

MAIN ENTRIES: IDIOPHONES

P'AI PAN

A set of concussion plaques associated with Peking opera is the *p'ai pan*. It is a set of three hardwood slabs of equal length, strung together at one end by a cord. The outer surfaces of exterior plaques are usually slightly convex.

CATALOGUE # 1

P'AI PAN (74-121)

CHINA

The *p'ai pan* in the CCFCS collection is comprised of three pieces of mahogany varnished clear. The plaques are fastened together at one end with white cotton ribbon. This specimen is in excellent condition (Plate 1, Figure 1).

COLLECTED: Toronto, Ontario, 1973

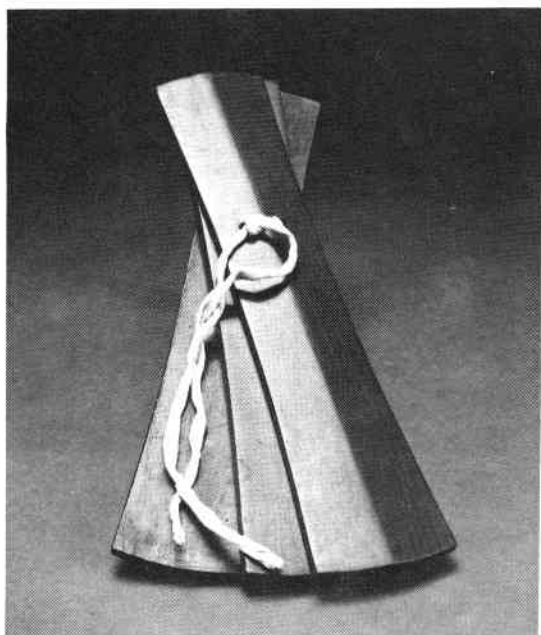
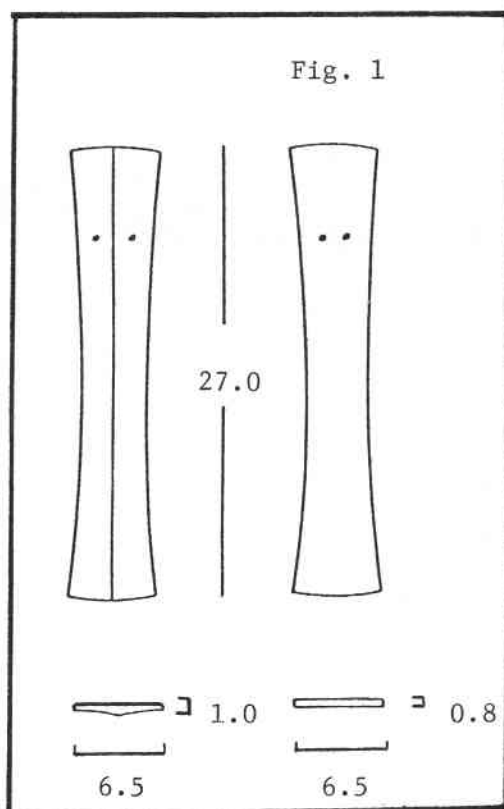


Plate 1

P'ai pan



4 Idiophones

SHOU-PAN

A *shou-pan* is a concussion clapper that is associated with Confucian rituals. It is a flat piece of redwood with a central slit cut lengthwise along lateral faces. When the stick is hit against a non-sonorous object, the two sides strike each other producing a loud clap.

CATALOGUE # 2

SHOU-PAN (80-259)

KOREA (CHINA)

This *shou-pan* is fashioned after a sword from a piece of redwood. This specimen is in excellent condition (Plate 2, Figure 2).

COLLECTED: Toronto, Ontario, 1980

CATALOGUE # 3

SHOU-PAN (80-258)

KOREA (CHINA)

This specimen is made from a redwood slab. It is in excellent condition (Plate 2, Figure 3).

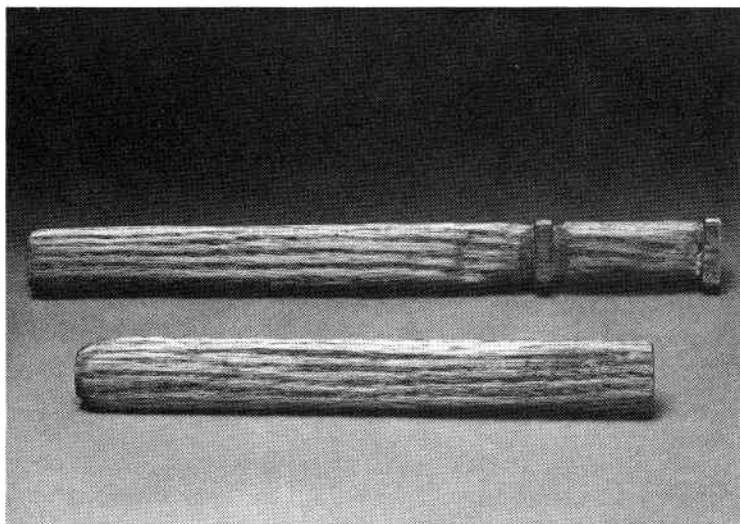
COLLECTED: Toronto, Ontario, 1980

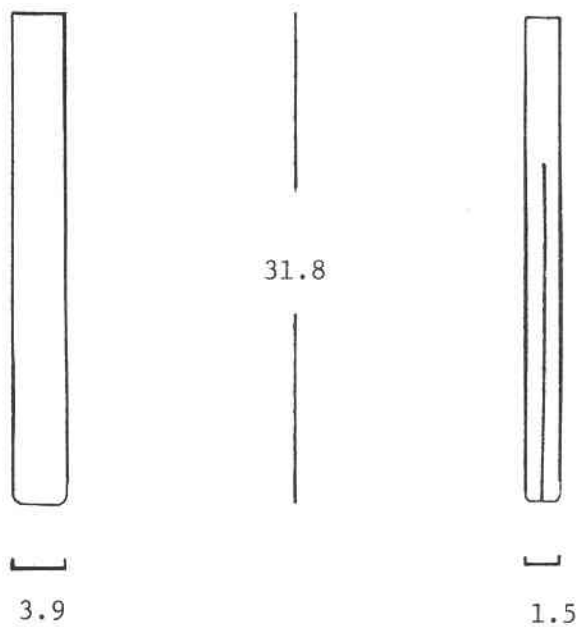
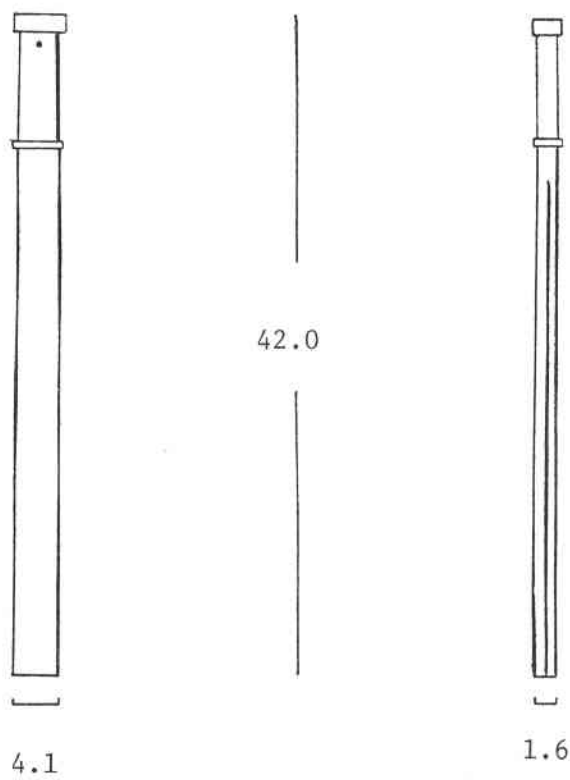
Plate 2

Shou-pans

80-259 (upper)

80-258 (lower)





6 Idiophones

PAK

The Korean *pak* is a set of concussion plaques of Chinese origin. It is made of six hardwood slabs of equal length connected at one end by a cord. The *pak* is sounded by the director of a Korean orchestra at the beginning and end of both ritual and ceremonial music.

CATALOGUE # 4

PAK (74-149)

KOREA

The *pak* in the CCFCS collection was made in Seoul, Korea during 1973. It is in excellent condition (Plate 3, Figure 4).

COLLECTED: Seoul, Korea, 1973

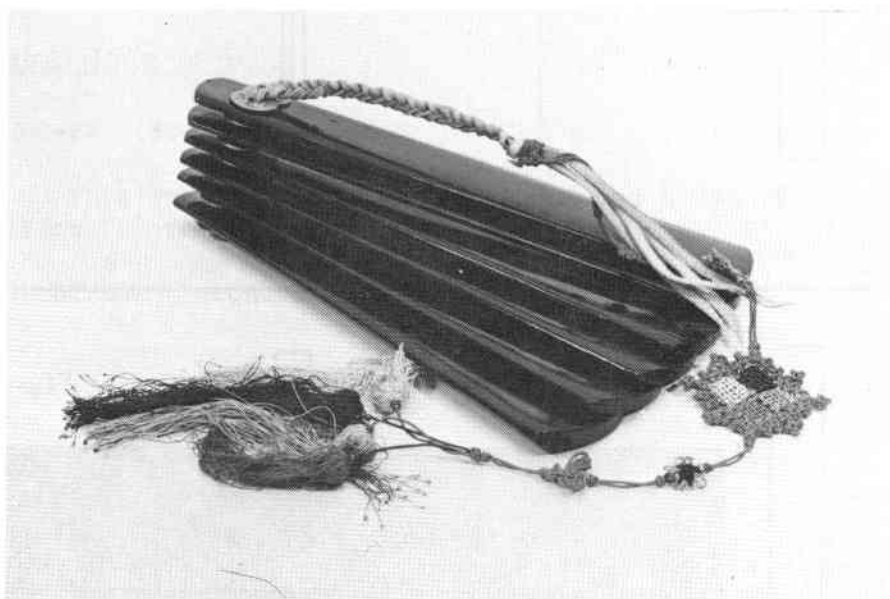


Plate 3

pak

74-14202

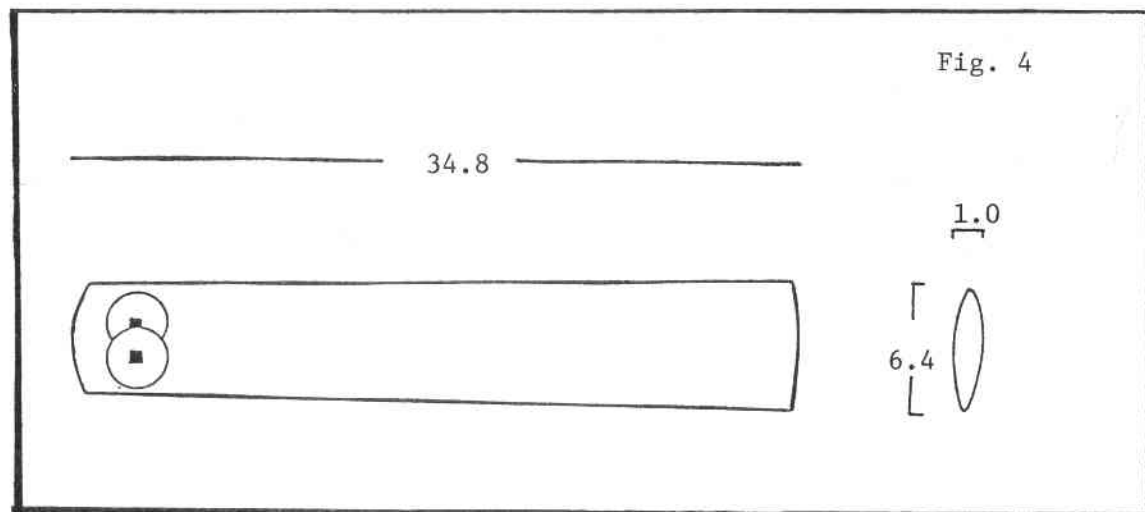


Fig. 4

CASTANETS

Castanets are vessel clappers. They consist of two hollowed-out pieces of wood connected at one end either by string or thong. In Spain, castanets are played in pairs by dancers who accompany their movements both by rhythmic patterns and rolls.

CATALOGUE # 5

CASTANETS (73-577)

SPAIN

The castanets in the CCFCS collection were made by Lucero Teno of Spain. Each set is composed of two polished pieces of hardwood tied at one end with rayon string (Plate 4, Figure 5).

COLLECTED: San Sebastian, Spain, 1973

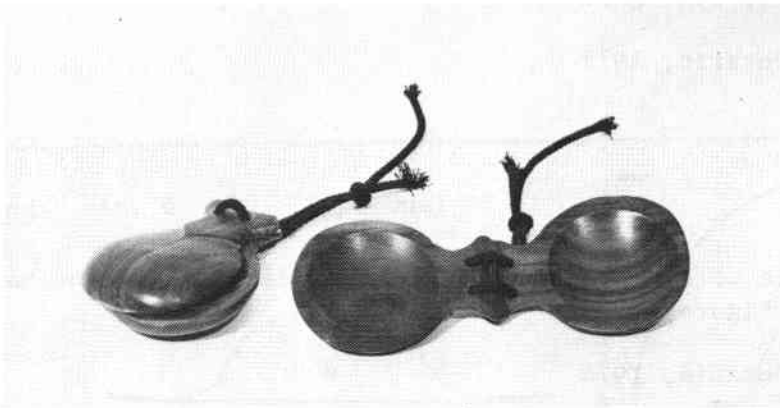


Plate 4

Castanets

73-15976

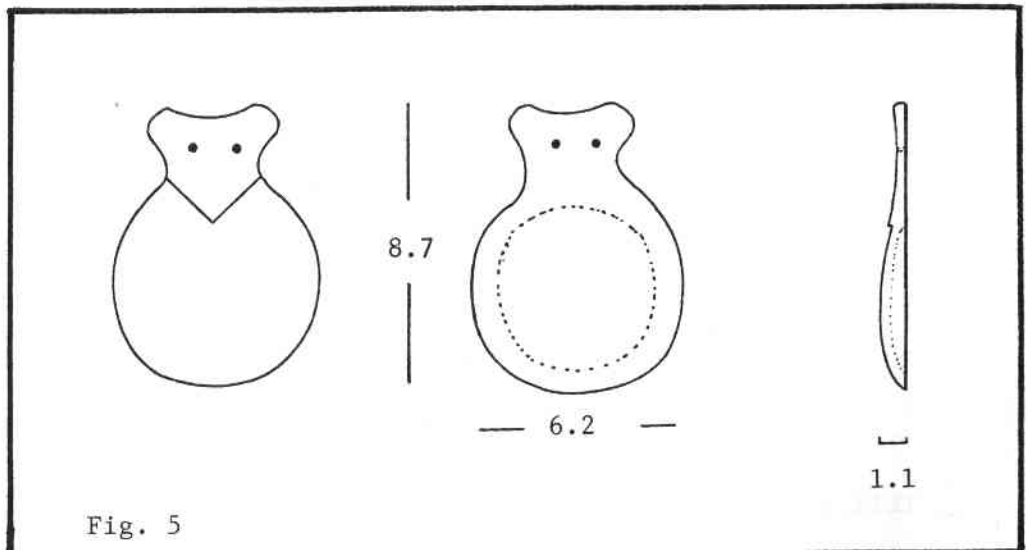


Fig. 5

PO (CHINESE CYMBAL)

Cymbals are thought to have originated in Mesopotamia from where they were carried north, east and west. They first appear in Chinese literature during the T'ang dynasty (618-907 A.D.). Although cymbals serve diverse functions throughout East Asia, in China they are chiefly associated with opera, theatre and folk music.

The *po* is made either of brass or bronze, and is of one of two types. The first is a thin, broad-rimmed instrument with a small central boss. The second is yet thinner, has a narrow rim, and a large bowl-like boss.

