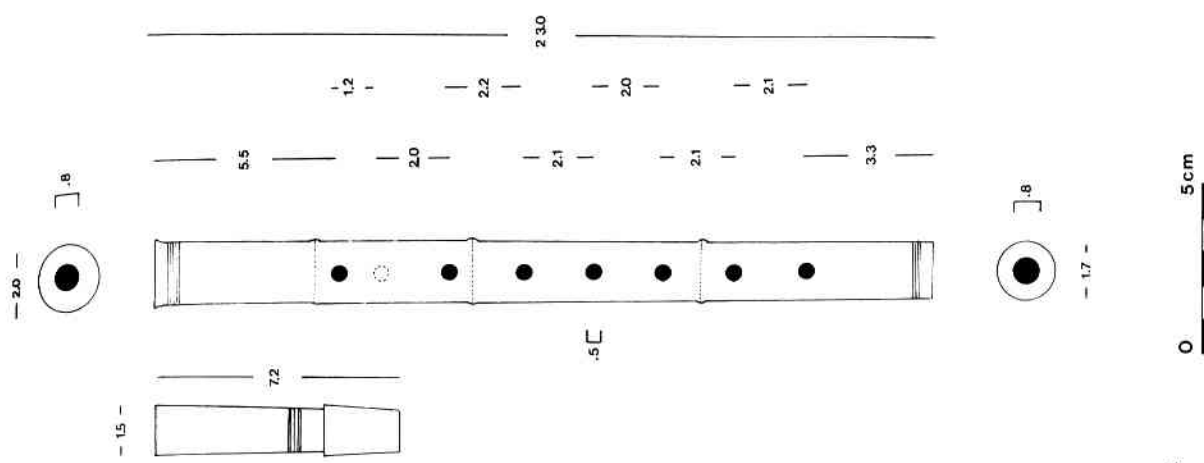


Figure 75

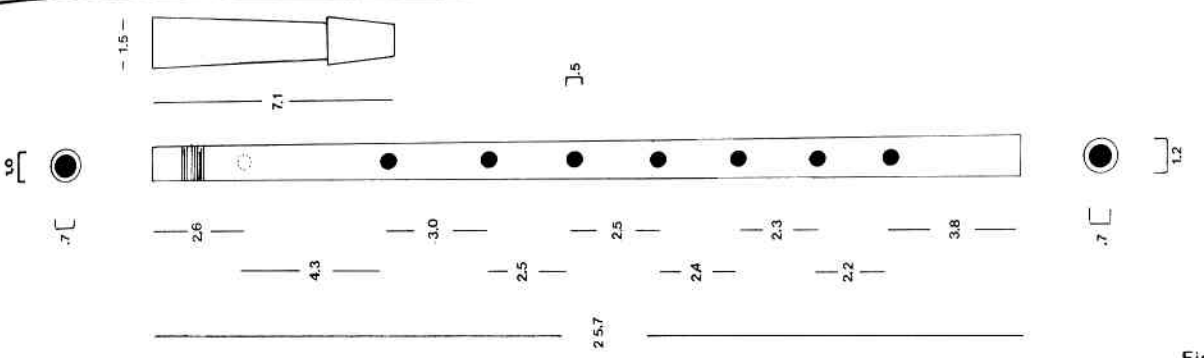


Figure 76

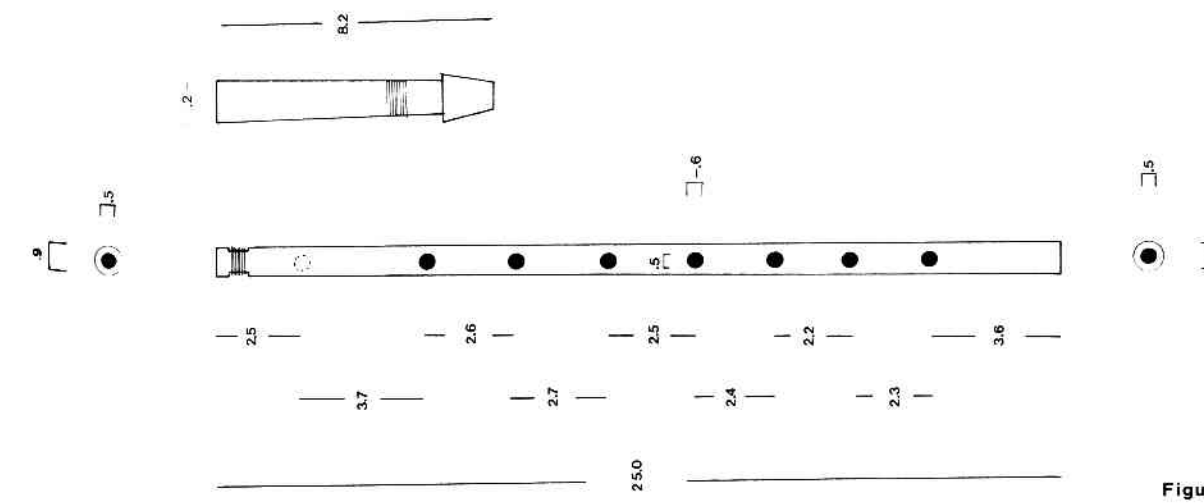


Figure 77



SOJFER (COILED BARK OBOE)

The *sojfer* is a double-reed instrument with an irregular conical bore and without finger-holes. It is made from the bark of a willow branch that is cut in the early spring while the bark is still soft. The willow branch is slashed diagonally in one long, inch-wide strip. The bark is then removed and coiled into a spiral horn. A double reed is made from willow bark and placed in the narrow end. When freshly made, this instrument will produce a loud, deep sound.

CATALOGUE # 66

SOJFER (69-405)

POLAND

This instrument (Plate 44) was made by Meyer Kirshenblatt during the 1960s. Since its acquisition in 1969, it has dried out and does not function (Fig. 78).

Mr. Kirshenblatt was born in 1917 in Opatow, Poland. He arrived in Canada in 1935.

COLLECTED: Toronto, Ontario, 1969

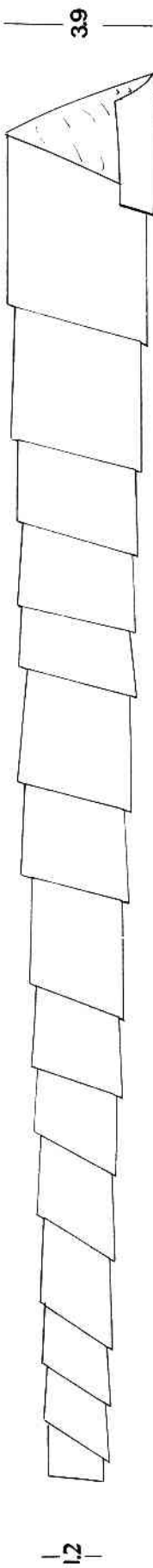


Plate 44

Sojfer

82-6948

325



12

39

11



38

-11-



11



Figure 78

.6

T'AEP'YONGSO

The *t'aep'yongso* is a Korean double reed instrument with a conical pipe terminating in a cup-shaped metal bell. It was introduced into Korea by the Chinese during the 15th century. It resembles the *sona* (see Catalogue #s 71-75) with differences in tuning and shape.

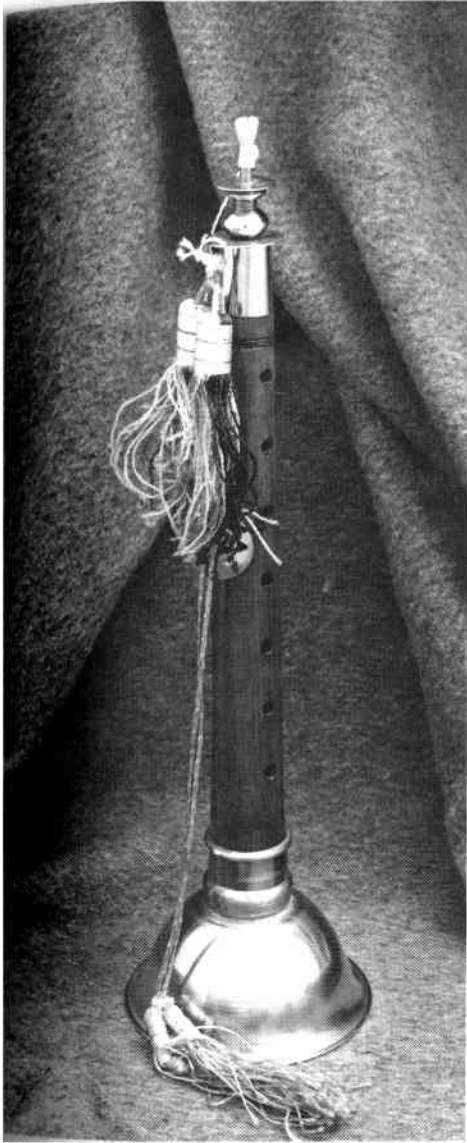
CATALOGUE # 67

T'AEP'YONGSO (74-152)

KOREA

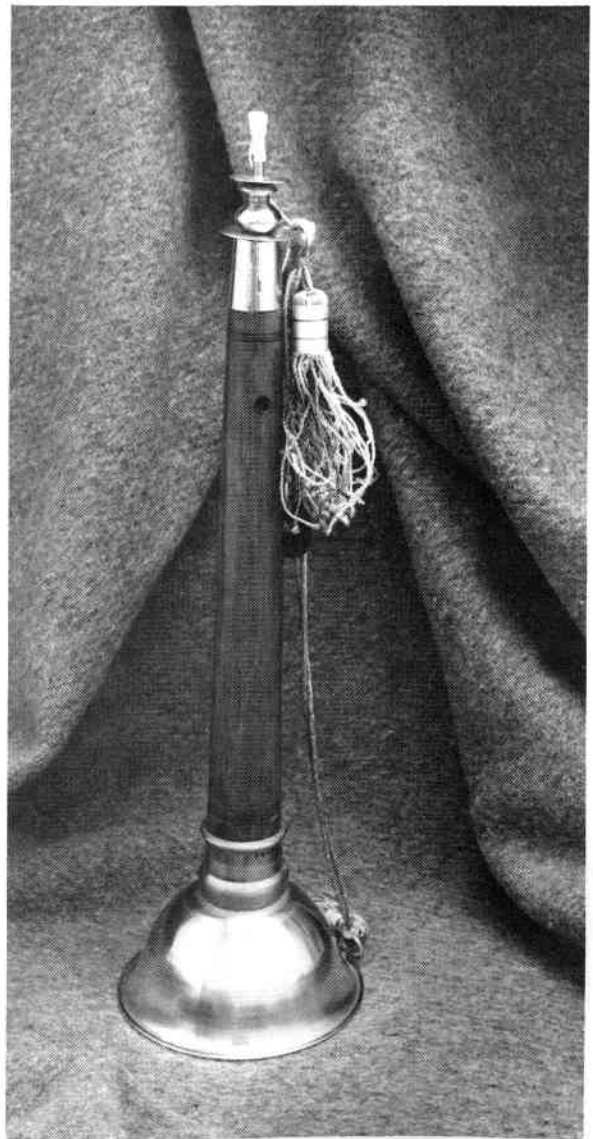
This specimen is made in three parts: the headpiece, a wooden conical pipe and a cup-shaped metal bell (Plates 45,46). It has seven equidistant circular finger-holes ventrally and a thumb-hole midway between the first and second finger-holes dorsally. A small double-reed is fitted over the staple which in turn is joined to the wooden conical pipe (Fig. 79). A length of decorative string with tassels joins the second disc on the headpiece to the bell. Two spare reeds are attached to the second disc by two lengths of string (not shown).

COLLECTED: Seoul, Korea, 1973



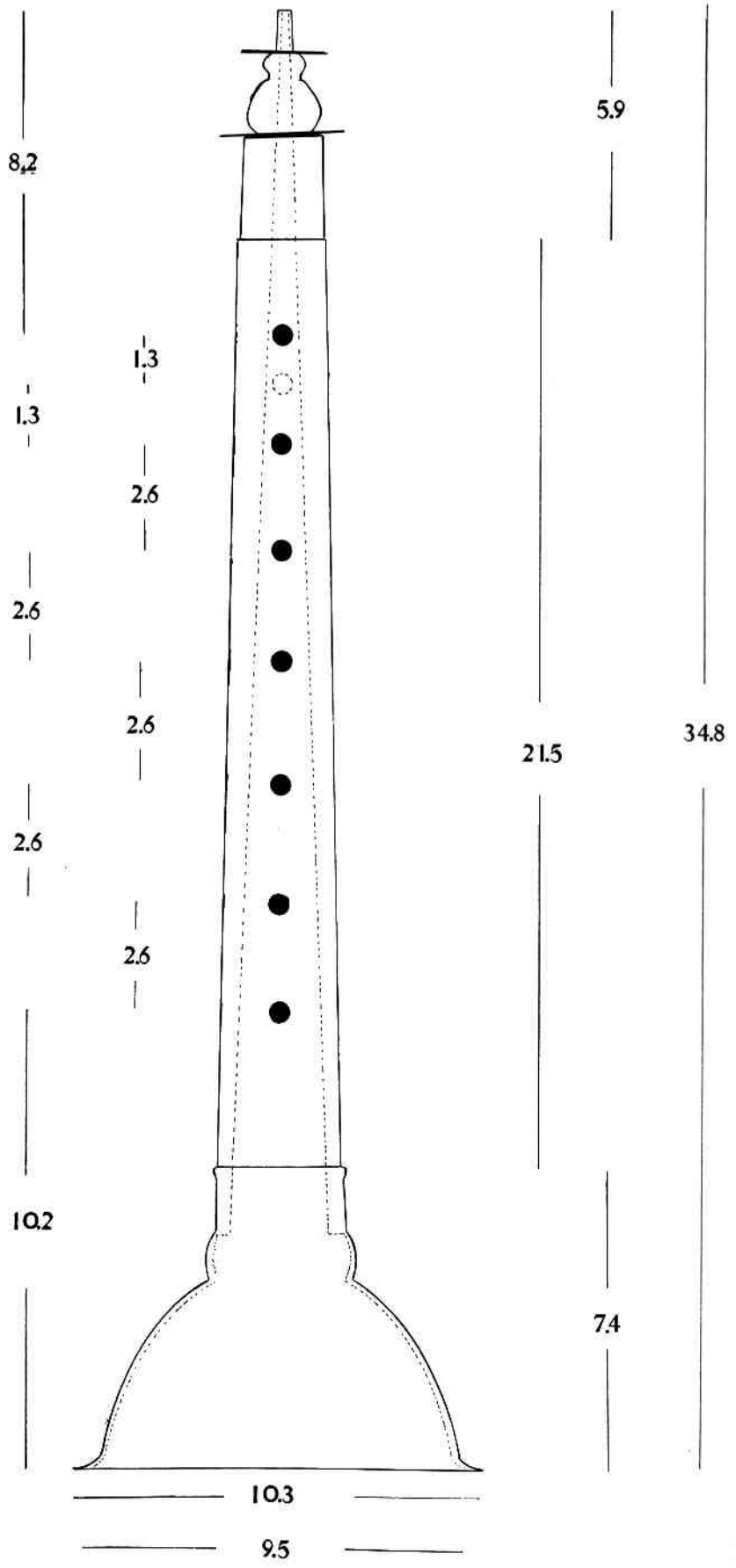
82-3736

Plate 45
T'aep'yongso (ventral)



82-3737

Plate 46
T'aep'yongso (dorsal)



0 ————— 5 cm

Figure 79

SHEHNAI

The *shehnai* is a double reed instrument found in Central and Southern Asia. In Northern India and Pakistan, the *shehnai* is generally furnished with eight tone-holes, seven finger-holes and one thumb-hole. It is made from a single length of wood and is furnished with a staple, a pirouette and a double reed. The *shehnai* has a conical bore.

CATALOGUE # 68

SHEHNAI (62-9)

INDIA

This specimen (Plate 47) is constructed from a single piece of wood measuring 30.0 cm in length and is painted black. The lower end of the instrument flares to a diameter of 7.0 cm, ca. 9.0 cm from the base (Fig. 80). The mouthpiece consists of a folded reed bound to a 4.0 cm brass tube (the staple) to which a lip-disc is secured with a length of red cotton. A label reading Lahore Music House, Karya Ganj Delhi-7, suppliers to all Indian radio stations, is affixed to the pipe. Another label, 'Ideal, Empire' is found on the bell.

COLLECTED: Ottawa, Ontario, 1962
Donated by the High Commission of India

CATALOGUE # 69

SHEHNAI (63-17)

SRI LANKA

This instrument has six finger-holes (Plate 47). It is constructed in four sections: a double reed; a brass mouthpiece with lip-disc; a conical wooden pipe with five brass bands interspersed between six slightly elliptical finger-holes; and a flaring brass bell. The mouthpiece and the bell are connected by a 29.0 cm chain (Fig. 81).

COLLECTED: Ottawa, Ontario, 1963
Donated by the High Commission of Sri Lanka (Ceylon)

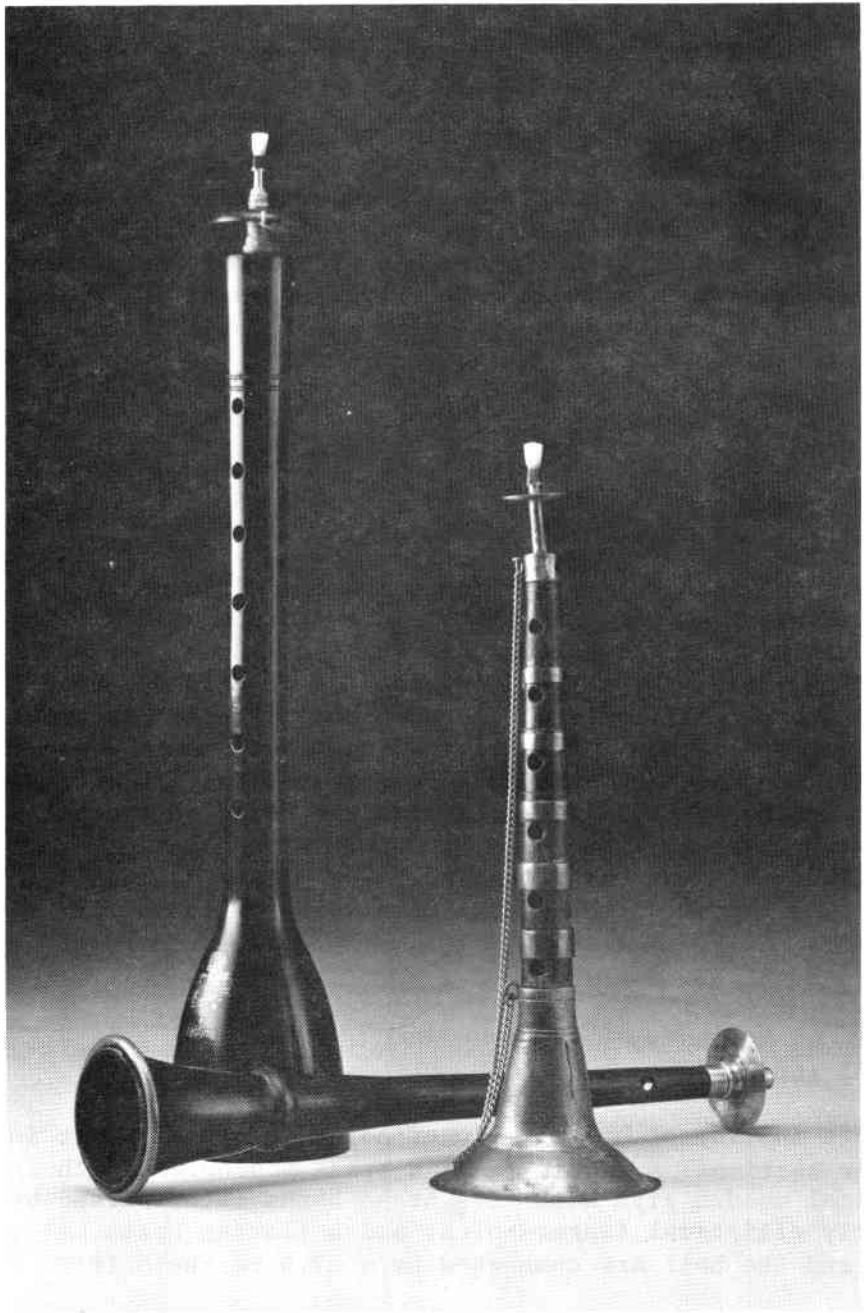
CATALOGUE # 70

SHEHNAI (73-995)

INDIA

This instrument is constructed from a conical wooden pipe which flares to a bell at the lower end (Plate 47). It has a brass mouthpiece furnished with a lip-disc. The double reed is missing (Fig. 82).

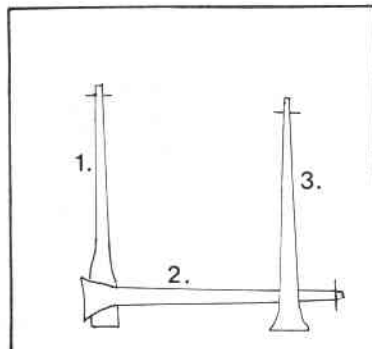
COLLECTED: Qualicum Beach, British Columbia, 1973