CATALOGUE # 6

PO (73-782)

CHINA

These specimens have cotton handles decorated with red, green and yellow designs. One of the cymbals is fitted with a hoop-shaped cushion covered with silk. The silk has red and violet patterns, and a claw design in brocade (Plate 5, Figure 6).

COLLECTED: Toronto, Ontario, 1973

CATALOGUE # 7

PO (74-58)

CHINA

This is an example of a broad-rimmed *po* with a deep boss. The handles are of rope (Plate 5, Figure 6).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 8

PO (74-63)

CHINA

Identical to Catalogue # 7 (Plate 5, Figure 6).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 9

PO (74-64)

CHINA

This pair of *pos* is larger than those listed as Catalogue # 7 and # 8. The cymbals are furnished with ribbon handles of green silk (See Plate 5, Figure 6).

COLLECTED: Toronto, Ontario, 1974



Plate 5

Pos Type One
(left to right)

73-782 (upper)
74-58 (lower)

73-782 (upper)
74-63 (lower)

74-64 (pair)

83-777

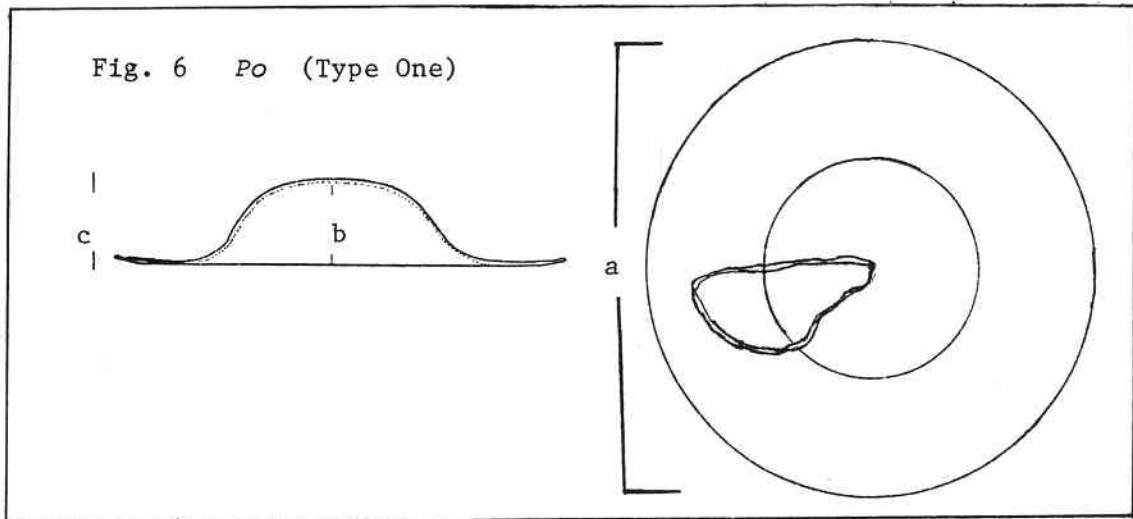


CHART OF MEASUREMENT				
	73-782	74-58	74-63	74-64
a	29.7	15.2	15.2	18.4
b	6.5	2.8	2.7	3.5
c	6.8	3.2	3.1	3.1

10 Idiophones

CATALOGUE # 10

PO (75-875)

CHINA

This single *po* is a thin broad-rimmed cymbal with a central boss into which a hole is bored to secure a rope handle (rope is missing). The surface of this specimen has Chinese characters painted in black (Plate 6, Figure 7).

COLLECTED: Toronto, Ontario, 1975

CATALOGUE # 11

PO (75-876)

CHINA

This single *po* is a thin broad-rimmed cymbal with a rope handle. Chinese characters are painted on its surface in red paint (Plate 6, Figure 7).

COLLECTED: Toronto, Ontario, 1975

CATALOGUE # 12

PO (75-941)

CHINA

This single cymbal is a thin broad-rimmed instrument with a central boss into which a hole is bored to secure a handle of cotton cloth. The surface is painted with Chinese characters in red paint (Plate 6, Figure 7).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 13

PO (75-942)

CHINA

This single *po* was made by Goa Hong Tai Gong Works, Hankow, China. It is a thin broad-rimmed type with a rope handle. Chinese characters are painted on its surface in red paint (Plate 6, Figure 7).

COLLECTED: Edmonton, Alberta, 1975



Plate 6

Single Pos
(left to right)

75-875 (upper)

75-941 (lower)

75-876 (upper)

75-942 (lower)

83-776

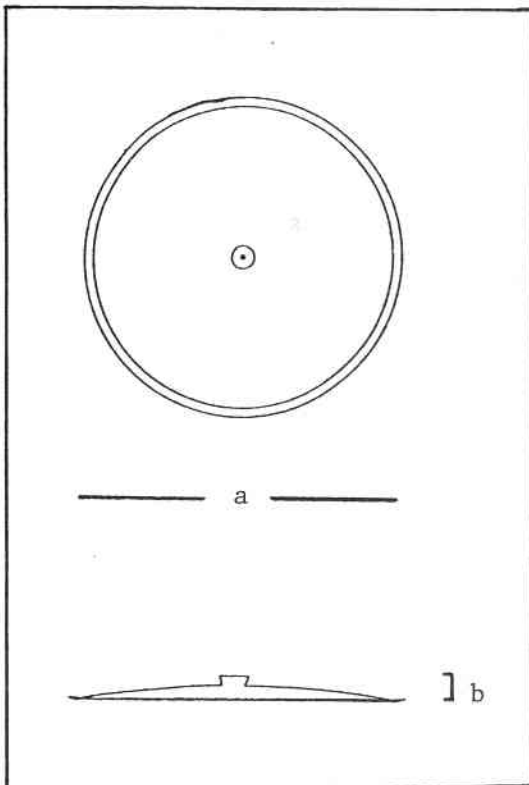


Fig. 7 Pos Type Two

CHART OF MEASUREMENT		
	a	b
# 10	55.0	6.3
# 11	56.0	6.4
# 12	55.0	7.1
# 13	51.5	8.6

PARA

Korean cymbals are made in a wide range of sizes from bronze or brass. They are associated with ritual, military and popular music.

CATALOGUE # 14

PARA (74-153)

KOREA

The *para* specimen presented below is a pair of brass cymbals with shallow bosses. A hole is bored in the centre of each cymbal through which a rope handle is secured. This specimen was made in Seoul, Korea in 1973 (Plate 7, Figure 8).

COLLECTED: Seoul, Korea,
1973

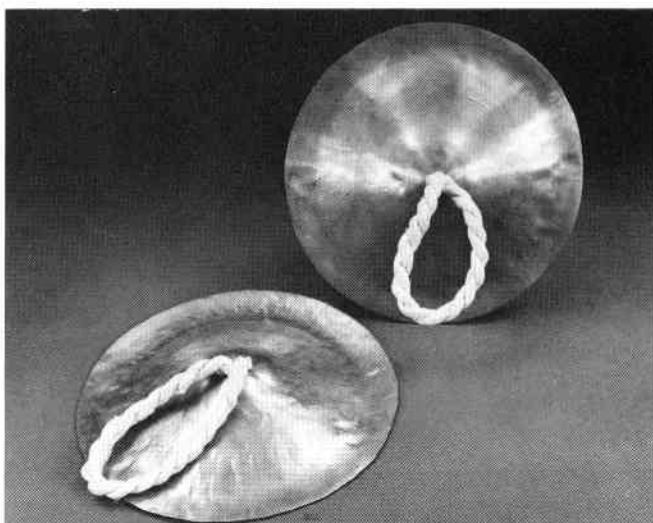
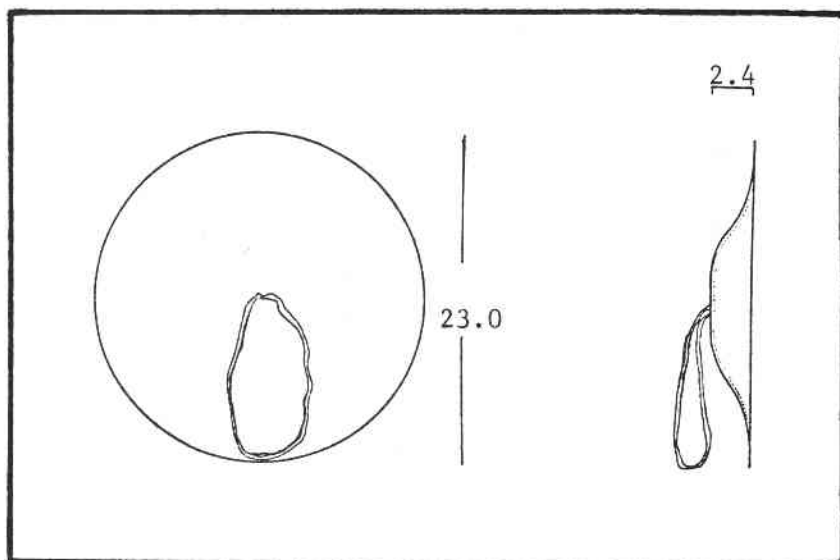


Plate 7 *Para*

74-19172

Fig. 8



TALAM

Talam is a set of small, shallow-bossed cymbals from India. They are made either of brass or bronze. A hole is bored in the centre of each cymbal through which a rope is secured. The cymbals are held by the cord handles and struck obliquely.

CATALOGUE # 15

TALAM (63-18)

SRI LANKA

This specimen is made of brass. It consists of two small cymbals joined together by a string. The string is threaded through a hole in the centre of each boss (Plate 8, Figure 9).

COLLECTED: Ottawa, Ontario, 1963

Donated by the High Commission of Sri Lanka (Ceylon)

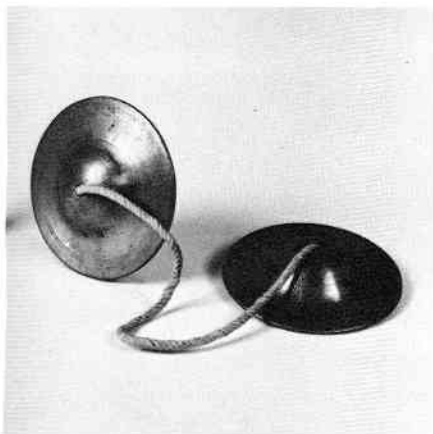
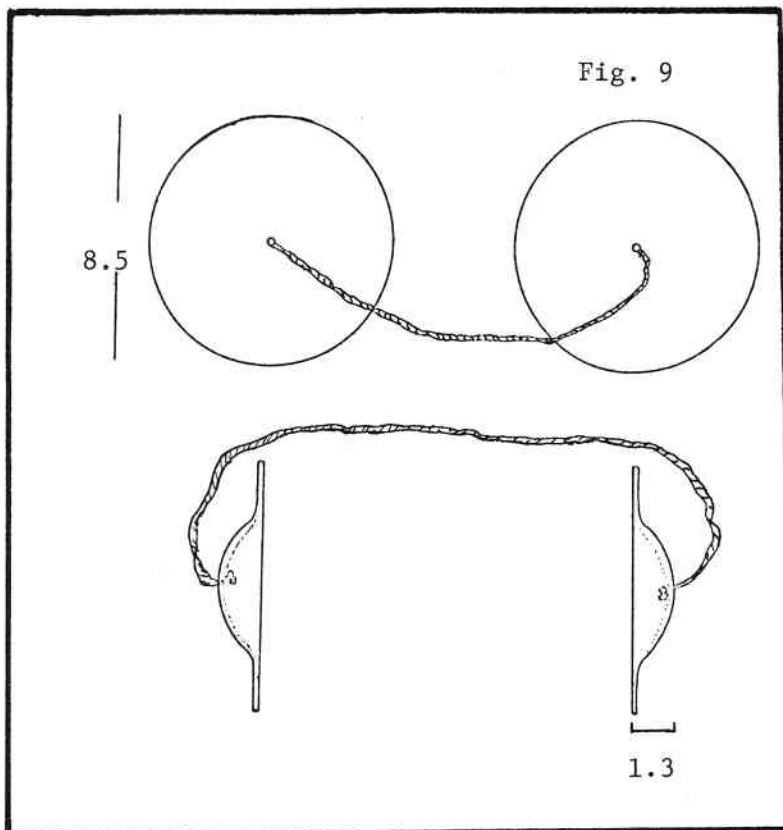


Plate 8

73-7780

Talam

KALATALO

A percussion plaque called the *kalatalo* is associated with Christian rituals of Eastern Europe. It is played by altar boys during lent. The *kalatalo* appeared in the Christian service ca. 800 A.D. under the Greek name *semanterion*. In its present form, the *kalatalo* consists of a wooden mallet hinged dorsally to the centre of a board. This wood plaque is supported by a handle fitted perpendicular to the board on its ventral side. The player holds the *kalatalo* by the stick, and with a rapid forward and back movement of the wrist causes the mallet to alternately strike the ends of the plaque.

CATALOGUE # 16

KALATALO (67-36)

UKRAINIAN

Plate 9, Figure 10.

COLLECTED: Manitoba, Canada, 1967
 Donated by Robert Klymasz

CATALOGUE # 17

KALATALO (74-871)

POLISH

This *kalatalo* was made ca. 1912 by a Polish parishioner in East Selkirk, Manitoba for use during Holy Week. It is made of 3/4 inch plywood, and a piece of softwood. This specimen exhibits traces of many years of service (Plate 9, Figure 11).

COLLECTED: East Selkirk, Manitoba, 1974
 Donated by Father Jan Sajequicz, O.M.I., St. Stanislaw Polish Parish, East Selkirk, Manitoba.

CATALOGUE # 18

KALATALO (76-246)

UKRAINIAN

This *kalatalo* was made ca. 1915 in Meacham, Saskatchewan. Its maker is anonymous (Plate 9, Figure 12).

COLLECTED: Meacham, Saskatchewan, 1976
 Donated by Meacham Ukrainian Orthodox Parish, Meacham, Saskatchewan.

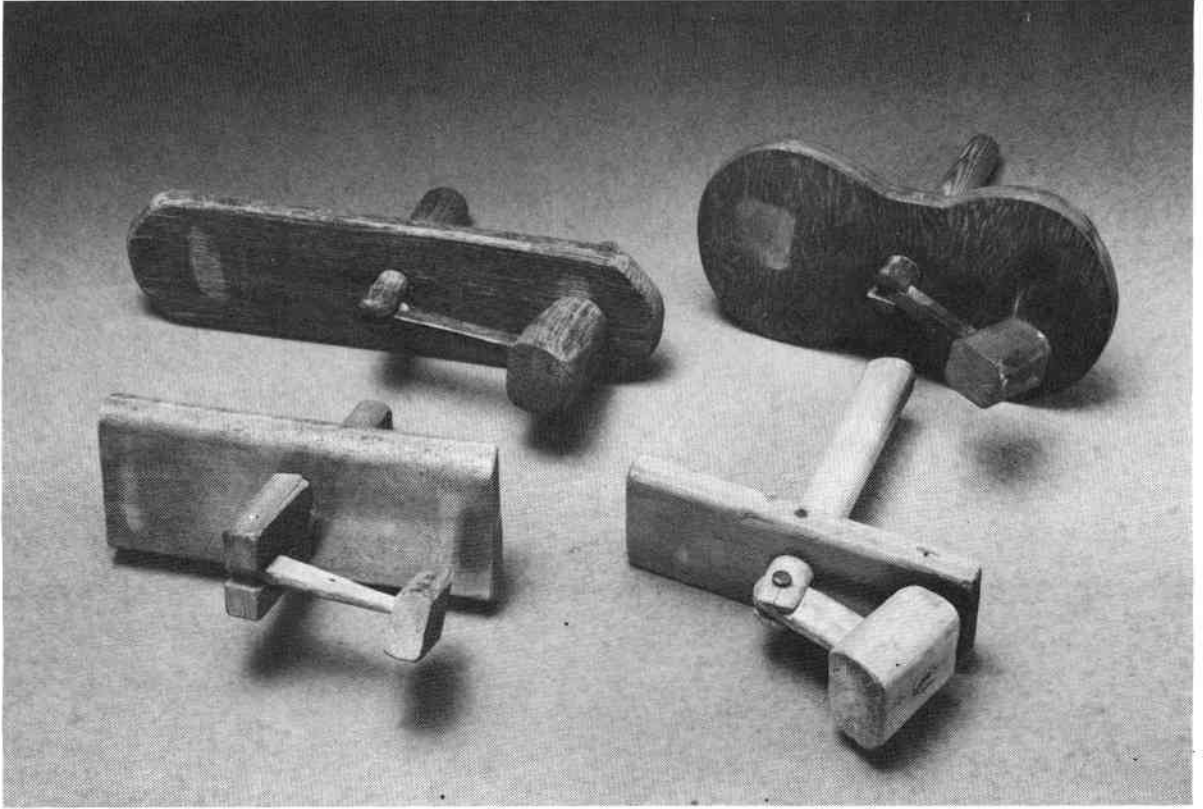
CATALOGUE # 19

KALATALO (73-841)

UKRAINIAN

This Ukrainian *kalatalo* is early 20th century (Plate 9, Figure 13).

COLLECTED: Alvena, Saskatchewan, 1973
 Donated by the St. Julian Ukrainian Greek Orthodox Church, Alvena, Saskatchewan.



83-773

Plate 9 *Kalatalos*

73-841 (upper left)

76-246 (upper right)

74-871 (lower left)

67-36 (lower right)

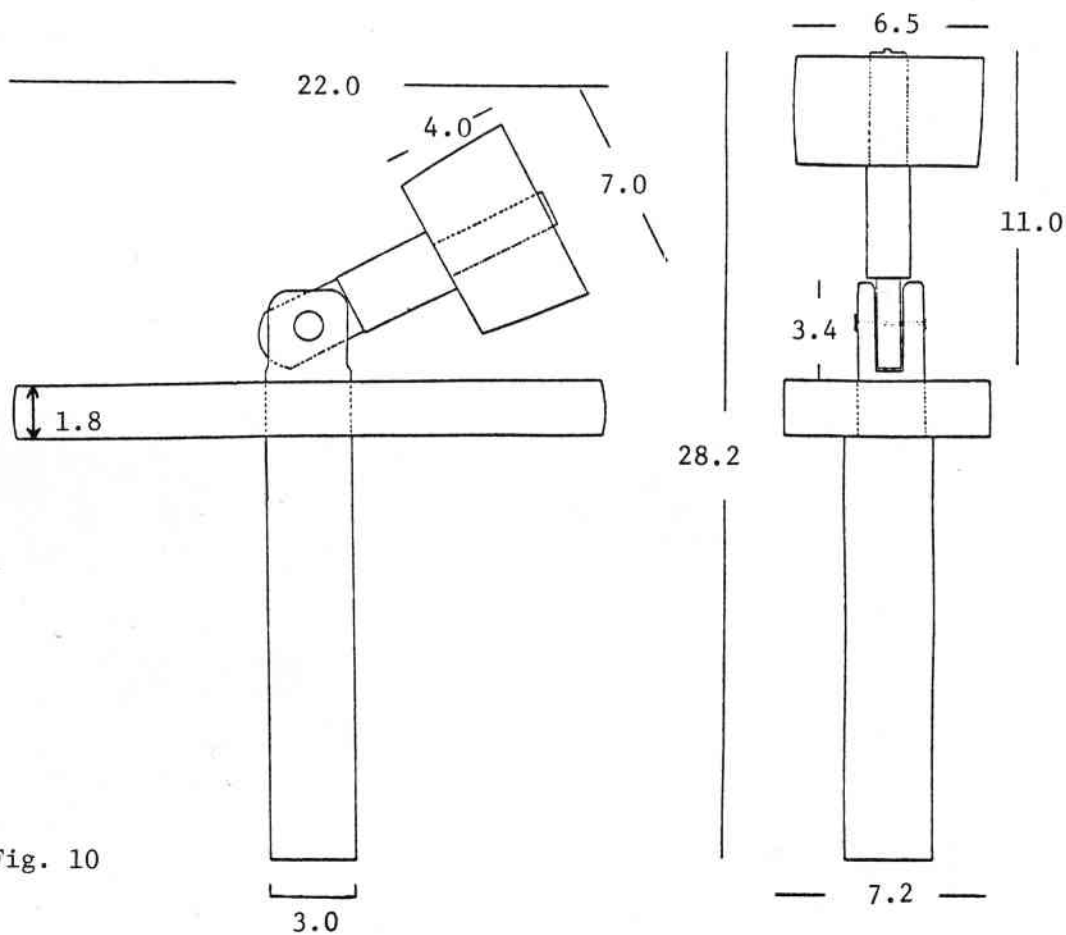
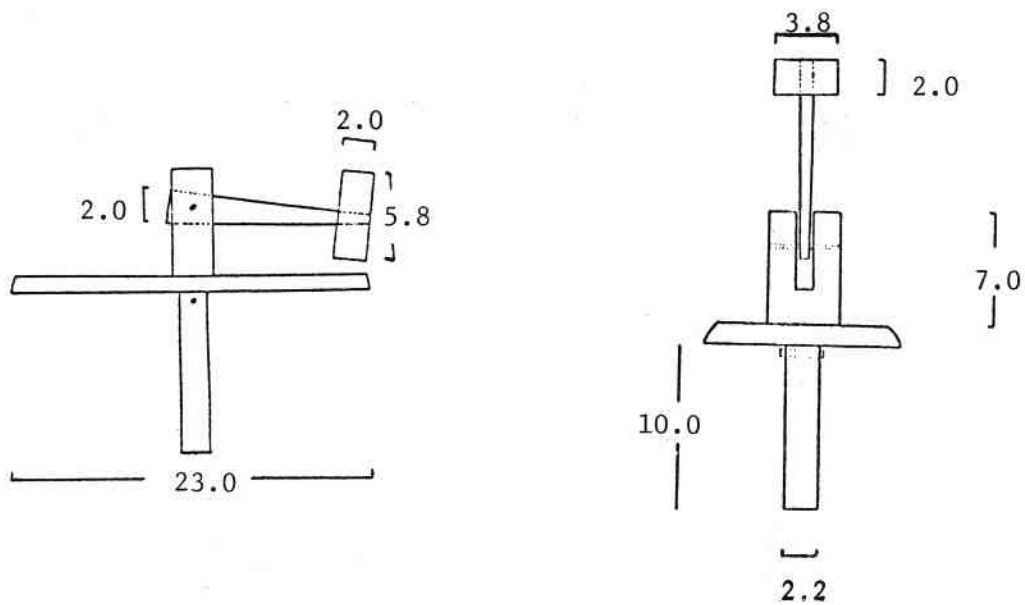


Fig. 11



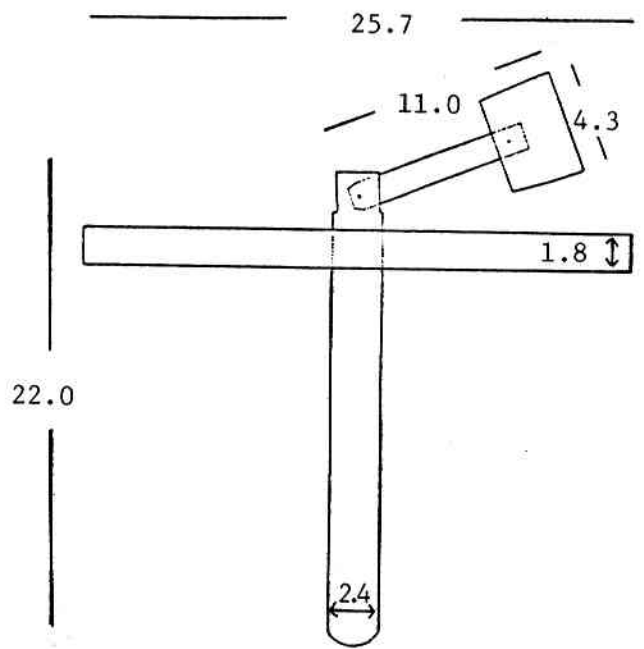
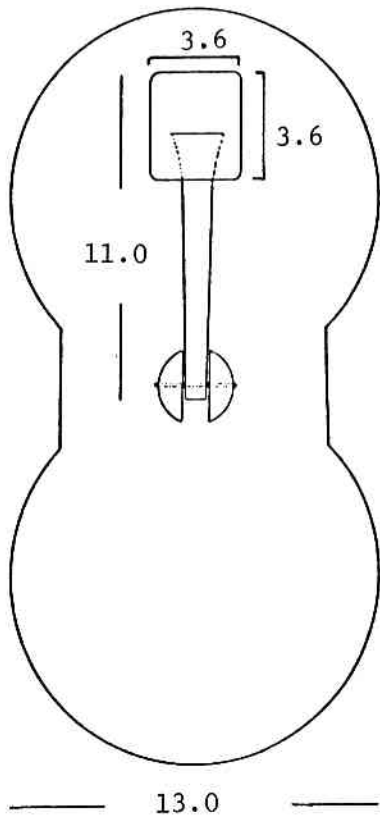


Fig. 12

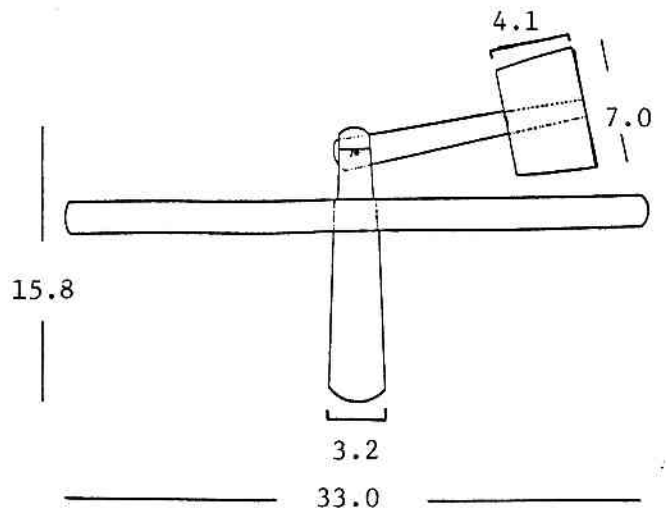
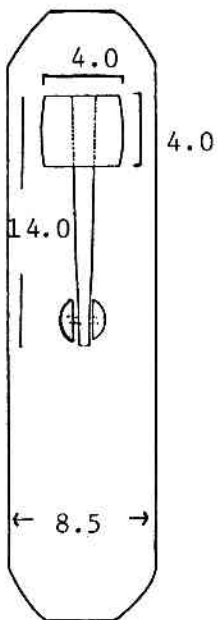


Fig. 13

CATALOGUE # 20

MALIMBE (73-1038)

WEST AFRICA

The West African xylophone *malimbe* consists of seven tuned keys suspended in a series from an oval wood frame with thongs. Bits of rubber are set between the keys to allow each plaque to vibrate independently. On the bottom is a curved, incised board on which seven resonators of animal horn are set in beeswax. The frame of this instrument hangs from the player's neck by a sling (not shown). The two Y-shaped beaters enable the player to strike two adjacent keys simultaneously (Plates 10-11, Figure 14-16). The xylophone is associated with certain West, South-east and East African cultures.

COLLECTED: Qualicum Beach, British Columbia, 1973.

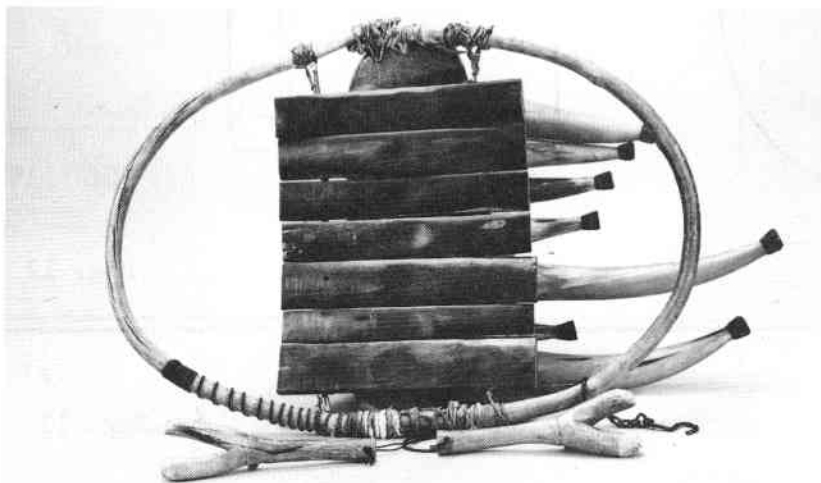


Plate 10

Malimbe

83-754



Plate 11

Malimbe (detail of back)

83-753

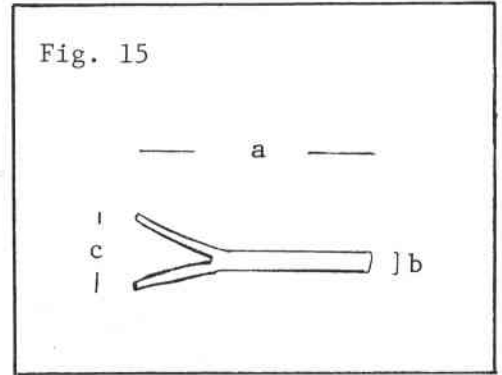
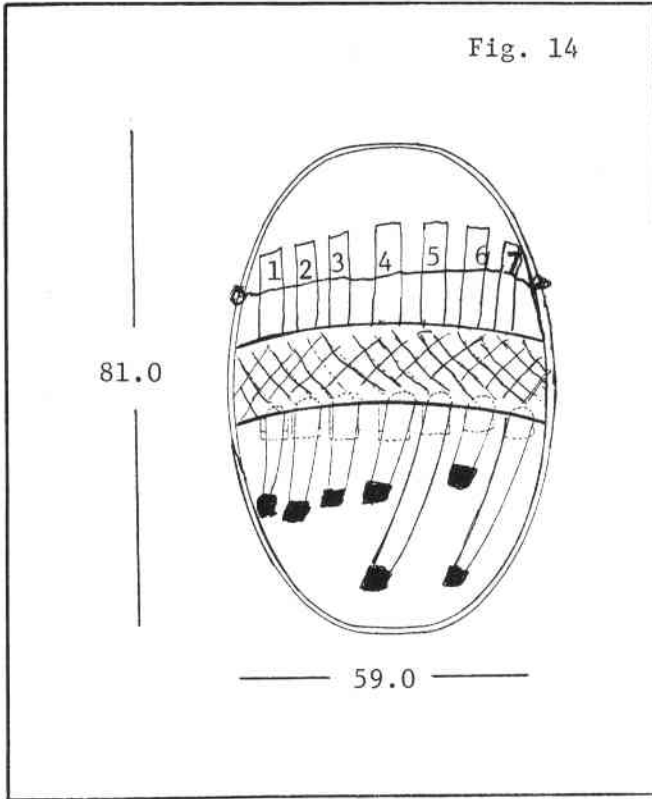


CHART OF MEASUREMENT		
	Stick One	Stick Two
a	25.0	25.5
b	2.8	2.7
c	6.0	5.0

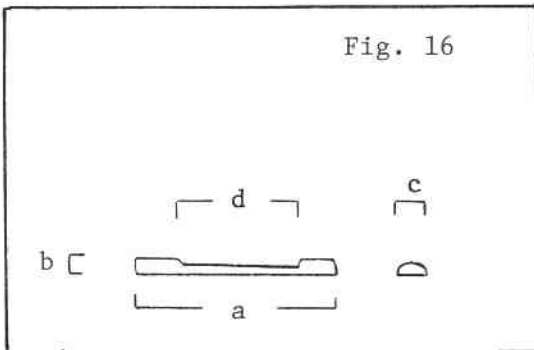


CHART OF MEASUREMENT (KEYS)				
	a	b	c	d
1	35.0	3.6	7.0	21.0
2	35.0	3.0	4.5	22.0
3	35.6	3.6	6.6	21.0
4	35.0	3.6	5.5	21.0
5	35.0	3.9	5.7	20.7
6	35.0	3.2	5.8	20.7
7	35.0	4.0	5.7	21.2

GLOCKENSPIEL

The glockenspiel appears to have originated in Germany ca. 1700. It is a metallophone comprised of a set of metal bars placed on a frame in an arrangement reminiscent of a keyboard. The normal range of the glockenspiel is two and a half octaves. The glockenspiel is primarily an ensemble instrument.