82-3743

Plate 47

Shehnais



- 1. 62-9
- 2. 73-995
- 3. 63-17

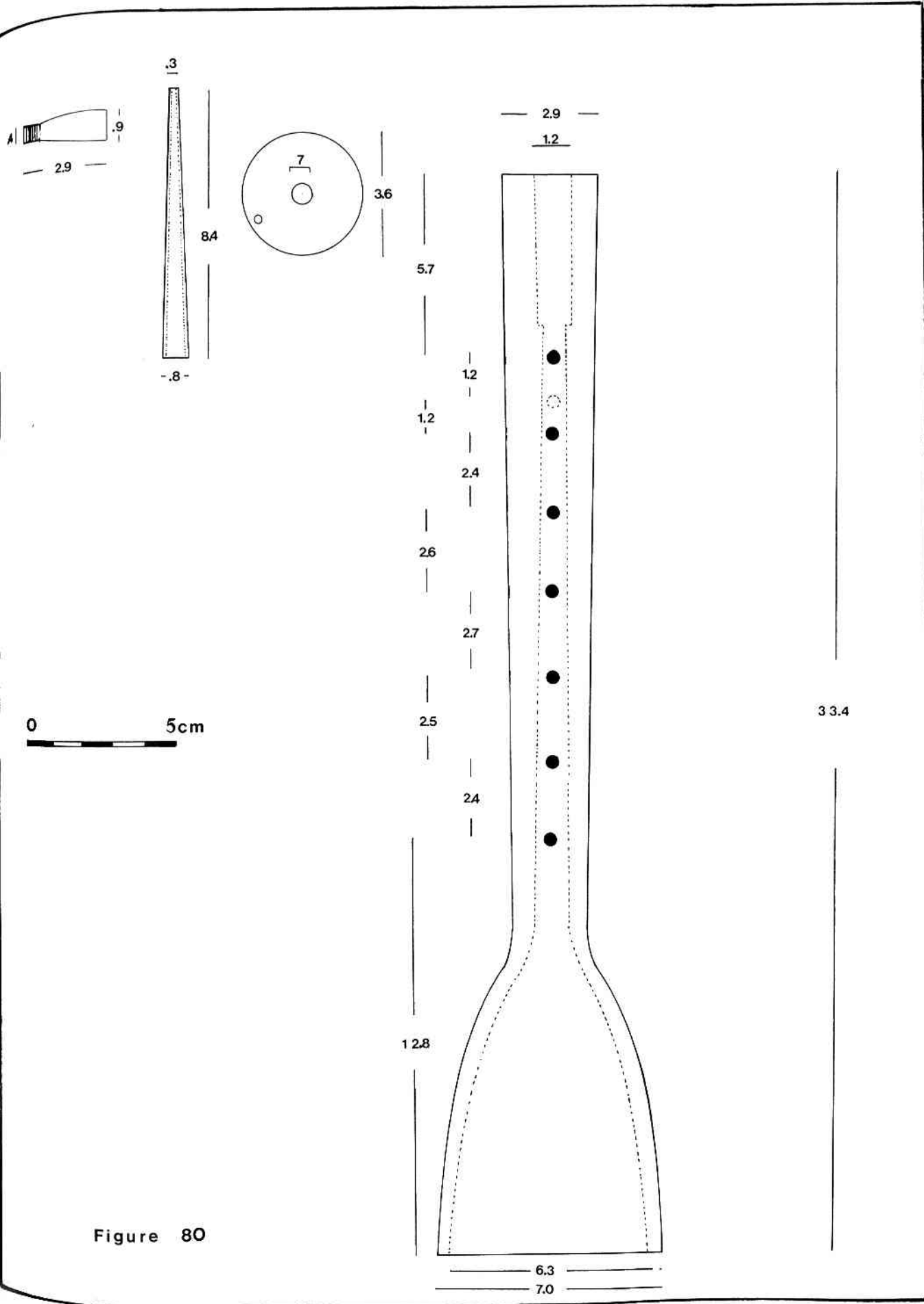


Figure 80

0 5cm

33.4

12.8

6.3

7.0

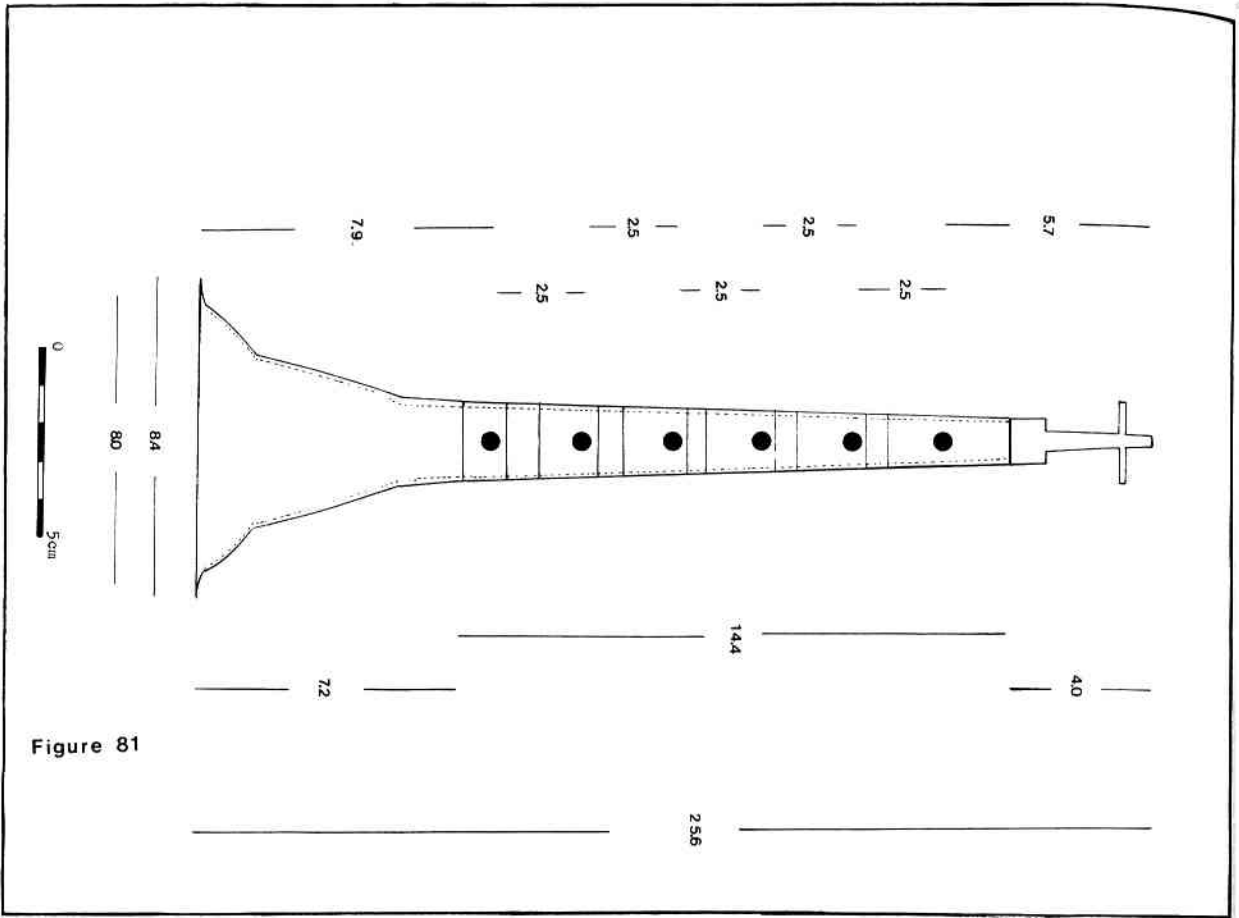


Figure 81

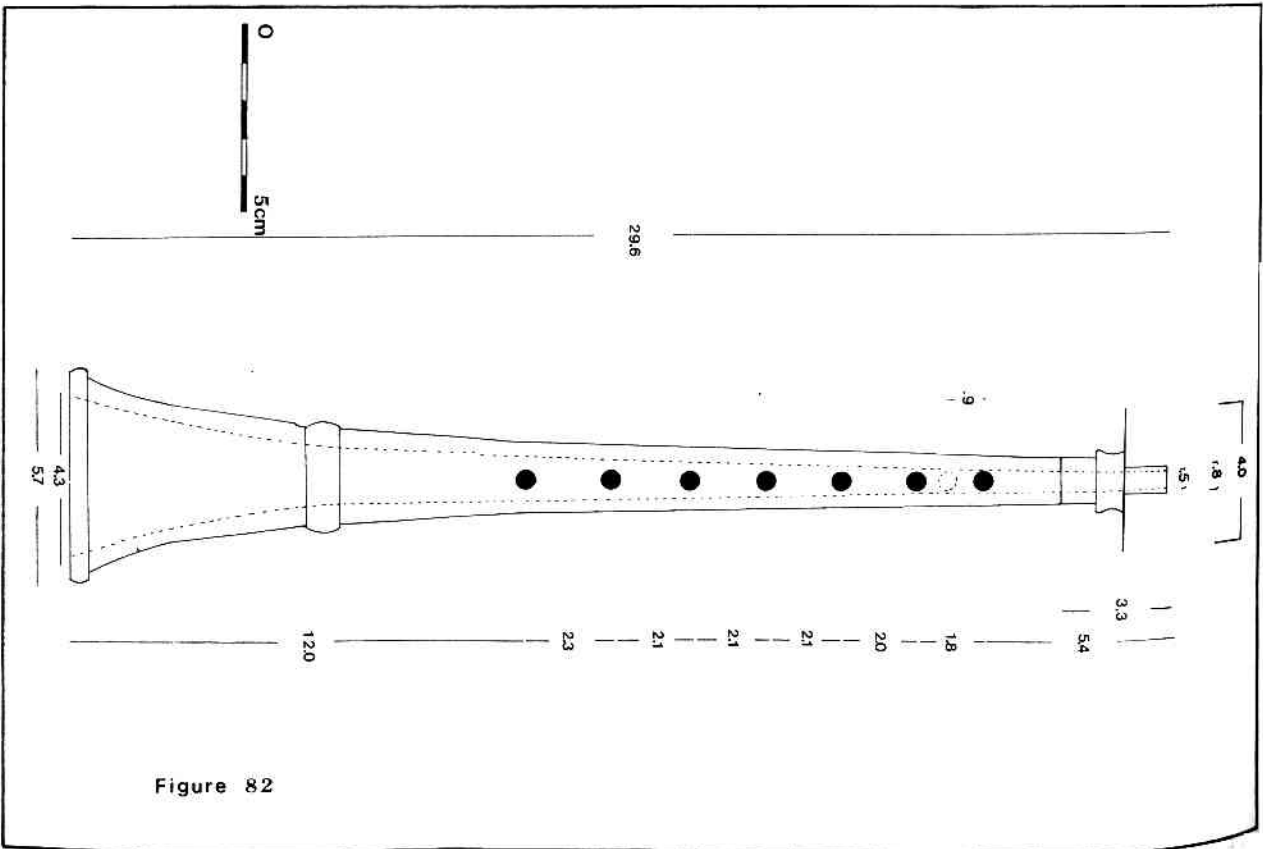


Figure 82

SONA

The Chinese *sona* is a popular solo and ensemble instrument made in four parts: a double reed; a metal mouthpiece with a fixed lip-disc; a lathed wooden conical pipe (usually of cedar or rosewood) with eight elliptical tone-holes (seven finger-holes and a thumb-hole); and a metal bell.

The five *sona* specimens in the CCFCS collection (Plate 48) are contemporary items and are of two lengths: ca. 35.0 cm and ca. 47.0 cm. The reeds are missing in specimens 73-997, 74-300 and 74-301.

CATALOGUE # 71

SONA (72-1300)

CHINA

It is a rosewood and brass instrument that was made no later than the early 1900s (Fig. 83).

COLLECTED: Victoria, British Columbia, 1972

CATALOGUE # 72

SONA (73-997)

CHINA

This *sona* is made of rosewood with a brass bell and mouthpiece. The lip-disc is stamped with Chinese characters (Fig. 83).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 73

SONA (74-122)

CHINA

This specimen was made in Hong Kong. It has four reeds in a package from Yuet Wah Music, Hong Kong. A brass sleeve replaces the decorative string section found on the other specimens in the CCFCS collection (Fig. 83).

COLLECTED: Toronto, Ontario, 1973

CATALOGUE #s 74, 75

SONA (74-300, 74-301)

CHINA

The lip-discs on both specimens are stamped with Chinese characters. The instruments are made of rosewood and brass (Fig. 83).

COLLECTED: Toronto, Ontario, 1973

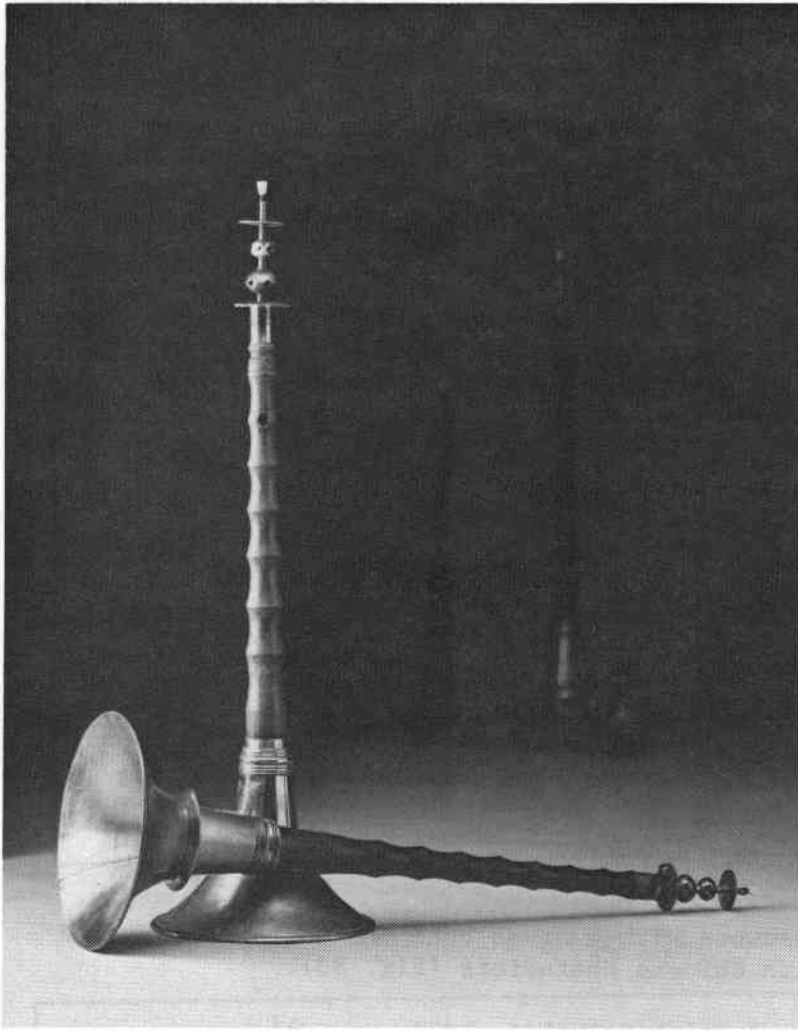
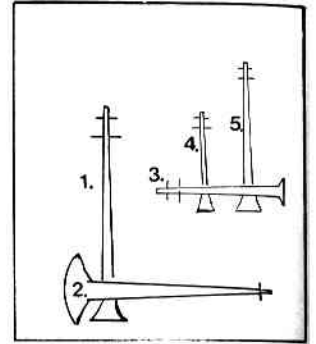