CATALOGUE # 21

GLOCKENSPIEL (73-1044)

USA

The glockenspiel in the CCFCS collection was made in Indianapolis, Indiana by Leedy Manufacturing Co. It is a portable model with a range of two and a half octaves. The 30 tuned bars are arranged in a piano keyboard fashion on padded frames inside a two-piece hardwood case. The upper section of the case supports the notes corresponding to the 'black notes' of the piano while the lower section holds the 'white notes'. Three beaters are included with this specimen (Plate 12, Figure 17).

COLLECTED: Qualicum Beach, British Columbia, 1973

Plate 12

Glockenspiel

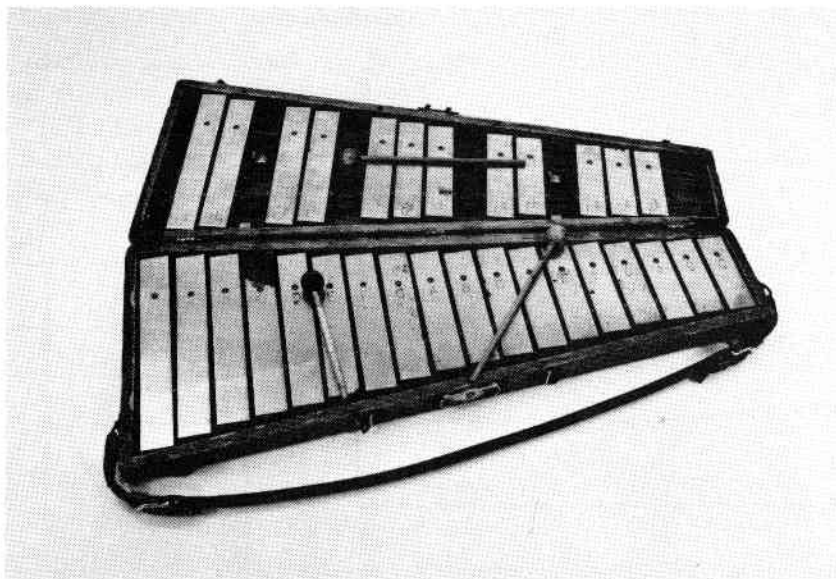
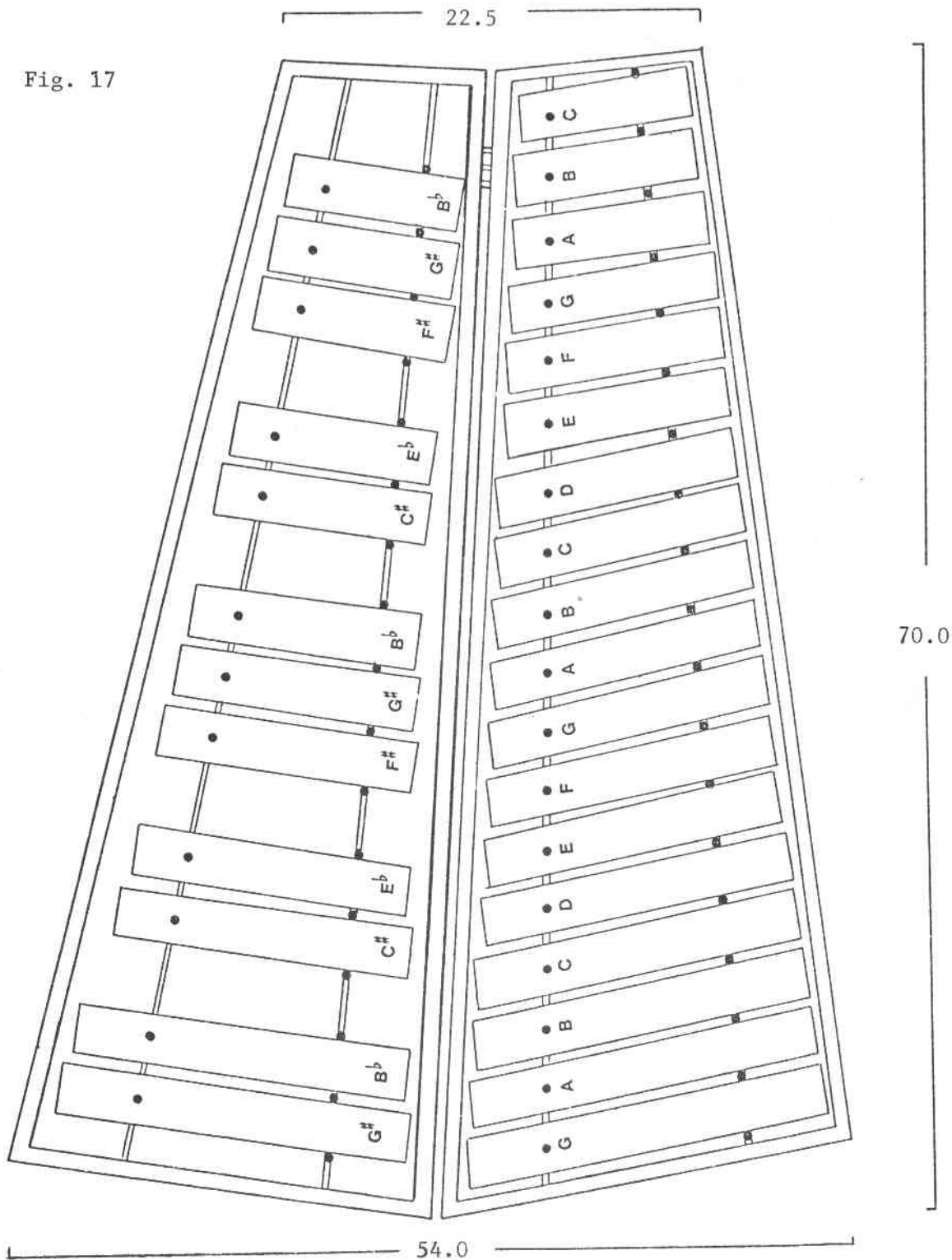


Fig. 17



SLIT BLOCK (SLIT DRUM)

Buddhist and Taoist priests of the Far East use the slit block (temple block) during the recitation of prayers. In China, it is called *mth yu*; in Japan, *mo-kugyo*; and in Korea, *t'ak*. The temple block is generally fashioned after a fish from a block of camphor wood. Its core is chiselled out through a small ventral slit. The wood block is either suspended, hand-held, or placed on a cushion, and is struck with a beater.

CATALOGUE # 22

MU YU (77-74)

CHINA

This small *mth yu* specimen is finished in natural wood colour. The beater is missing (Plate 13, Figure 18).

COLLECTED: Toronto, Ontario, 1977

Donated by the Toronto Diocesan Anglican Church

CATALOGUE # 23

MO KUGYO (77-83)

JAPAN

This *mo kugyo* is carved from a piece of camphor wood and is overlaid with layers of red, gold and black lacquer. (Plate 13, Figure 19).

COLLECTED: Toronto, Ontario, 1977

Donated by the Toronto Diocesan Anglican Church

CATALOGUE # 24

T'AK (80-256)

KOREA

This Korean slit block is oblong and has a handle. A wood beater is included (Plate 13, Figures 20, 21).

COLLECTED: Toronto, Ontario, 1980

CATALOGUE # 25

T'AK (80-257)

KOREA

This *t'ak* is skull-shaped and has a handle. The beater is included (Plate 13, Figures 20, 21).

COLLECTED: Toronto, Ontario, 1980



83-764

Plate 13 Slit Blocks (left to right)

Mü yu (77-74)

T'ak (80-256)

Mo Kugyo (77-83)

T'ak (80-257)

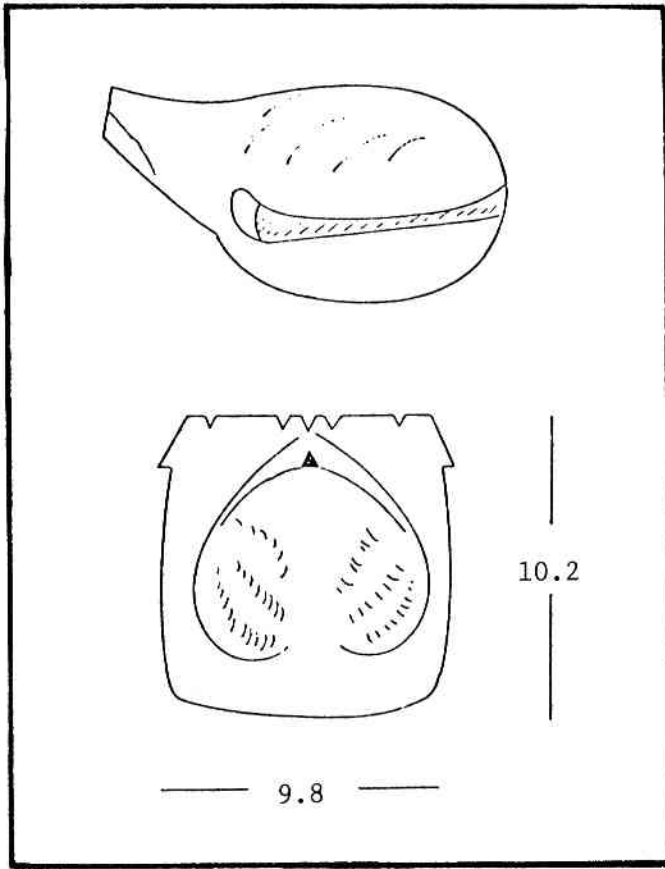


Fig. 18

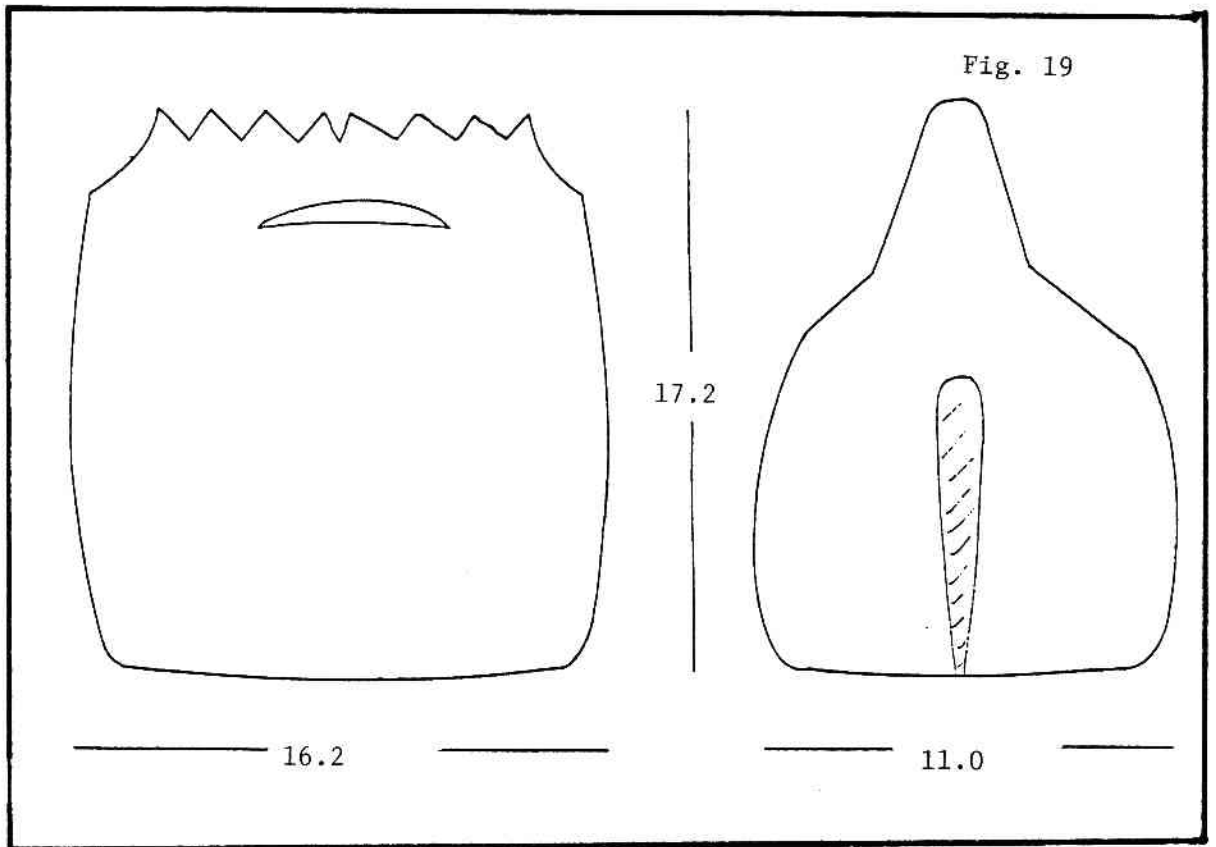


Fig. 19

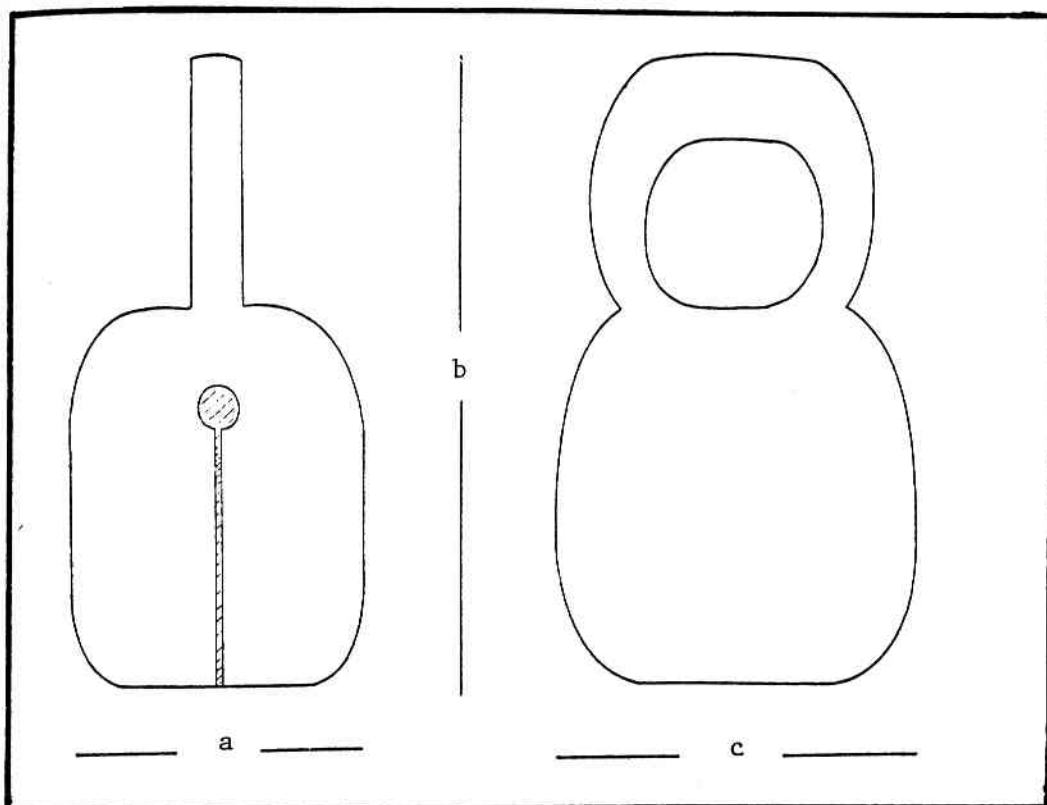
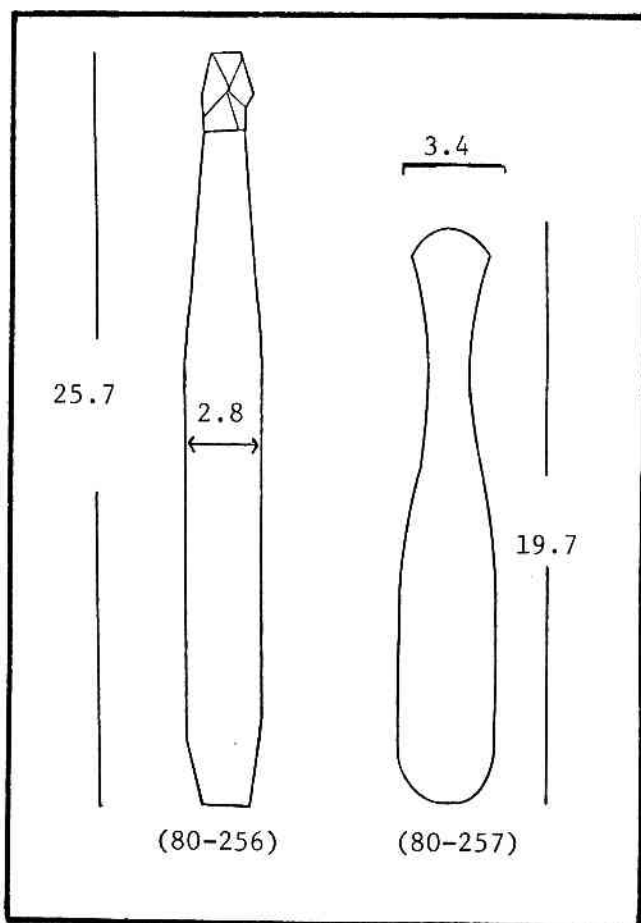


Fig. 20

T'aks

CHART OF MEASUREMENT			
	a	b	c
80-256	11.4	20.6	11.6
80-257	10.4	21.0	12.5

Fig. 21

T'ak beaters

ANVIL

Anvils are percussion instruments of indefinite pitch that are occasionally used in fine art compositions of Western Europe. Although a blacksmith's anvil may be employed in the modern orchestra, substitutes such as metal bars are usually used to create an anvil effect.

CATALOGUE # 26

ANVIL (73-1048)

USA

This anvil was made in Indianapolis, Indiana by Leedy Manufacturing Co. It is a chrome-plated, rectangular percussion tube resting on a stand. The beater is missing (Plate 14, Figure 22).

COLLECTED: Qualicum Beach, British Columbia, 1973

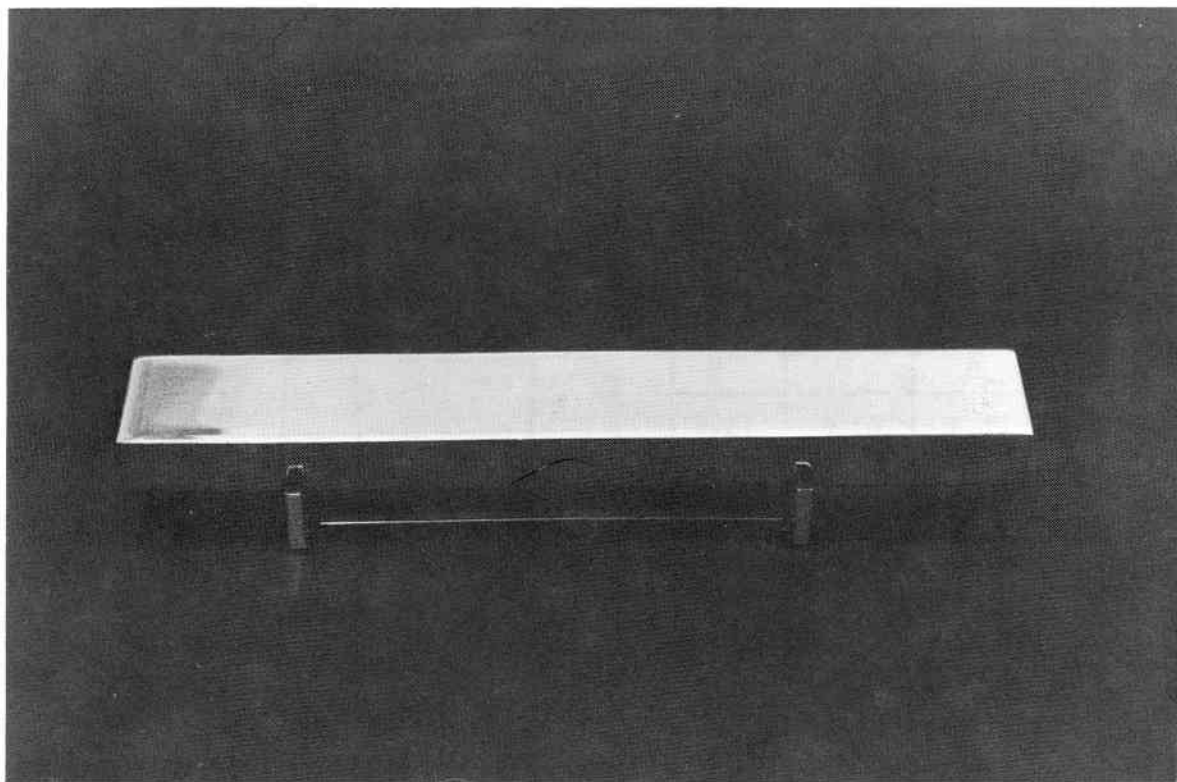
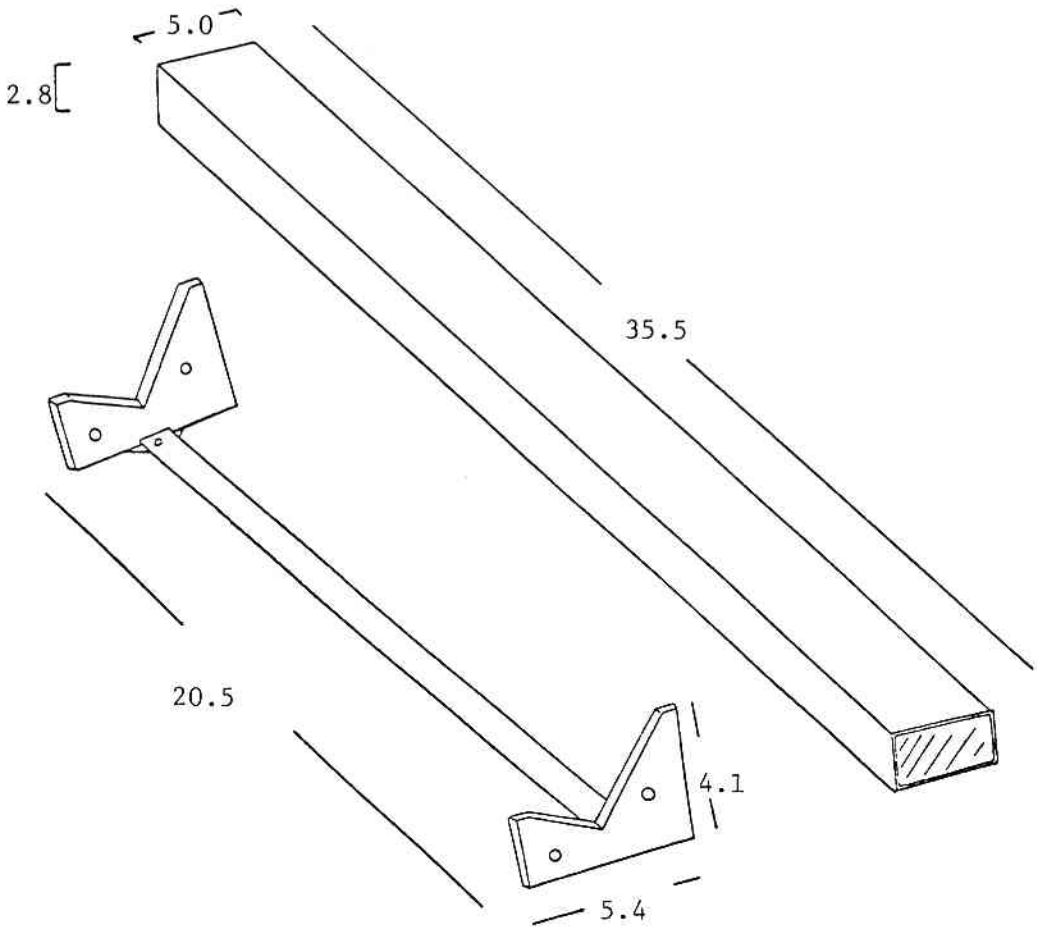


Plate 14

Anvil

74-14429

Fig. 22



CHINESE WOODBLOCK

The Chinese woodblock is a slit block associated with the Peking opera. It is made from a rectangular block of hardwood into which two linear cavities are carved on both dorsal and ventral faces. It is placed either on a cushion or suspended from a rope, and struck with a beater.

CATALOGUE # 27

CHINESE WOODBLOCK (75-960)

CHINA

This is a contemporary slit drum made by Ku Chi of China (Plate 15, Figure 23).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 28

CHINESE WOODBLOCK (75-961)

CHINA

This modern woodblock was made by Chang Chi of China (Plate 15, Figure 23).

COLLECTED: Edmonton, Alberta, 1975

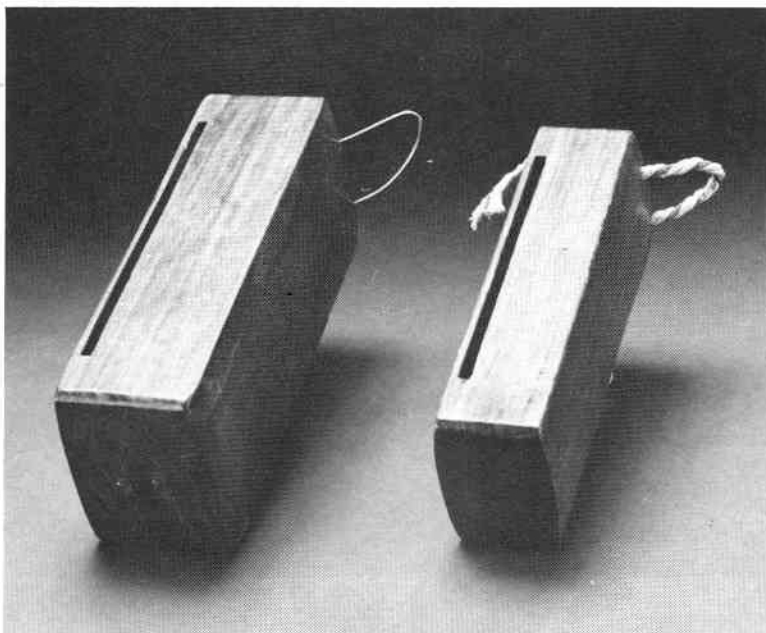


Plate 15

Chinese Woodblocks

75-960 (left)

75-961 (right)

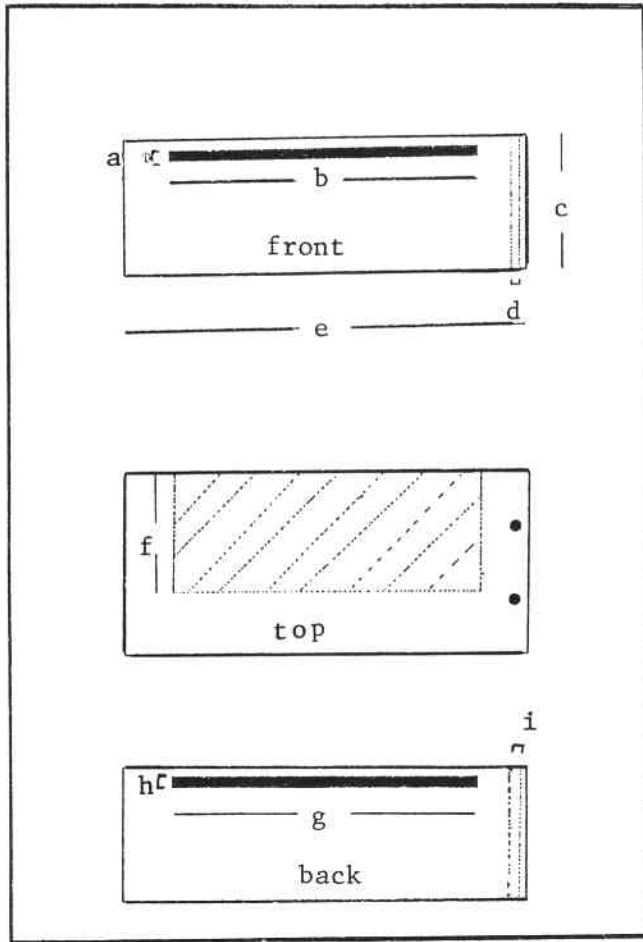


Fig. 23

Chinese Woodblocks

CHART OF MEASUREMENT									
	a	b	c	d	e	f	g	h	i
75-960	0.6	17.5	7.1	23.0	0.6	6.5	17.5	0.6	0.6
75-961	0.6	15.1	5.0	20.8	0.6	6.1	15.3	0.6	0.6

LO

One of the most popular percussion instruments in Chinese music is the *lo* (gong). It is associated with both traditional and popular music. The gong is a circular percussion vessel made either of brass or bronze. The *lo* has a shallow rim, is generally without a central boss, and is struck with a beater. *Los* are made in different sizes and styles. The six specimens listed below exhibit the several types of gongs represented in the CCFCS collection. The remainder specimens are listed under Miscellaneous Entries.

CATALOGUE # 29

LO (74-59)

CHINA

This specimen is a brass gong with a shallow rim. It is held vertically by a yellow ribbon of silk threaded through two, closely-spaced holes on the side of the gong. A hardwood beater is included with this specimen. Its striking end is padded with a ring of paper wrapped with white cloth (Plate 16, Figures 24, 25).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 30

LO (74-60)

CHINA

This *lo* is similar to Catalogue # 29 (Plate 16, Figures 24, 25).