Plate 48 Sonas

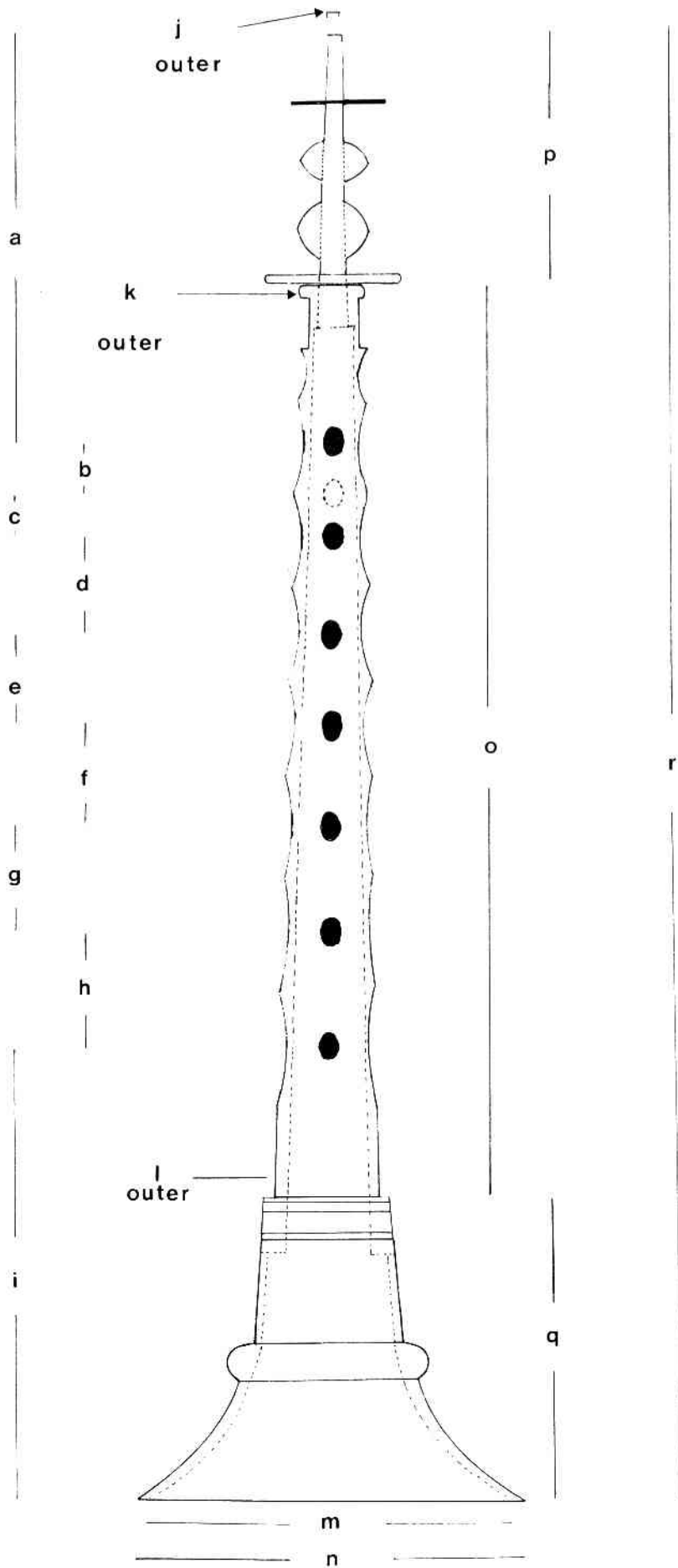


- 1. Catalogue #73
- 2. Catalogue #72
- 3. Catalogue #71
- 4. Catalogue #74
- 5. Catalogue #75

82-3738

CHART OF MEASUREMENTS FOR CATALOGUES #S 71-75

	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
CATALOGUE # 71	96	11	11	22	22	24	25	28	121	03	15	30	91	96	224	54	72	350
CATALOGUE # 72	120	12	13	27	27	29	29	34	175	04	19	30	144	148	287	61	120	461
CATALOGUE # 73	130	14	14	28	28	28	31	30	177	03	19	35	146	151	266	94	120	480
CATALOGUE # 74	102	11	10	22	23	24	27	28	110	03	16	25	94	97	22	58	72	352
CATALOGUE # 75	131	16	10	28	28	27	27	31	175	03	17	28	140	145	270	76	125	461



(not to scale)

Figure 83

BOMBARDE

The *bombarde* is a folk shawm from Brittany. It measures ca. 30.0 cm in length and has a slightly conical bore. The instrument has seven holes for determining pitch; one is furnished with a key. The *bombarde* is usually played in combination with a small bagpipe *biniou*.

CATALOGUE # 76, 77

BOMBARDE (74-780, 74-481)

FRANCE

The two *bombardes* in the CCFCS collection (Plate 49) were made by Productions Lanig of Nantes, France. Both specimens are identical (Fig. 84). Each is made of Mozambique ebony with imitation ivory trim. The bells are detachable and the double reeds are missing.

COLLECTED: Nantes, France, 1974

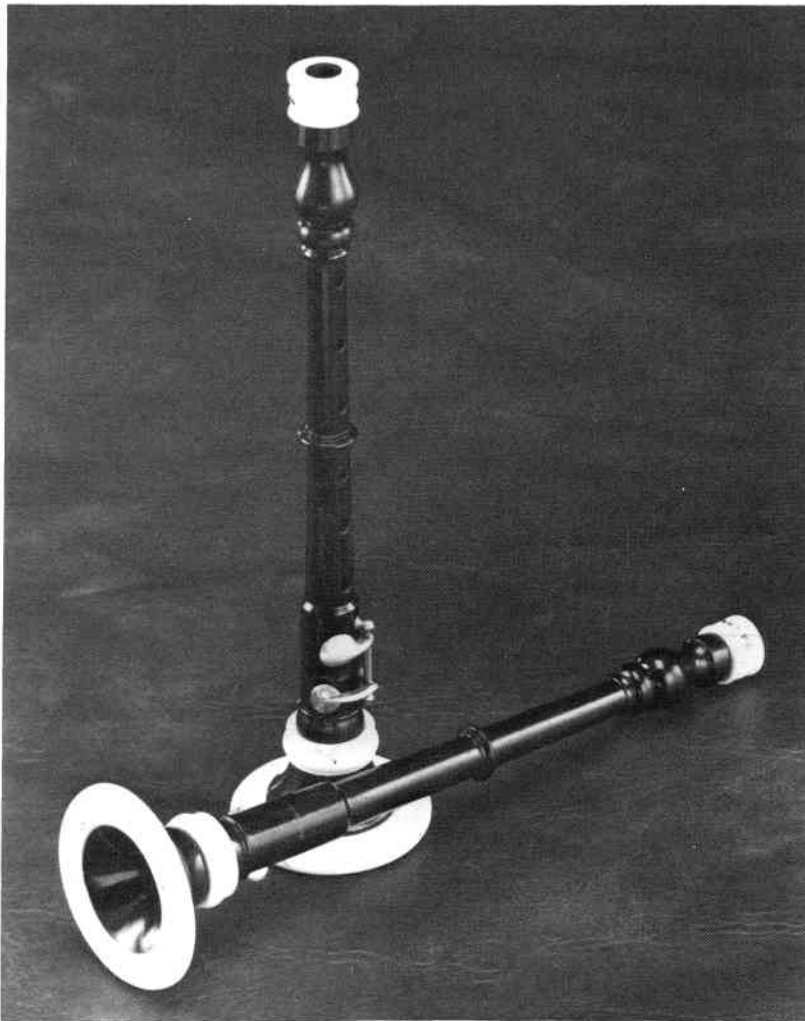
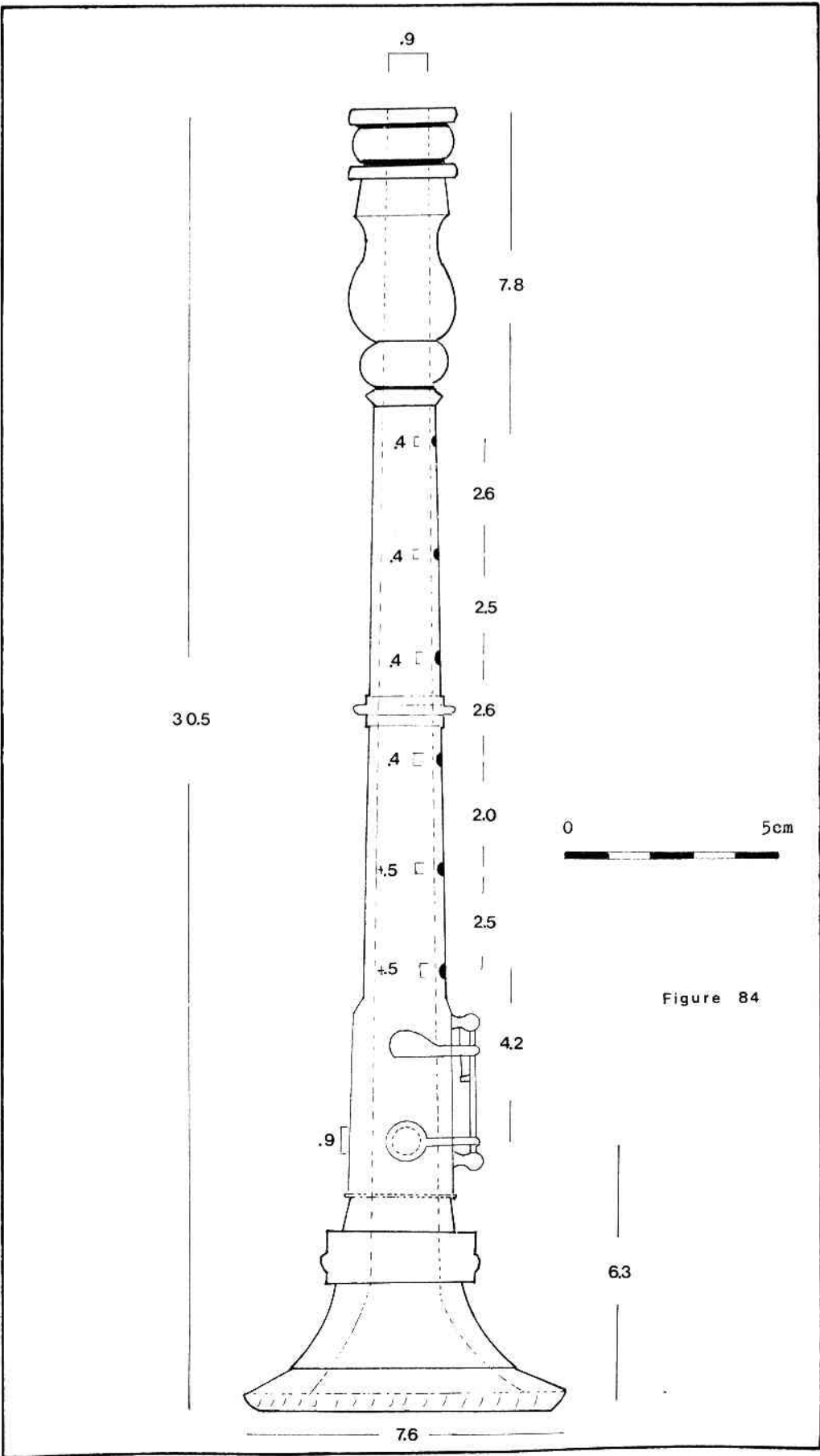


Plate 49
Bombardes



SCOTTISH HIGHLAND BAGPIPE (GREAT PIPE)

The modern Scottish Highland Bagpipe dates from the early 1700s. It is a mouth-filled instrument consisting of a blow-pipe, a bag with a cloth cover (usually a tartan), a conical melody pipe (the chanter) and three drones set in individual stocks (two tenor drones and one bass drone). The chanter is furnished with a double reed and has eight tone-holes (seven finger-holes and one thumb-hole) and vent-holes at the lower end. The drones are single beating reed pipes made in sections with tuning slides.

CATALOGUE # 78

SCOTTISH HIGHLAND BAGPIPE (72-217) SCOTLAND

According to its donor, this instrument was used during the Boer War. The specimen has two spare melody pipes (Plate 50). All the reeds are missing (Figs. 85, 86).

COLLECTED: Ottawa, Ontario, 1972
Donated by Pipe Major J. Coghill

CATALOGUE # 79

SCOTTISH HIGHLAND BAGPIPE (72-717) SCOTLAND

This instrument was presented to Pipe Major Sam Scott of Ottawa by the 43rd Regimental Association at the outbreak of World War II (Plates 51, 52). Pipe Major Scott spent six years in Europe during the war with the Cameron Highlanders of Ottawa. He piped the Canadian troops onto the Normandy beaches, marched soldiers across Germany and played laments at the graveyards with these pipes. Mr. Scott played the pipes at innumerable ceremonial and social functions. He taught bagpipe students both before and after the war and until his death in 1972 (Figs. 85-87).

COLLECTED: Manotick, Ontario, 1972
Donated by Mrs. Sam Scott

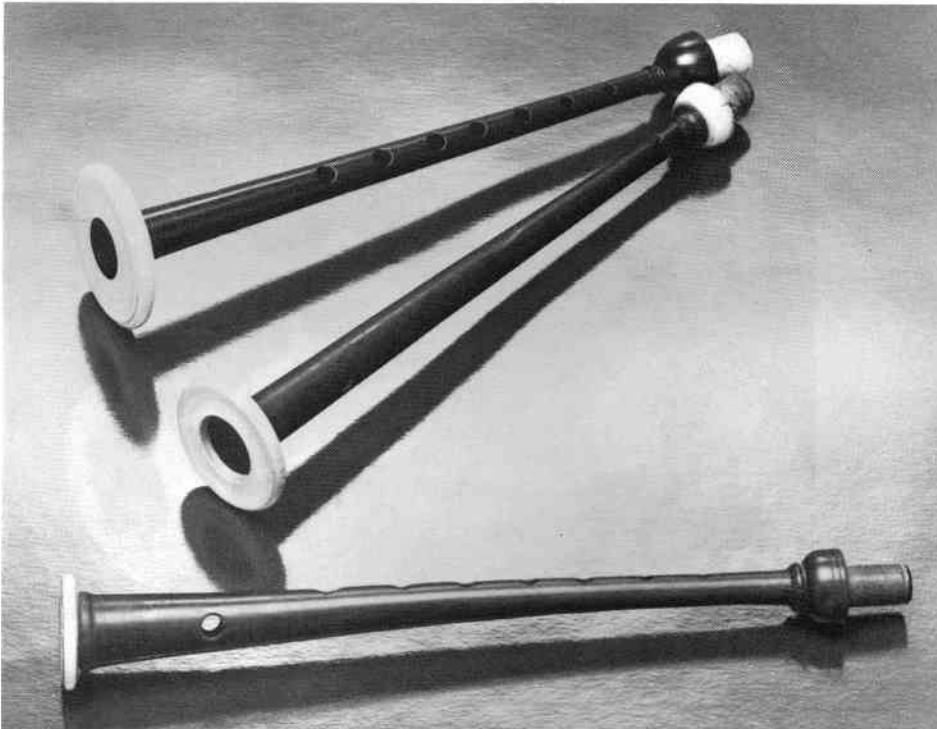
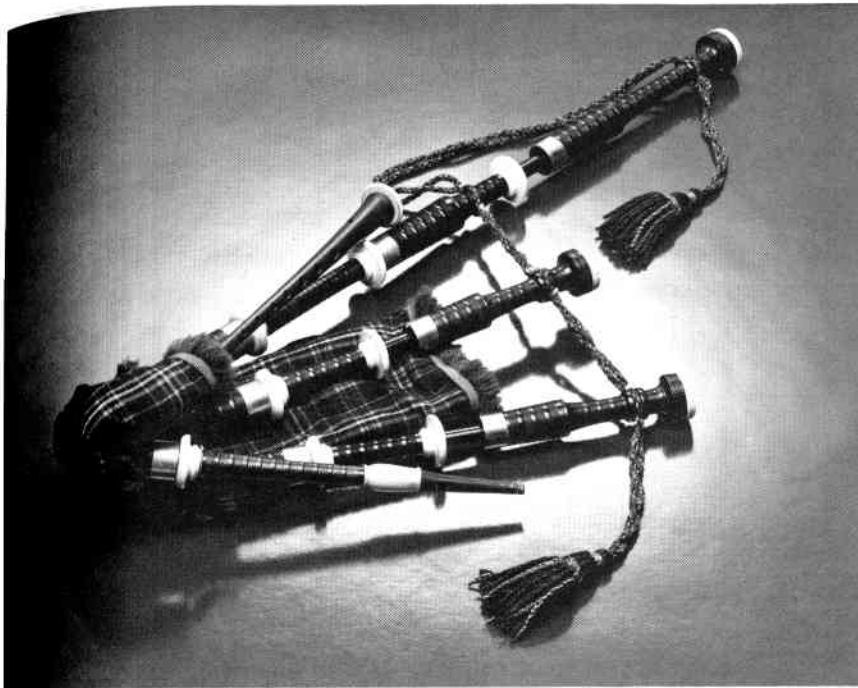


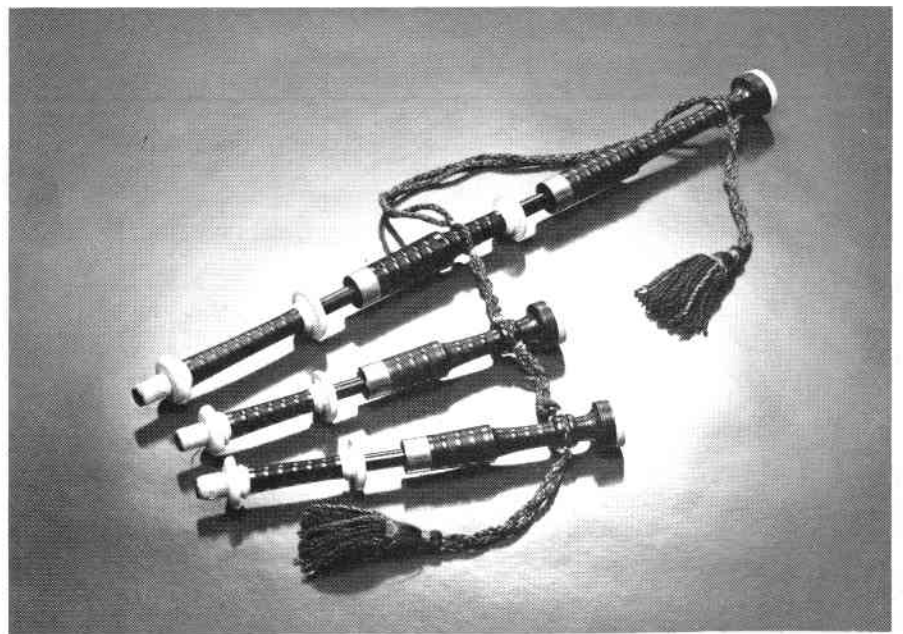
Plate 50
Chanters



82-3749

Plate 51
Bagpipes 72-717

Plate 52
Drones



82-3751

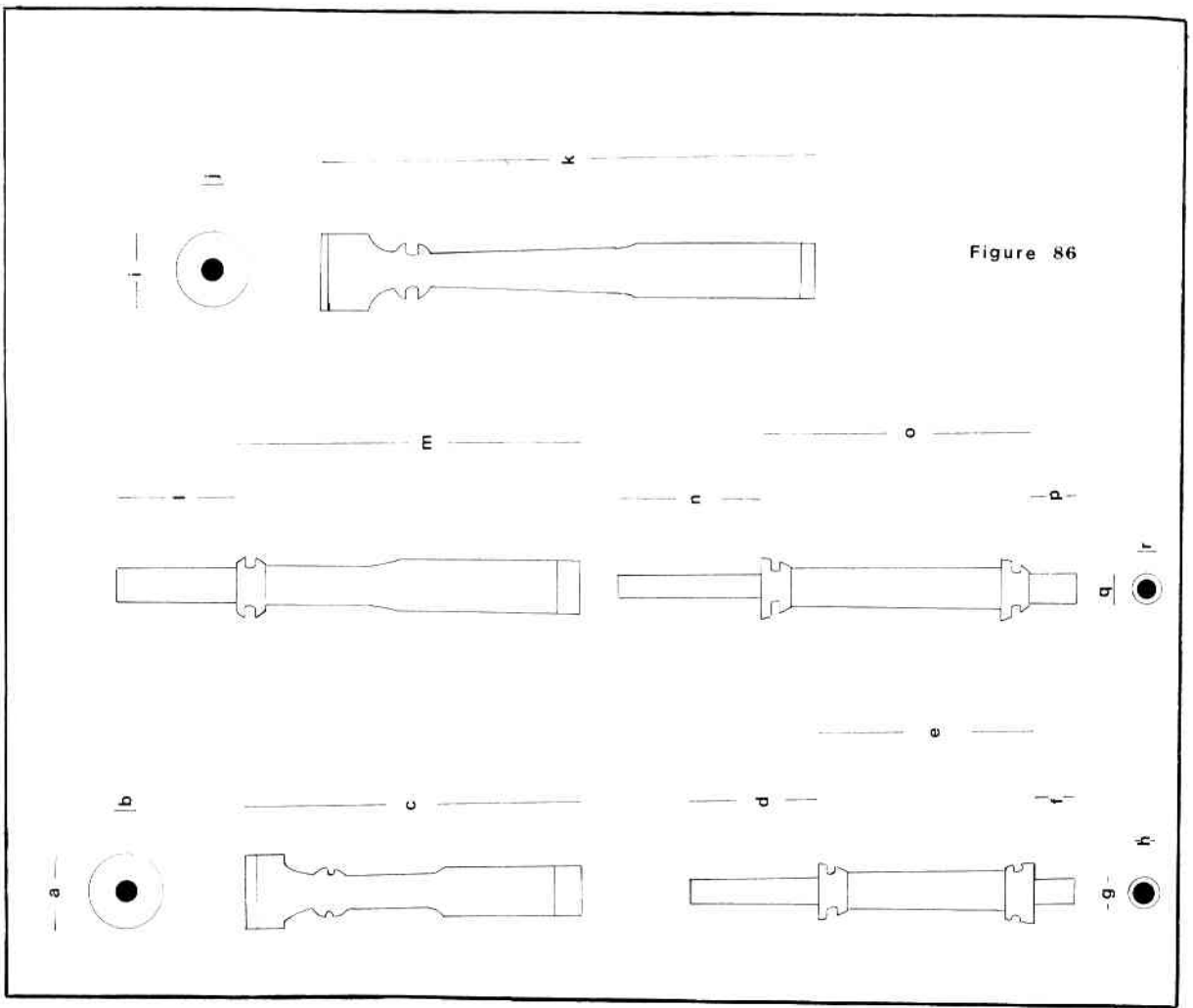


Figure 86

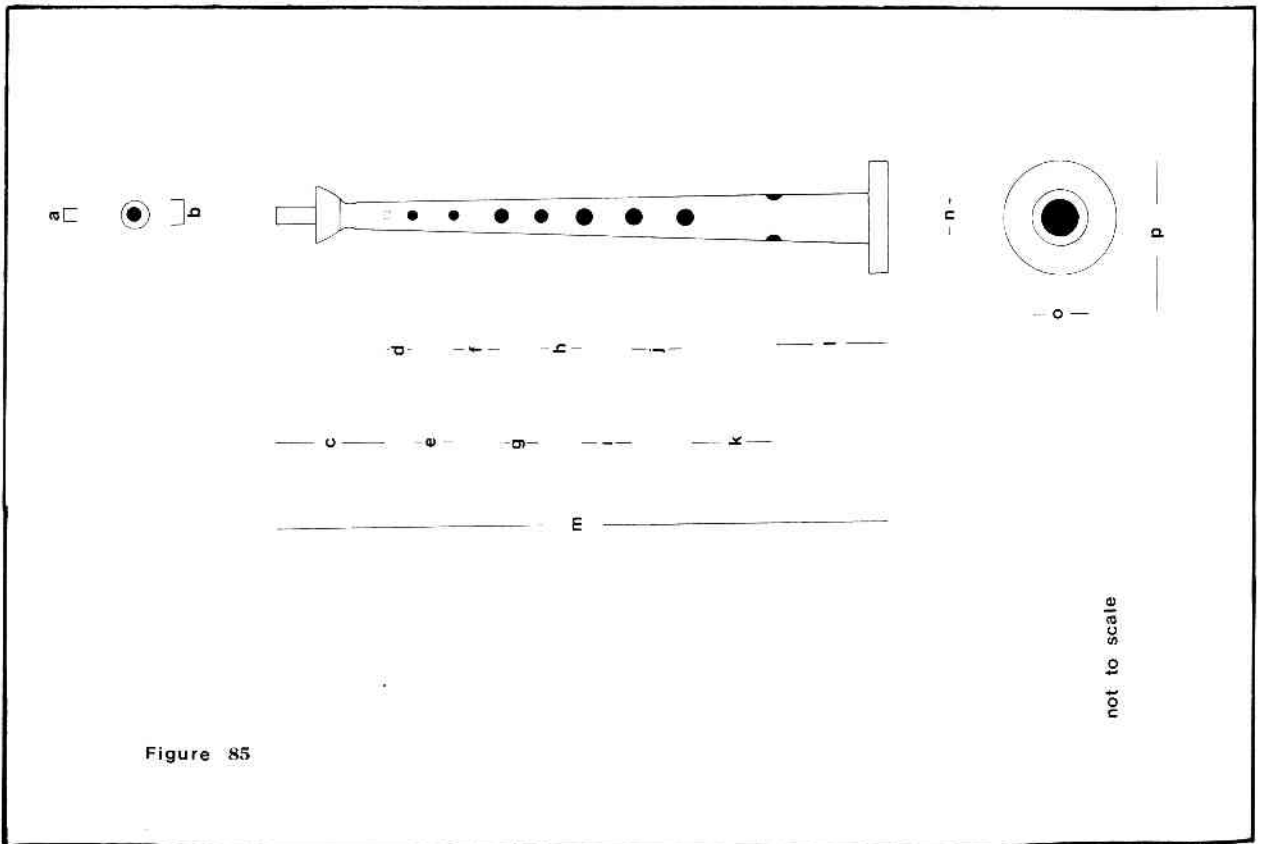


Figure 85

not to scale

CHART OF MEASUREMENT FOR FIGURE 85

	72-217-1	72-217-2	72-217-3	72-717
a	8	7	8	7
b	17	17	17	18
c	67	75	63	67
d	15	15	19	14
e	25	25	22	25
f	27	27	23	26
g	25	24	26	26
h	27	27	27	25
i	30	28	27	31
j	32	33	32	32
k	52	51	51	53
l	62	63	60	60
m	360	370	350	365
n	22	21	20	22
o	31	27	23	29
p	67	49	mount missing	80