COLLECTED: Toronto, Ontario, 1974

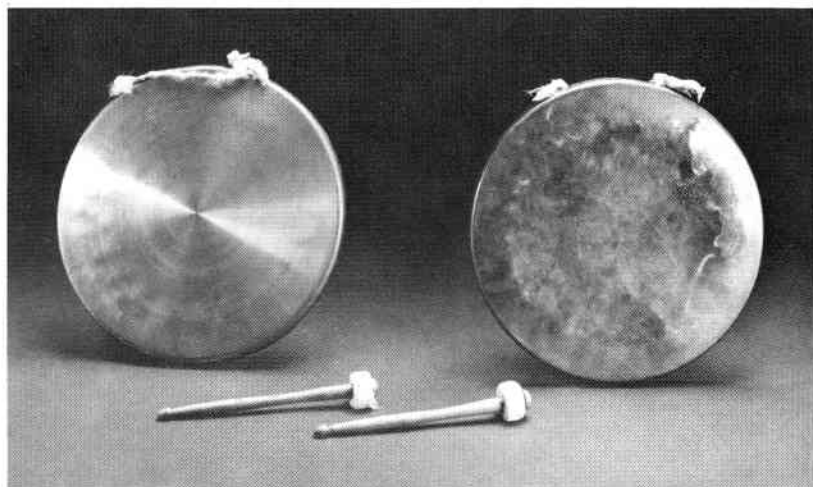
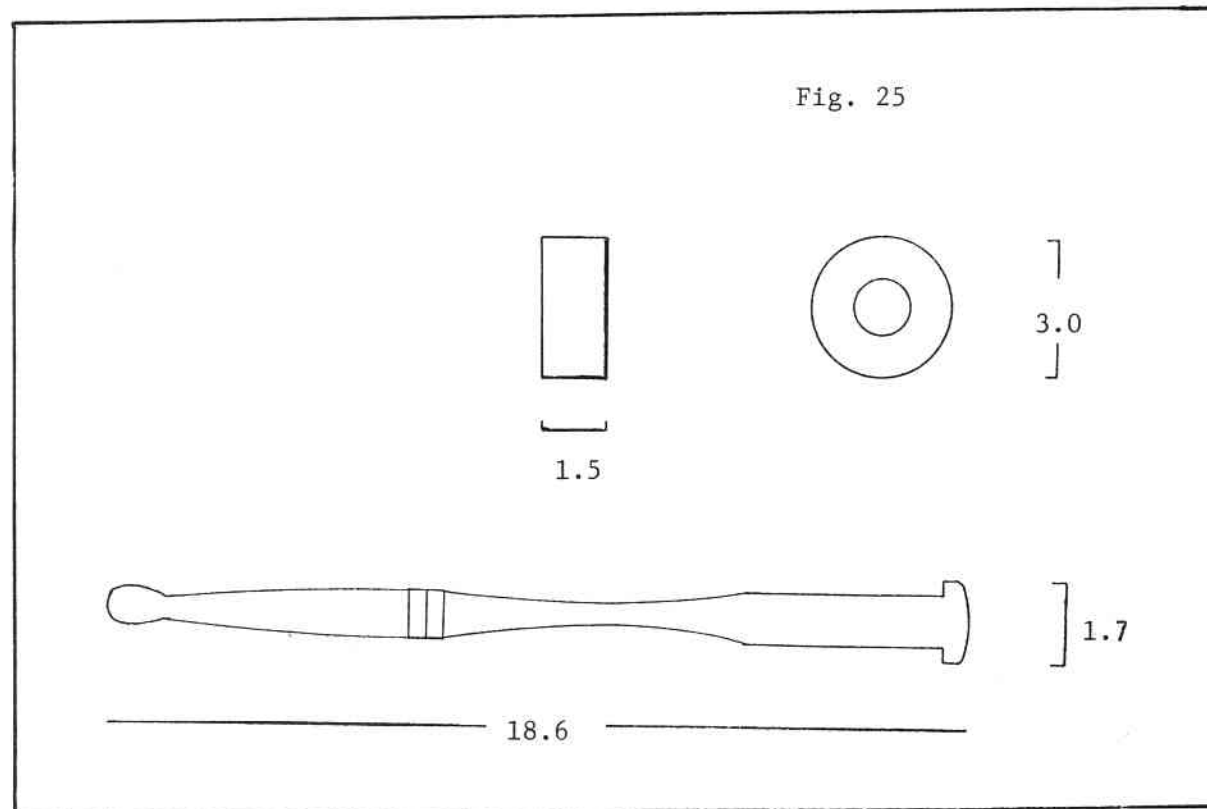
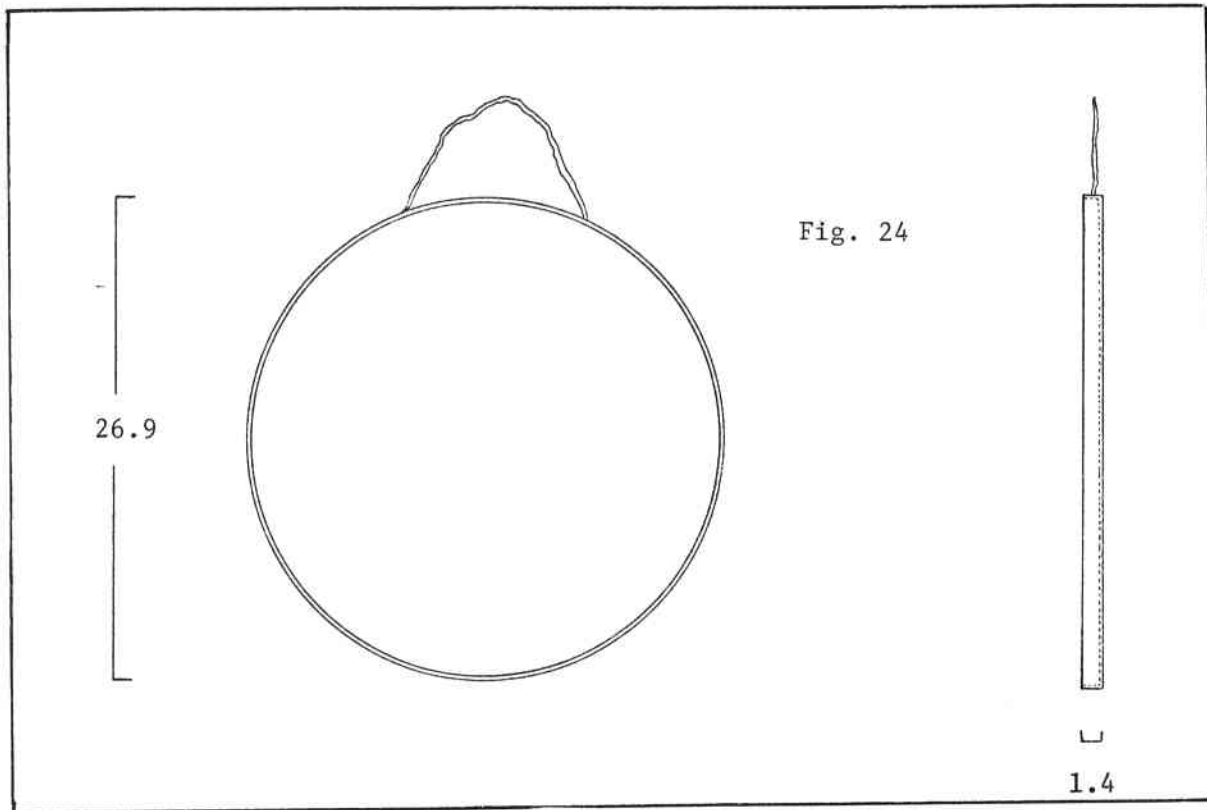


Plate 16 *Los*
74-59 (left),
74-60 (right)



32 Idiophones

CATALOGUE # 31

LO (74-65)

CHINA

This *lo* is slightly curved and has a shallow rim (Plate 17, Figure 26). It is held vertically by an attached white cord, and is struck with a beater (not illustrated).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 32

LO (74-120)

CHINA

This is a shallow-rimmed gong of brass. It is held vertically by an attached white cord and is struck by a beater. This specimen was made in Wuhan, China (Plate 17, Figures 27, 28).

COLLECTED: Toronto, Ontario, 1974

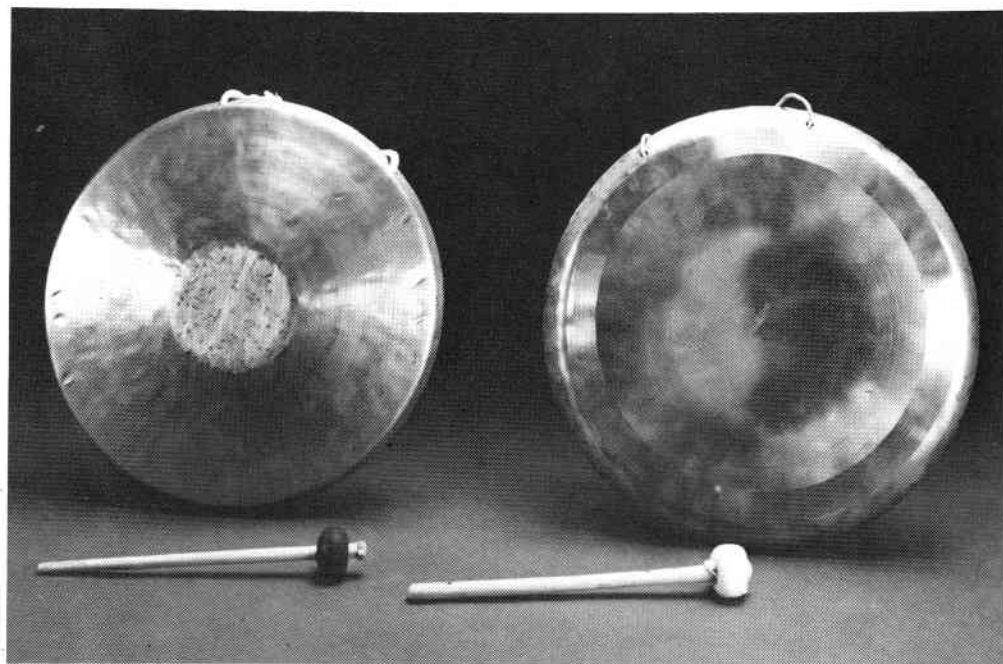


Plate 17 *Los*

83-758

74-65 (left), 74-120 (right)

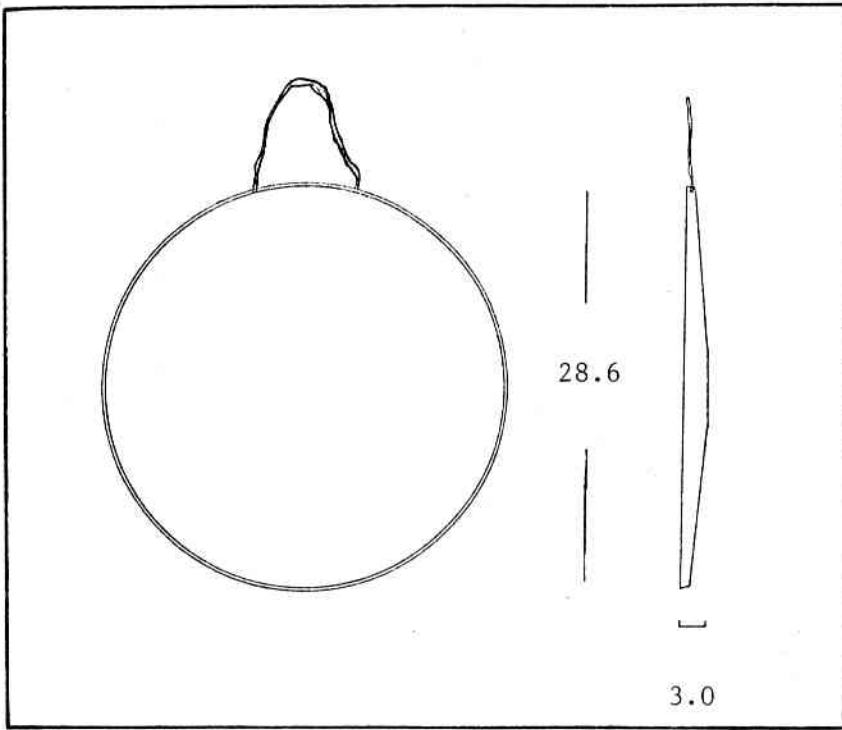


Fig. 26

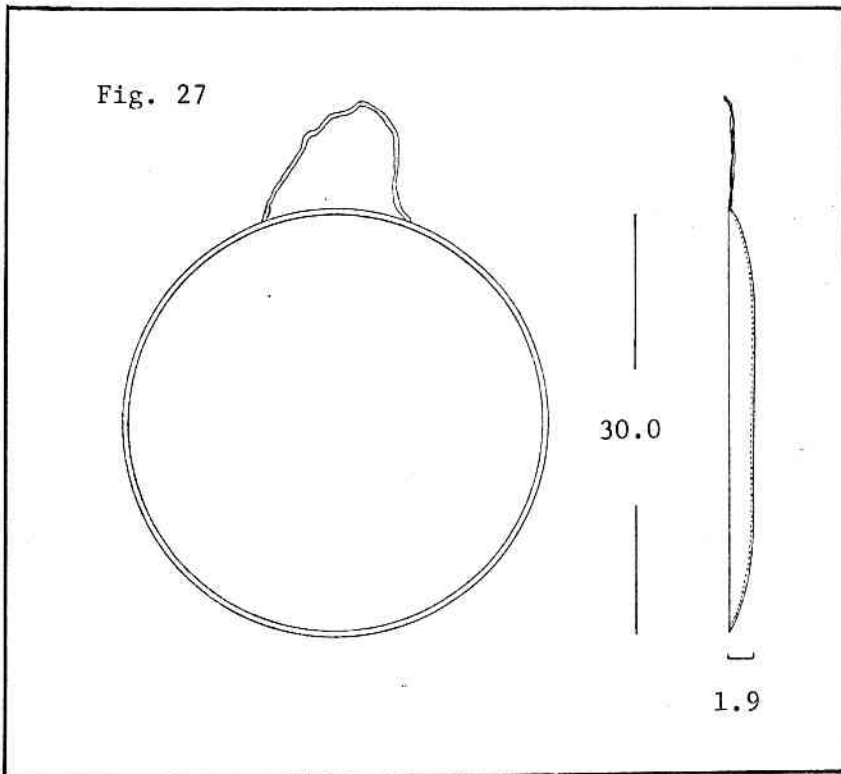


Fig. 27

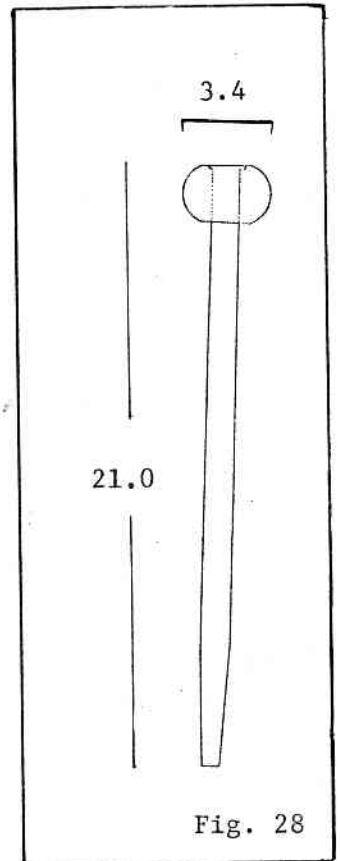


Fig. 28

34 Idiophones

CATALOGUE # 33

LO (75-963)

CHINA

This *lo* specimen is made of brass and has a shallow rim. A white rope is threaded through two holes on the side of the gong. The hardwood beater is fitted with a felt sphere at the striking end (Plate 18, Figures 29, 30).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 34

LO (76-327)

CHINA

Chinese characters are painted on the surface of this gong in red lacquer. The suspension cord is made of yellow nylon rope (Plate 18, Figure 31).