CHART OF MEASUREMENT FOR FIGURE 86

	72-217	72-717
a	43	31
b	13	17
c	199	203
d	79	77
e	118	125
f	29	25
g	17	18
h	10	10
i	46	35
j	13	17
k	298	295
l	72	94
m	200	199
n	85	93
o	197	169
p	29	32
q	18	18
r	11	11

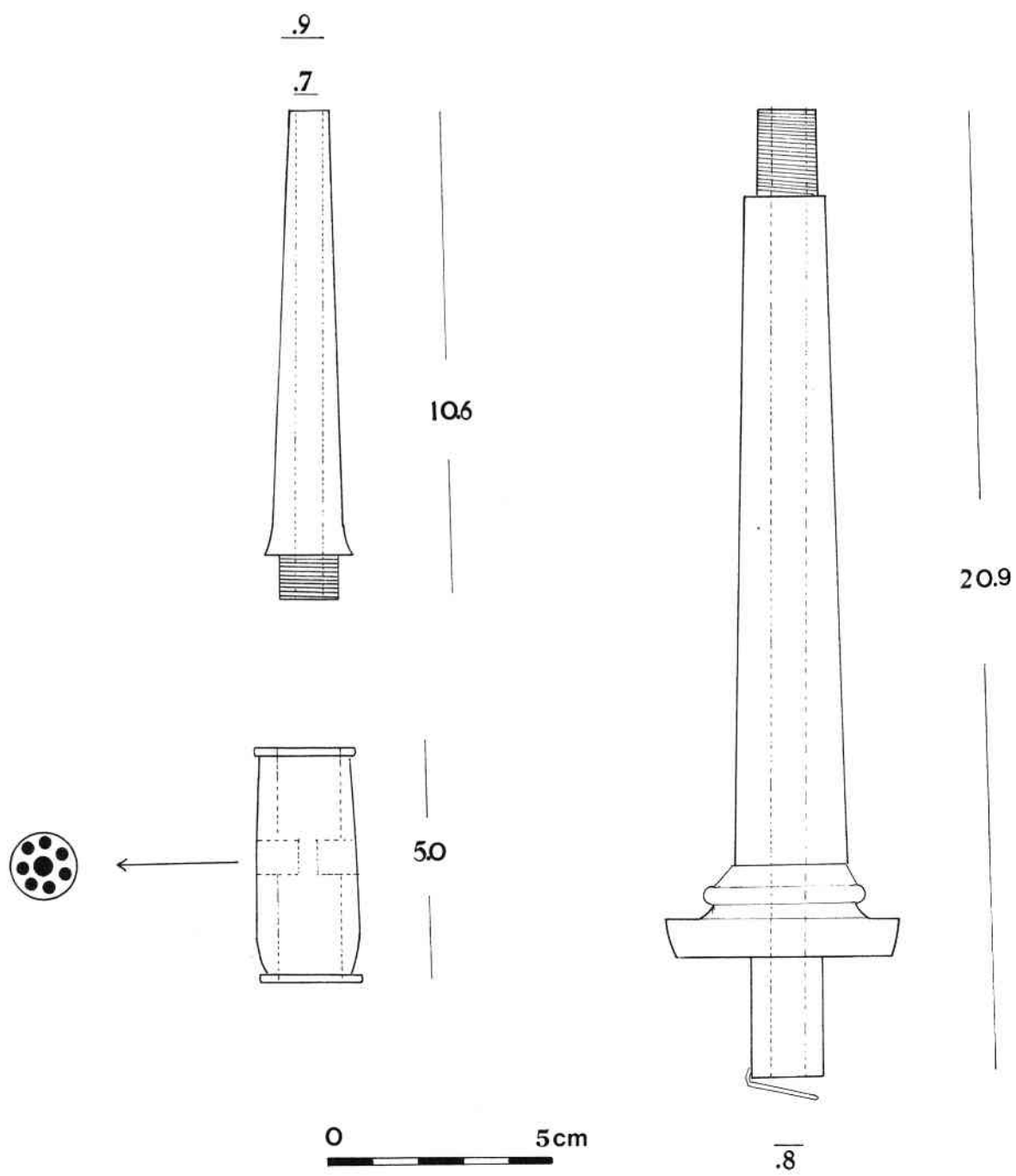


Figure 87

SINGLE REEDS

BIRBYNE (PENTECOST HORN, SEKMINIU RAGELIS)

The Lithuanian clarinet is traditionally played by shepherds. It is especially associated with a festival held at Pentecost when the village people assemble outdoors to provide a feast for their shepherds. Early in the morning, one shepherd plays the clarinet to announce to the community that the festival is about to begin. People bring cheeses, breads, cakes and other food for the feast. The cattle are decorated with flowers, ribbons, bells, and other ornaments for the festivities.

CATALOGUE # 80

BIRBYNE (69-21)

LITHUANIA

This Pentecost horn was made in 1947 by the donor while at a re-location camp in Seeligenstadt, West Germany (Plate 53). It consists of a cylindrical piece of wood in which ten tone-holes are bored (eight finger-holes and two thumb-holes) and terminates with a bovine horn (Fig. 88). The reed is missing.

COLLECTED: Ottawa, Ontario, 1969

Donated by Mr. Vincas Vaitkeviciu, Cicero, Illinois, USA

CATALOGUE # 81

BIRBYNE (70-165)

LITHUANIA

This *birbyne* is made in three parts: a detachable mouthpiece (the reed is missing) (Fig. 89); a cylindrical pipe with eleven tone-holes (eight finger-holes and three thumb-holes of which one is furnished with a stopped key) (Figs. 90, 91); and a bovine bell (Fig. 92).

This instrument was made by Zigmas Lapinas in Montreal, Quebec. Mr. Lapinas, a professional musician in his native Lithuania, started his own 20-man orchestra in 1966. All the orchestral instruments were made by him. Mr. Lapinas gave this instrument to Professor Stepas Kairys of Toronto at a christening. He, in turn, gave it to the Boy Scout Troupe of which he was the leader. After Professor Kairys' death, the Boy Scouts donated the instrument to CCFCS in his name (Plate 53).