COLLECTED: Edmonton, Alberta, 1975

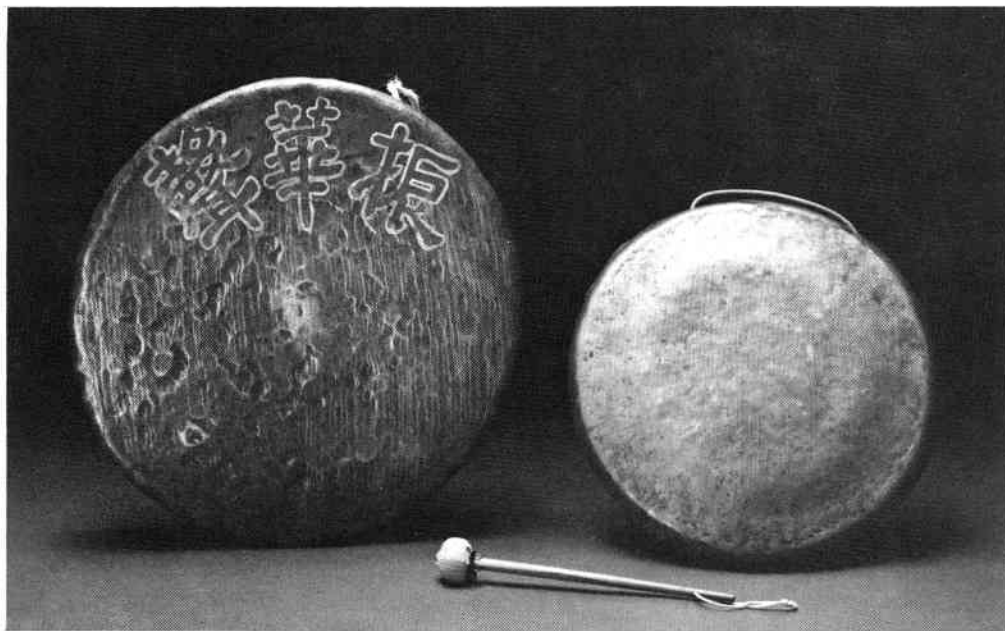
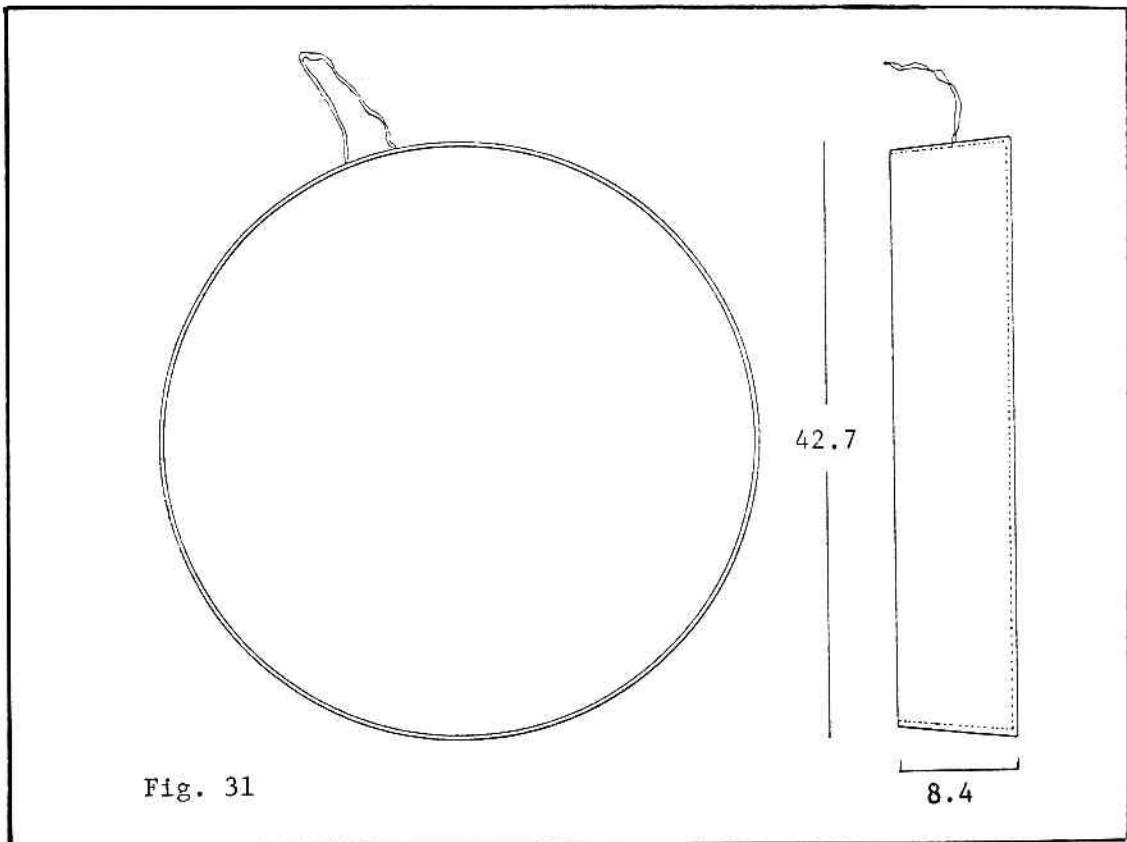
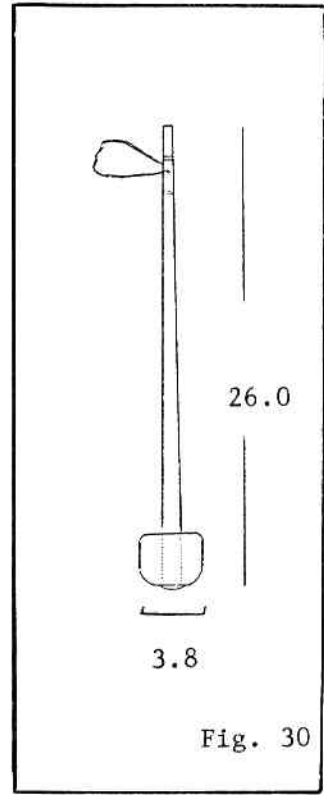
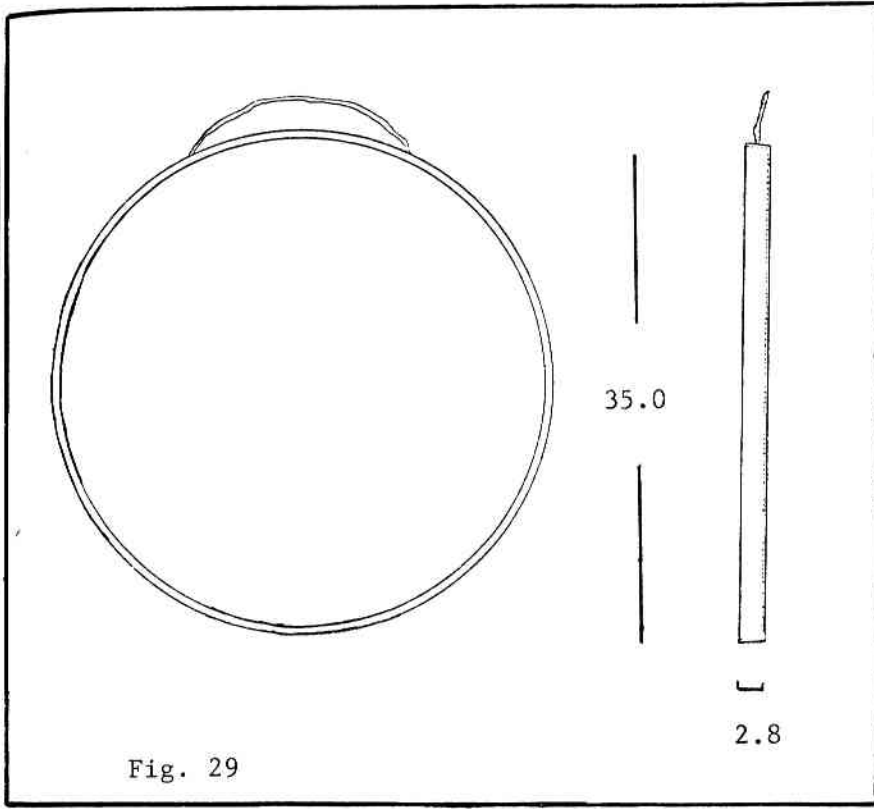


Plate 18 *Los*

83-761

76-327 (left), 75-963 (right)



KOREAN GONGS

Two Korean gongs are the *ching* (*taikeum*) and the *kwenggari* (*sokeum*). The *ching* is the larger gong and is struck by a padded beater. It was formerly a military signal instrument, but is currently associated with Buddhist rituals and folk traditions. The smaller gong (*kwenggari*) is struck with an unpadded beater. It is also linked to the temple, and with popular styles of music.

CATALOGUE # 35

CHING (TAIKEUM) (74-155)

KOREA

This *ching* is a large, bossless gong of bronze with a deep rim. It is held vertically by a rope handle. The beater is missing. This specimen was made in Seoul, Korea in 1973 (Plate 19, Figure 32).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 36

KWENGGARI (SOKEUM) (74-154)

KOREA

This specimen is made of bronze, is bossless, and is deep-rimmed. Its carrying strap is a flamingo coloured cord. A hardwood beater is included with this gong which was made in Seoul, Korea, in 1973 (Plate 19, Figure 33, 34).

COLLECTED: Seoul, Korea, 1973

CATALOGUE # 37

KWENGGARI (SOKEUM) (80-372)

KOREA

Here is a smaller bossless gong with a deep rim. This more modern gong was used for Buddhist rituals in North Korea. It was purchased ca. 1922 by Mrs. Mary Grierson. She donated this specimen to CCFCS in 1980 (Plate 19, Figure 35).

COLLECTED: Toronto, Ontario, 1980
Donated by Mrs. Mary Grierson

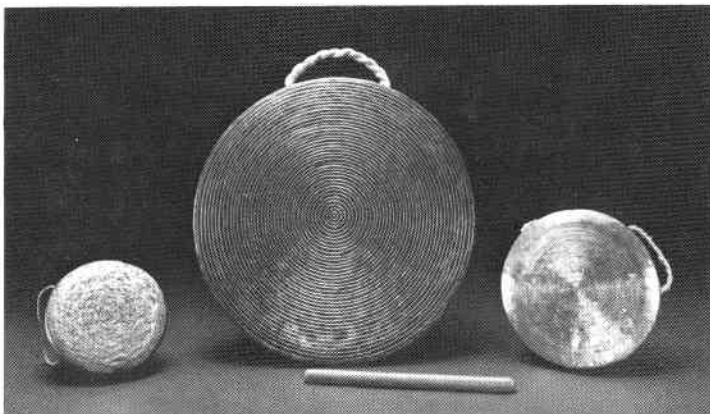


Plate 19 Korean Gongs
Kwenggari 80-372 (left)
Ching 74-155 (centre)
Kwenggari 74-154 (right)

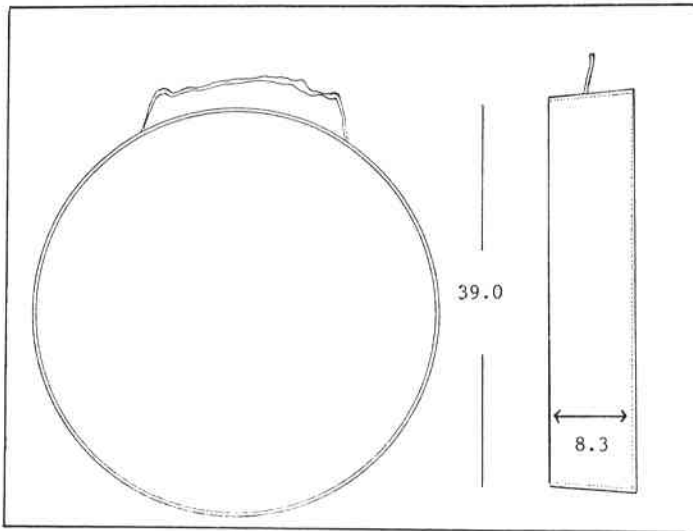


Fig. 32

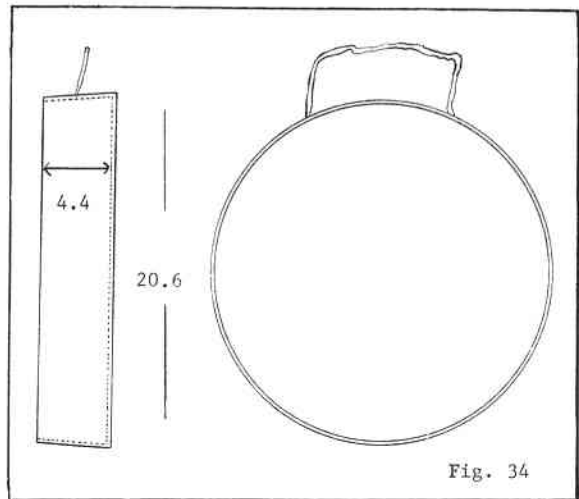
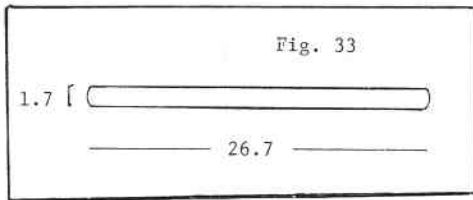


Fig. 34

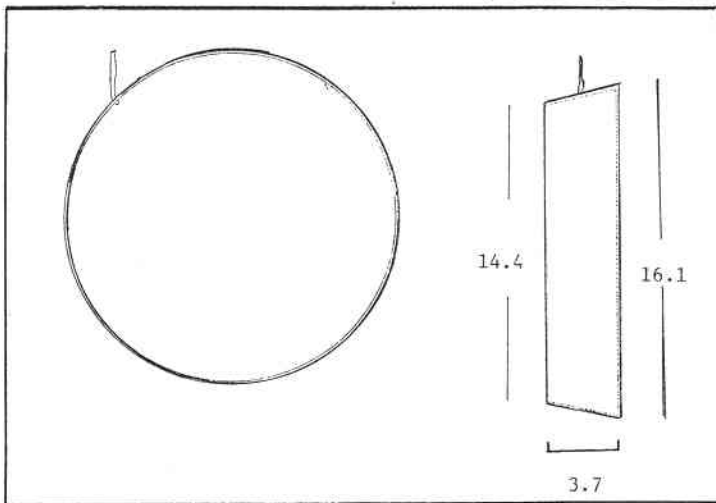


Fig. 35

CATALOGUE # 38

TEMPLE GONG (77-98)

JAPAN

The temple gong is used during Buddhist rituals. The CCFCS specimen is a small steel gong with a rope handle. The beater is of lathed wood, lacquered black and inlaid with gold geometric designs. The striking end is padded with cloth (Plate 20, Figures 36, 37).

COLLECTED: Toronto, Ontario,
1977, Donated by
the Toronto Diocesan
Anglican Church



Plate 20
Temple Gong

83-757

Fig. 36

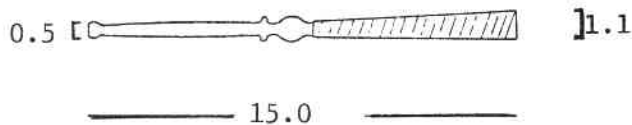
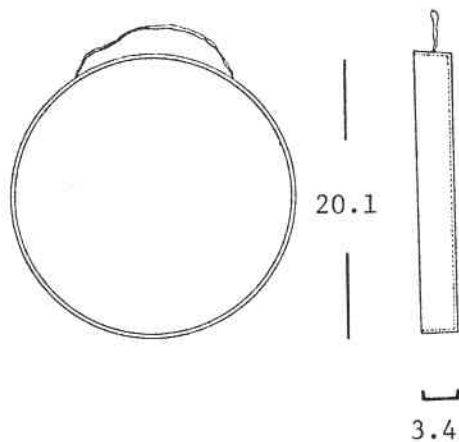


Fig. 37

KIN

The Japanese *kin* is a cup-shaped bell associated with Buddhist rites. It is made in various sizes, usually from bronze. The *kin* is placed on a cushion with the open end up, and is struck with a wood beater.

CATALOGUE # 39

KIN (77-657)

JAPAN

The *kin* in the CCFCS collection is a small cup-shaped bell of bronze. The beater is made from a single piece of wood. One end of the beater is lacquered red (Plate 21, Figure 38).