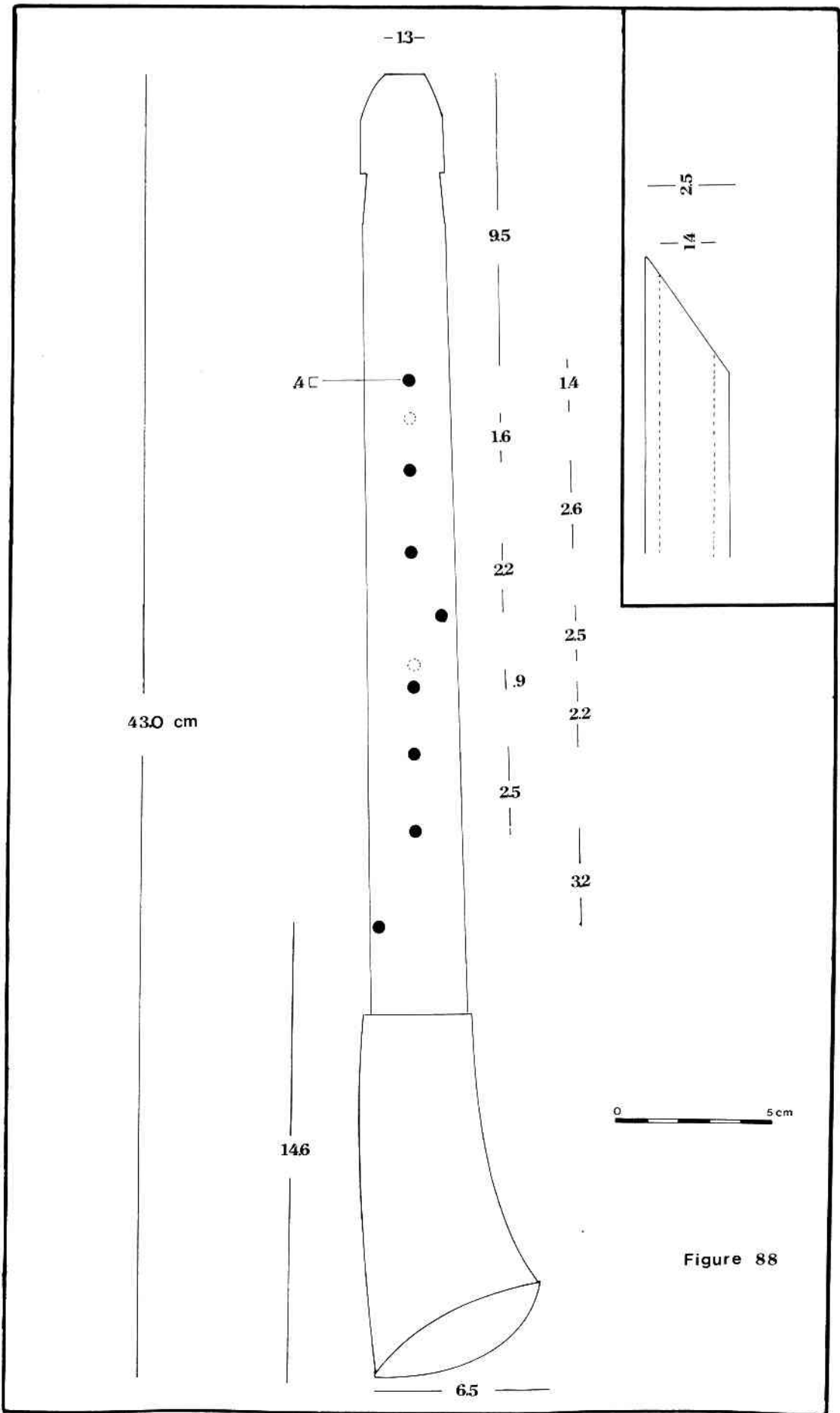
COLLECTED: Toronto, Ontario, 1970

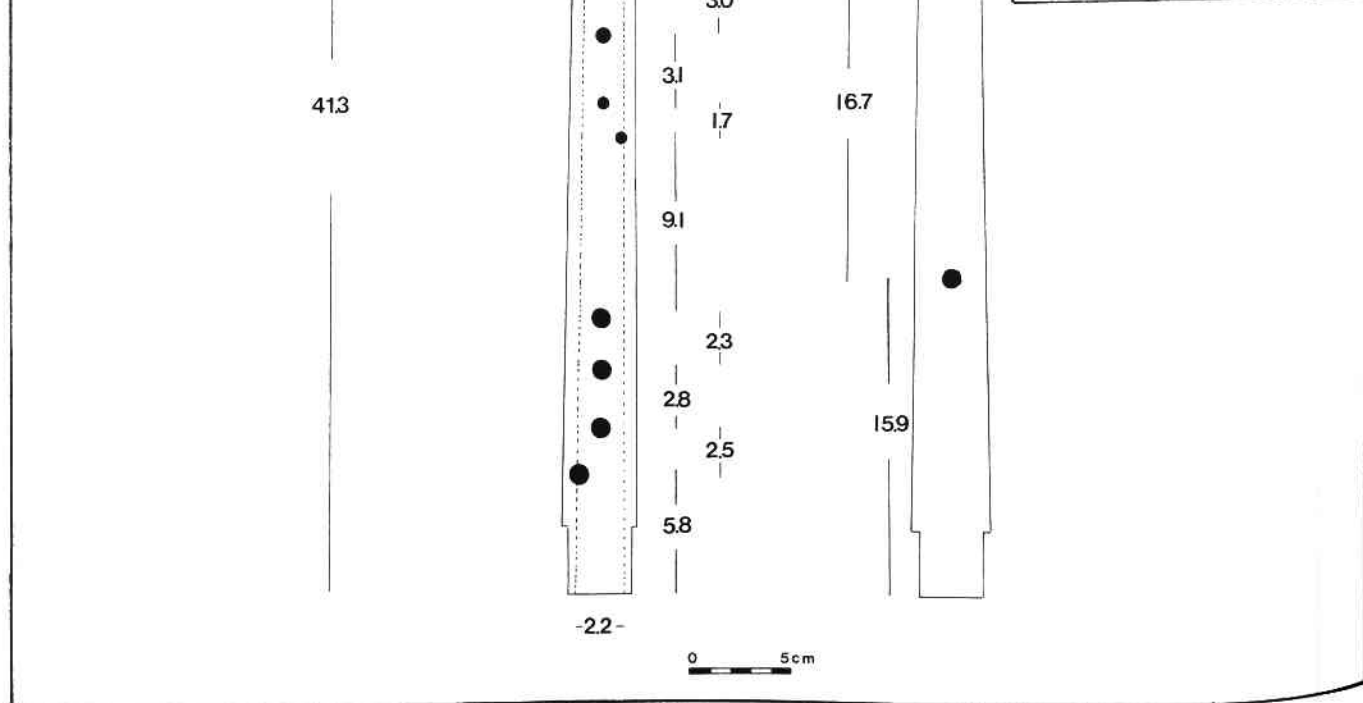
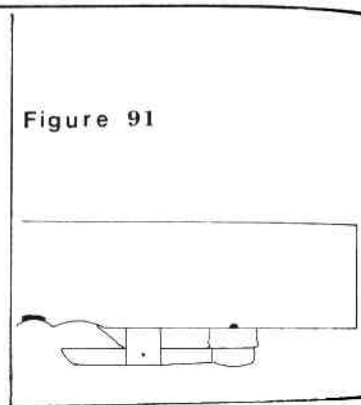
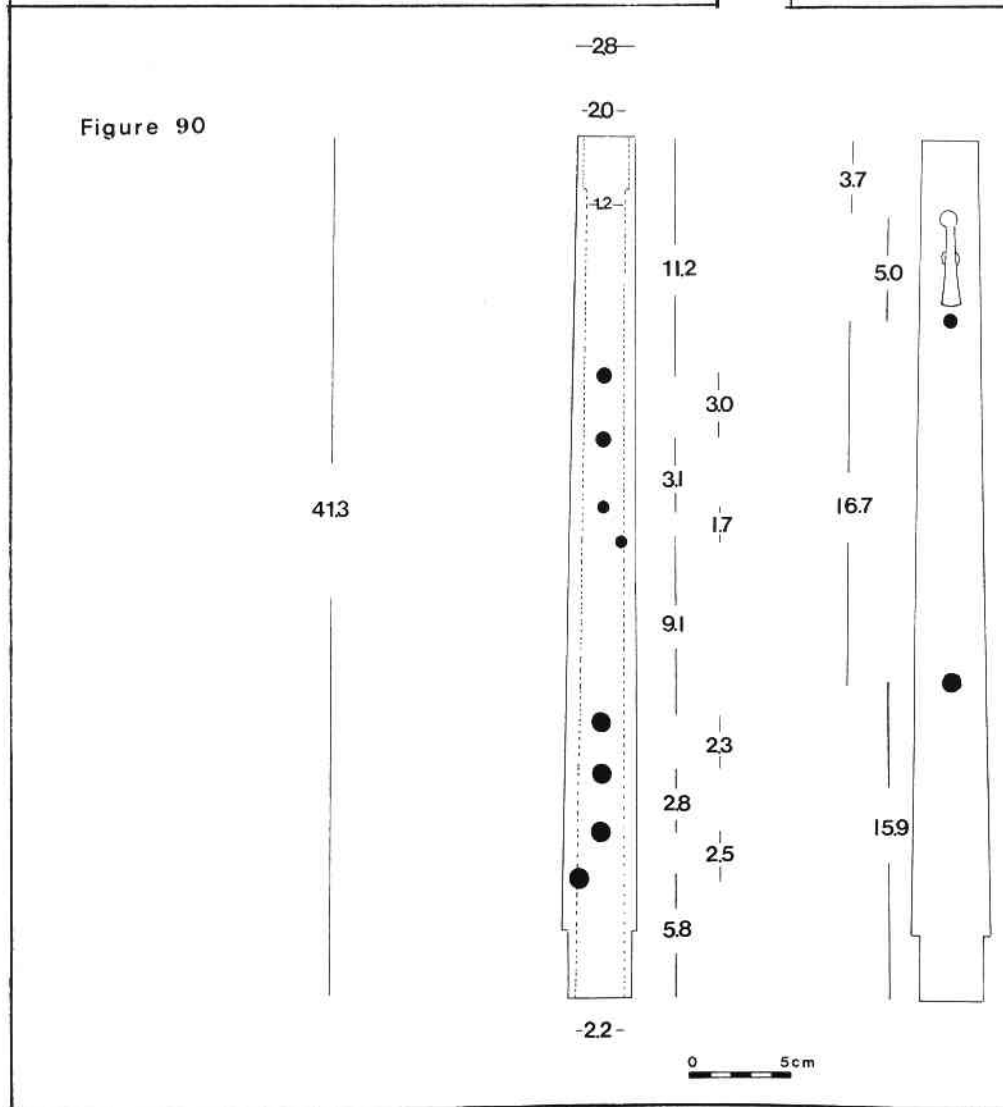
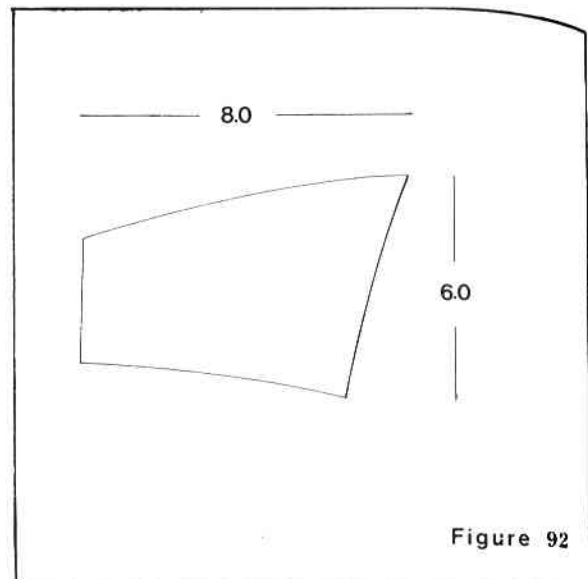
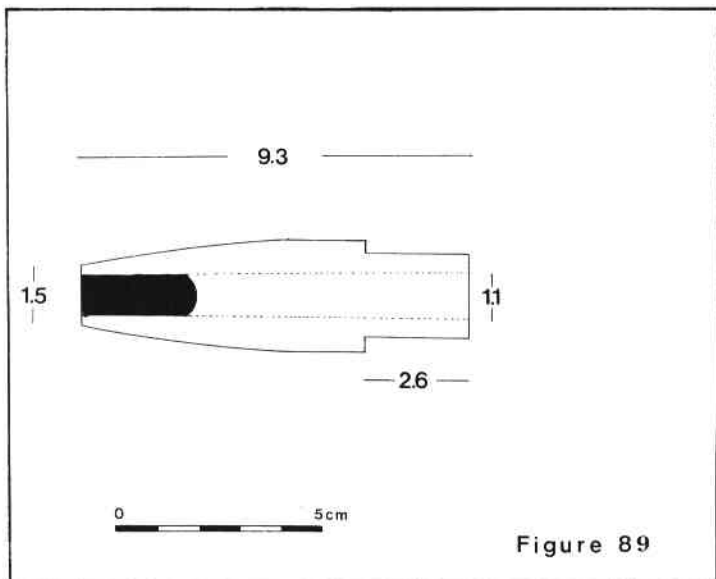
Donated by Professor Stepas Kairys



Plate 53
Birbynes

82-3742





POLISH BAGPIPES

Polish bagpipes and other Eastern European bagpipes generally have cylindrical melody pipes with single-beating reeds. Drone pipes, also fitted with single-beating reeds, are either straight or bent in a double crook. The melody pipe and the drones are often fitted with a bovine horn and a metal bell. The bag is usually the skin of a sheep or goat with the melody pipe fitted at the neck with the other pipes mounted at the fore-legs. The wooden stock of the chanter is generally carved to resemble the head of a goat. These traditional shepherds' instruments are also used for dance accompaniment.

CATALOGUE # 82

SIESIENKI (67-91)

POLAND

The *siesienki* (Plate 54) is a mouth-filled bladder pipe without a drone. It has a cow bladder, brass ferrules, and a bovine horn. The chanter has six finger-holes ventrally and one thumb-hole dorsally. Lateral vent-holes tune to lowest pitch (Fig. 93).

COLLECTED: Ottawa, Ontario, 1967

Donated by the Canadian Polish Women's Federation of
Montreal, Ottawa, and Toronto

CATALOGUE # 83

KOZIOL (67-90)

POLAND

The *koziol* has the deepest tone and the widest range of the Polish bagpipes. It is a bellows-filled instrument with a chanter and a single drone. The chanter (Fig. 94) has seven tone-holes, several vent-holes and terminates in an upturned bell. The single drone (Fig. 96) has a double crook and ends in an upturned bell. The bag is made from goatskin with the fur on the outside (Plates 55, 57). The bells and ferrules are made of brass. The bellow plates are maple, while the chanter, drone and goat-head are walnut. Bellows and strap are made of calf leather.

COLLECTED: Ottawa, Ontario, 1967

Donated by the Canadian Polish Women's Federation of
Montreal, Ottawa, and Toronto

CATALOGUE # 84

DUDY (67-9)

POLAND

The *koziol* and the *dudy* are of similar construction (Figs. 95, 96). The *dudy* has a slightly smaller range and a higher pitch. The bag of the *dudy* does not have the fur on the outside (Plates 56, 57).

COLLECTED: Ottawa, Ontario, 1967

Donated by the Canadian Polish Women's Federation of
Montreal, Ottawa, and Toronto

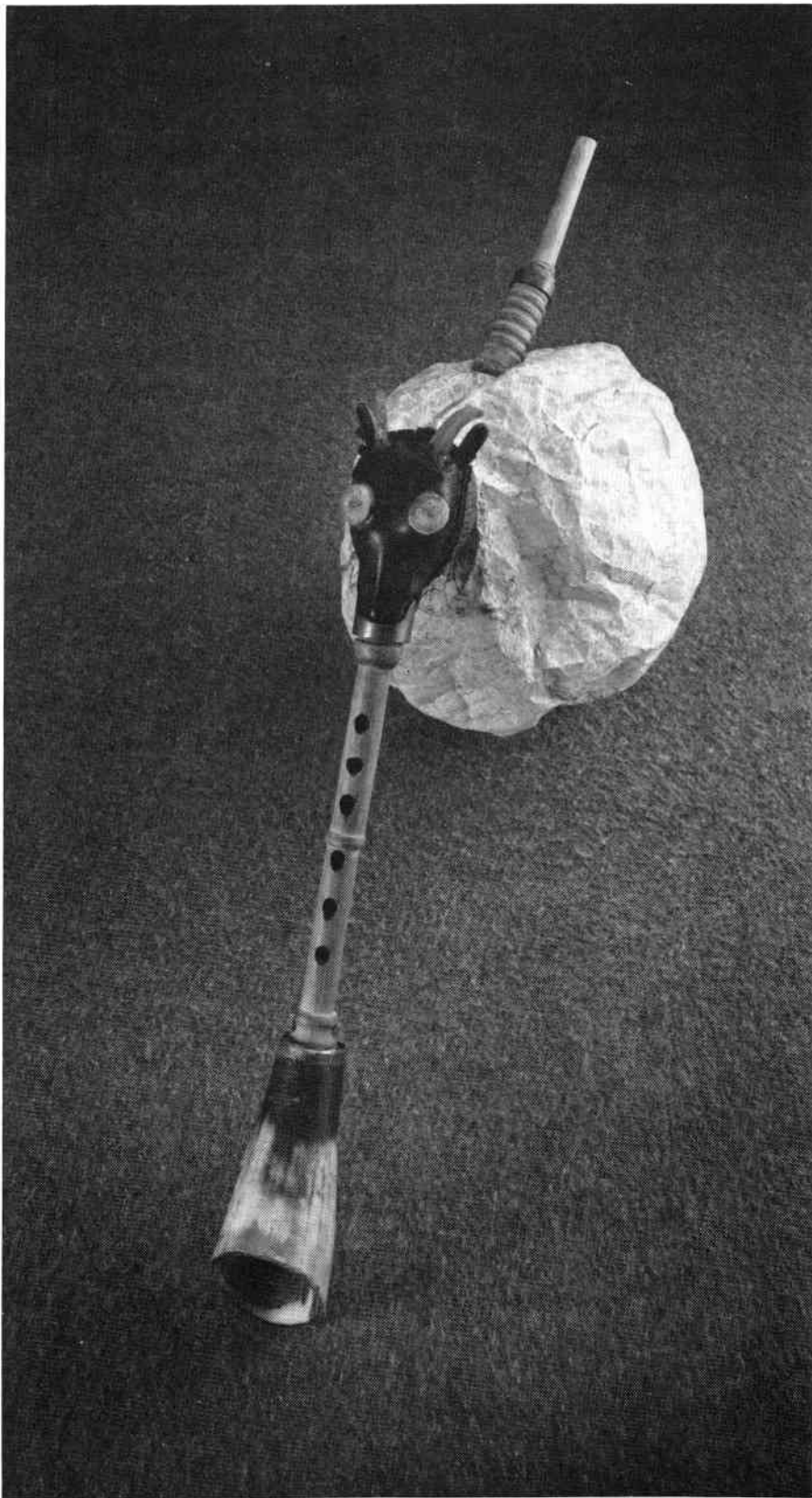


Plate 54
Siesienki

82-3752



Plate 55
Koziol

82-3753

Plate 56
Dudy



82-3754

Plate 57
Drone and chanters



82-3755

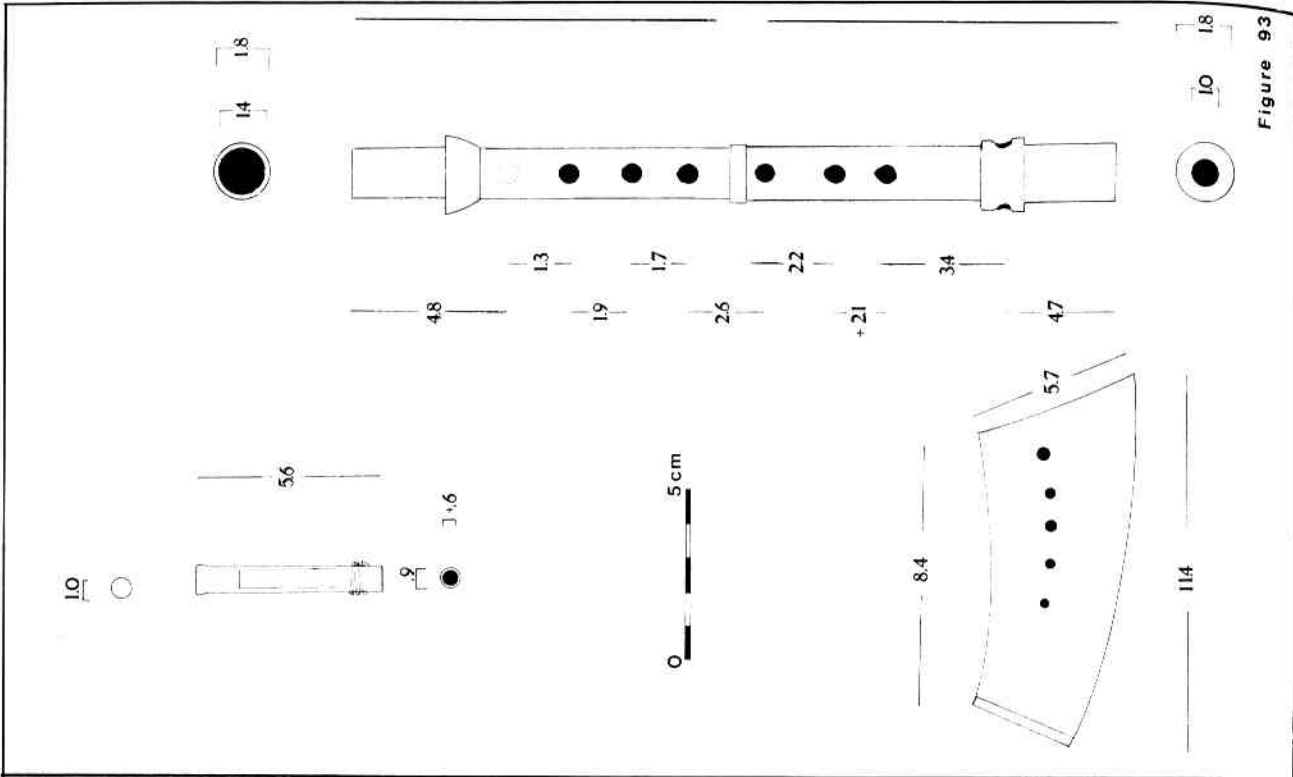


Figure 93

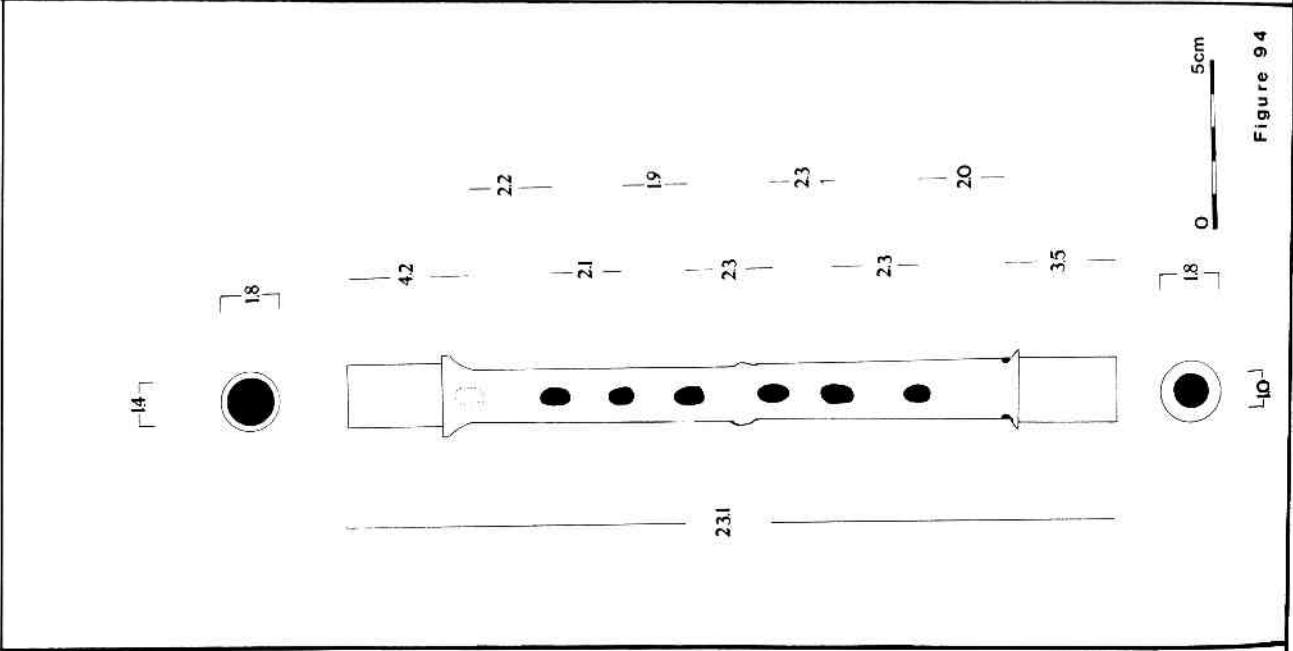


Figure 94

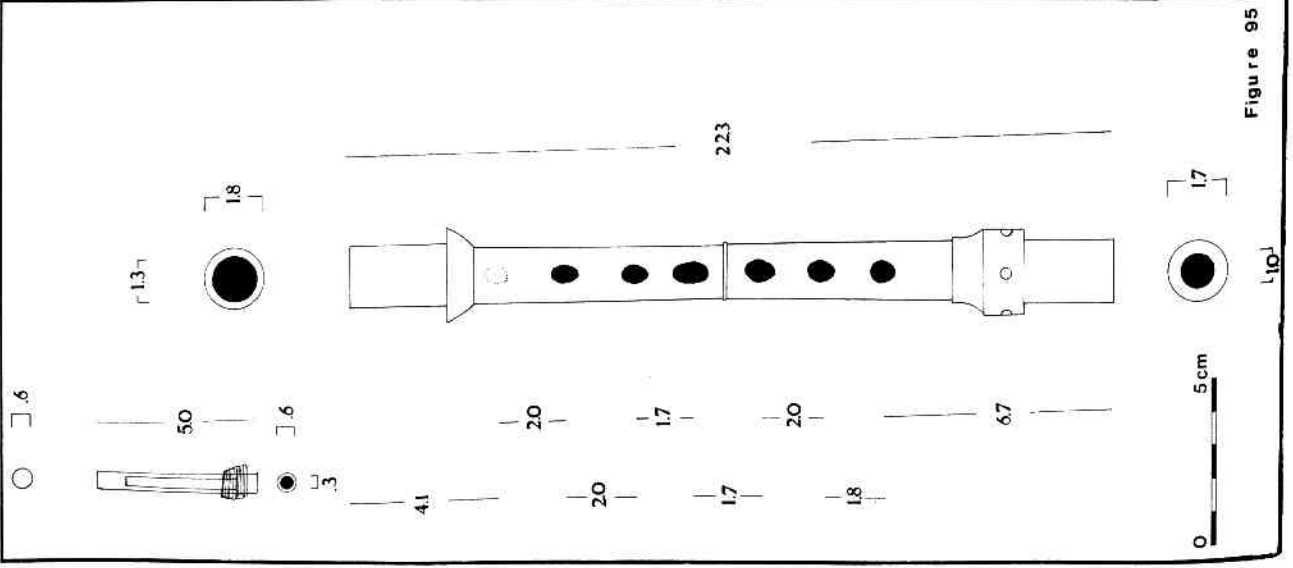
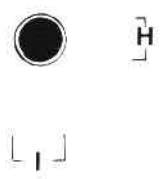
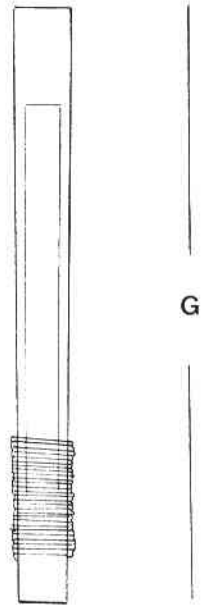
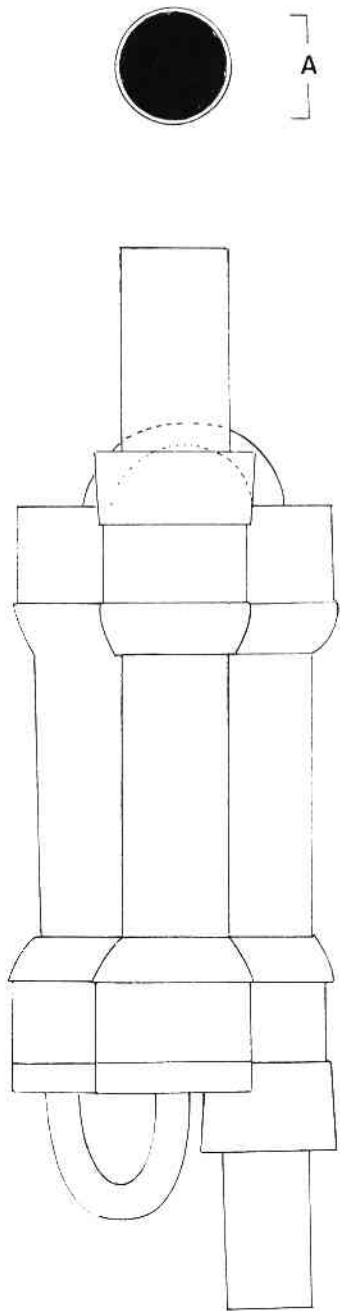
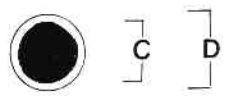


Figure 95



not to scale



length of drone tubing = E

Figure 96

CHART OF MEASUREMENT FOR FIGURE 96

	67-9	67-90
a	20	17
b	24	22
c	12	20
d	16	32
e	480	426
f	12	14
g	120	115
h	07	08
i	10	11