COLLECTED: Vancouver, British Columbia, 1977
Donated by Mr. Kiyozo Kazuta

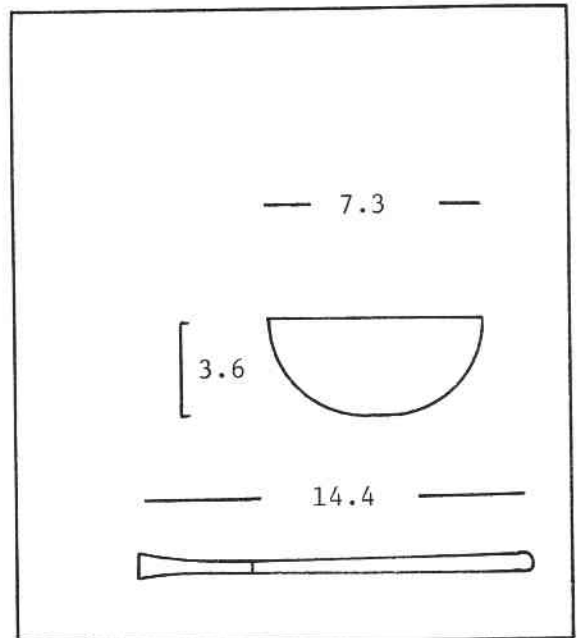


Plate 21

83-774

Kin

Fig. 38

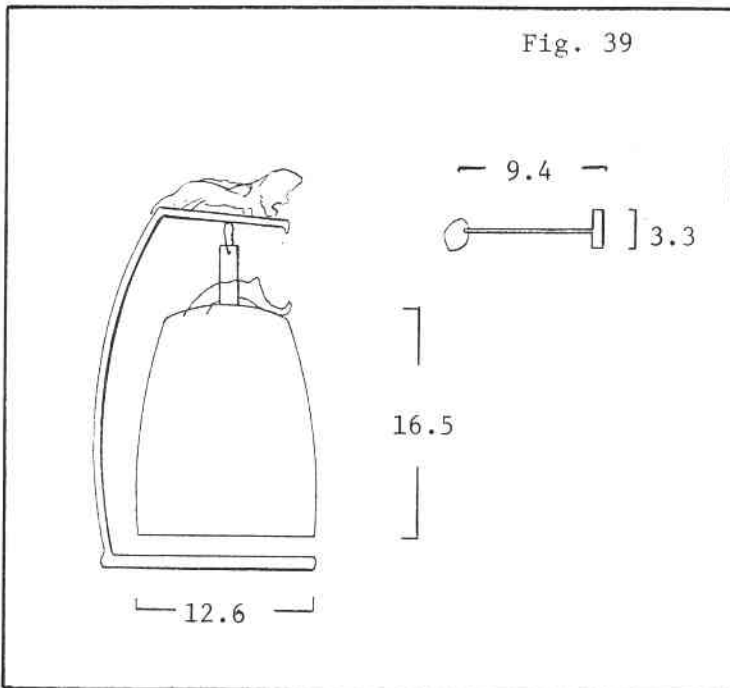


This instrument is a Buddhist temple bell called *pŏmjong*. It is a small replica of a big bell enshired in a Buddhist temple in Wonhyo-am-y, Kyongsang province, South Korea. It was cast in South Korea in 1976. This bronze *pŏmjong* is suspended on a stand and struck from the outside with a small bronze hammer (Plate 22, Figure 39).

COLLECTED: Toronto, Ontario, 1980

Plate 22 *Pŏmjong*

Fig. 39



83-763

TEMPLE HANDBELL

Temple handbells are used during Buddhist rites throughout Asia. The tulip-shaped variety is generally made of bronze, and is fitted with a metal clapper. The specimen listed below is from Korea.

CATALOGUE # 41

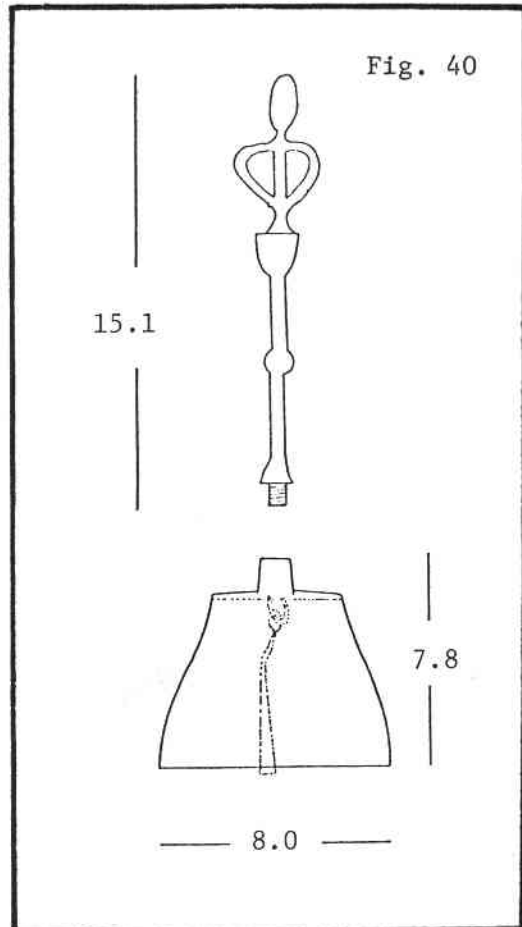
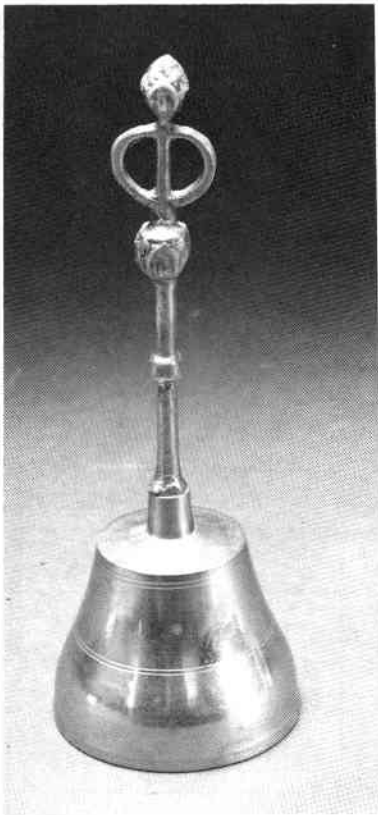
TEMPLE HANDBELL (80-265)

KOREA

This specimen is constructed in three parts: a tulip-shaped bell of bronze, a metal clapper, and a bronze handle. This handbell is in excellent condition (Plate 23, Figure 40).

COLLECTED: Toronto, Ontario, 1980

Plate 23 Temple Handbell



83-756

CATALOGUE # 42

BELL TREE (68-119)

JAPAN

This specimen is an aeolian bell tree from Japan. It consists of four bronze bells of varying diameter which are decorated with traditional floral designs and motifs. The bells are suspended in a series from greater to lesser diameters by means of inter-connecting hooks located in the clapper position of the bells and eye-rings, secured to each apex (Plate 24, Figure 41).

COLLECTED: Toronto, Ontario, 1968

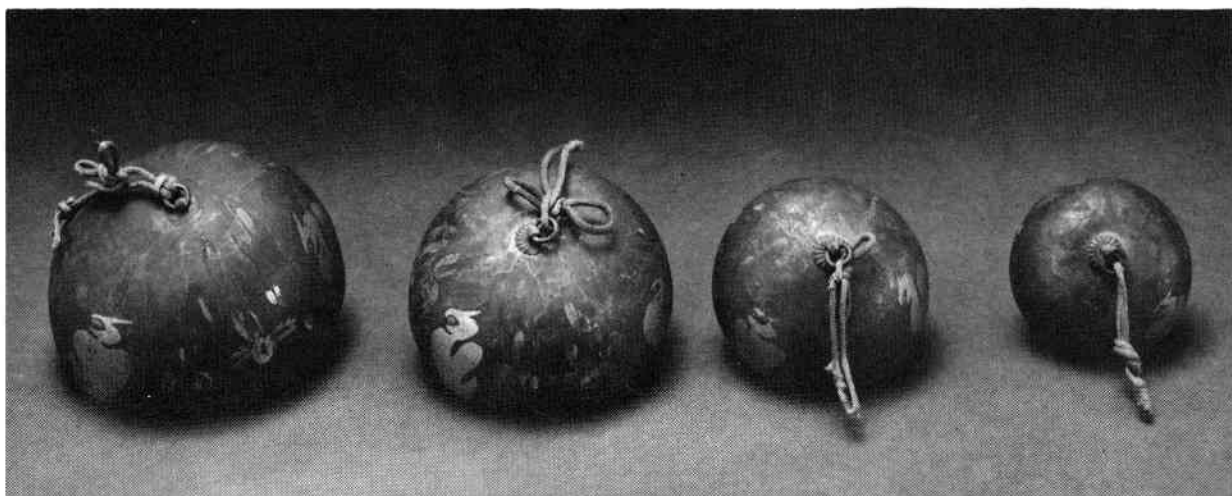


Plate 24

83-765

Aeolian Bell Tree

Fig. 41

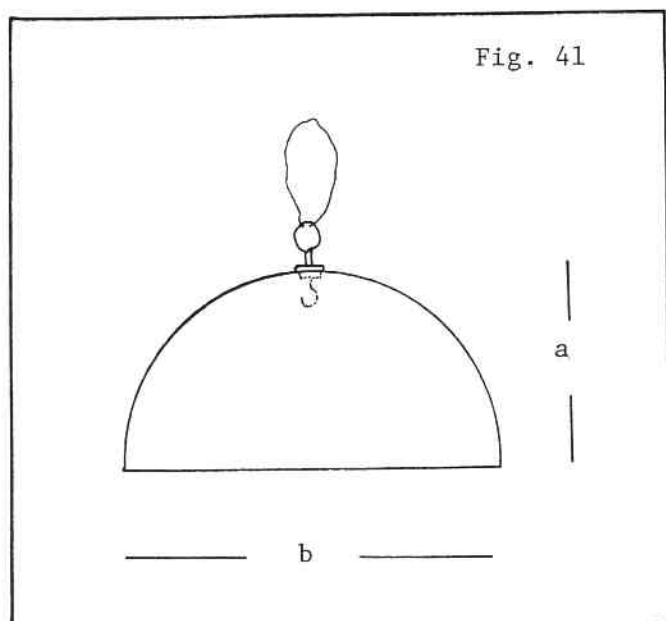


CHART OF MEASUREMENT

	a	b
BELL #1	5.5	12.5
BELL #2	5.1	11.0
BELL #3	4.3	9.0
BELL #4	3.5	7.5

CATALOGUE # 43

KHANJARI (63-16)

SRI LANKA

This specimen is an Indian tambourine called *khanjari*. The frame is made of hammered brass, and is furnished with a hand-hold. Each of the five cut-outs on the frame contain a pair of tiny brass cymbals held in place by metal pins. The *khanjari* is played for both folk music and folk dance (Plate 25, Figure 42, 43).

COLLECTED: Ottawa, Ontario, 1963

Donated by the High Commission of Sri Lanka (Ceylon)



Plate 25

Khanjari

72-591

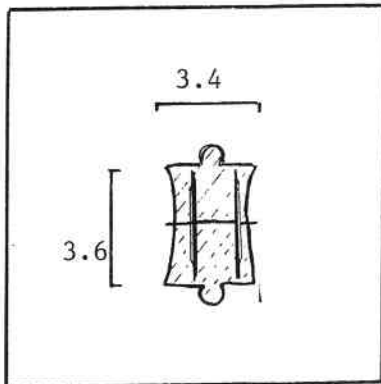
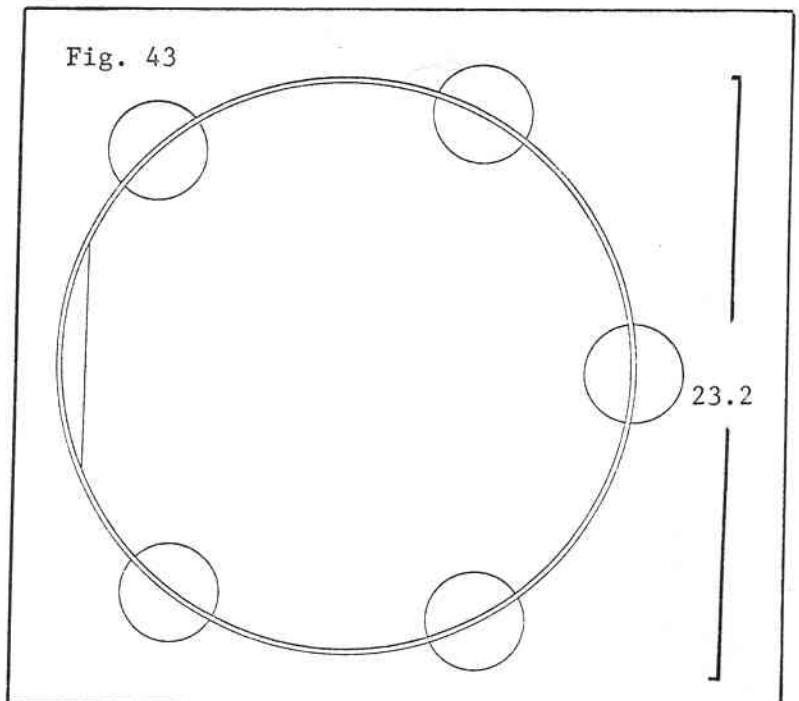


Fig. 42

Cymbal Cut-outs



PELLET BELLS

Pellet bells (jingle bells) are common in both West and Central Africa. They are generally used by dancers, and are either hand-held, incorporated into anklets and bracelets, or worn on the waist or chest.

CATALOGUE # 44

PELLET BELL BRACELET (73-838)

IVORY COAST

This specimen consists of three shell-shaped pellet bells fastened to a split-ring bracelet. The pellets are of clay (Plate 26, Figure 44).

COLLECTED: Toronto, Ontario, 1973

CATALOGUE # 45

PELLET BELL BRACELET (73-839)

IVORY COAST

This pellet bell bracelet consists of three shell-shaped pellet bells fastened to a split ring. One of the three clay pellets is missing (Plate 26, Figure 45).

COLLECTED: Toronto, Ontario, 1973

Fig. 44

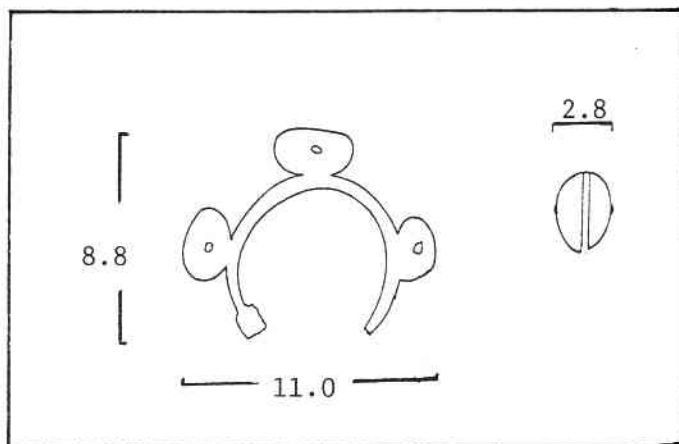
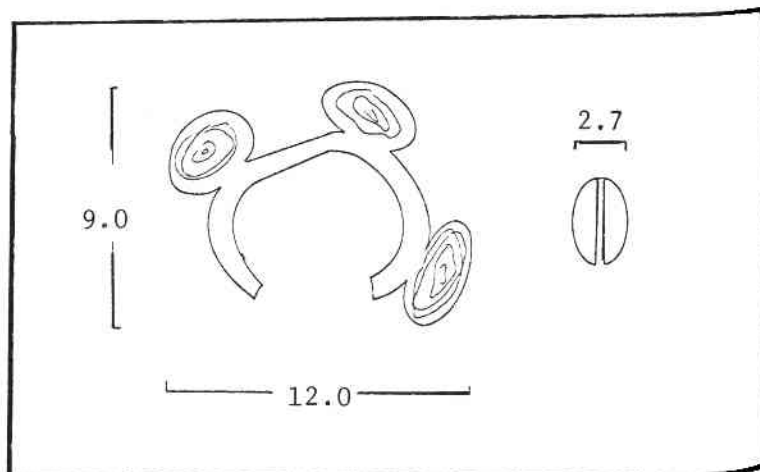


Fig. 45



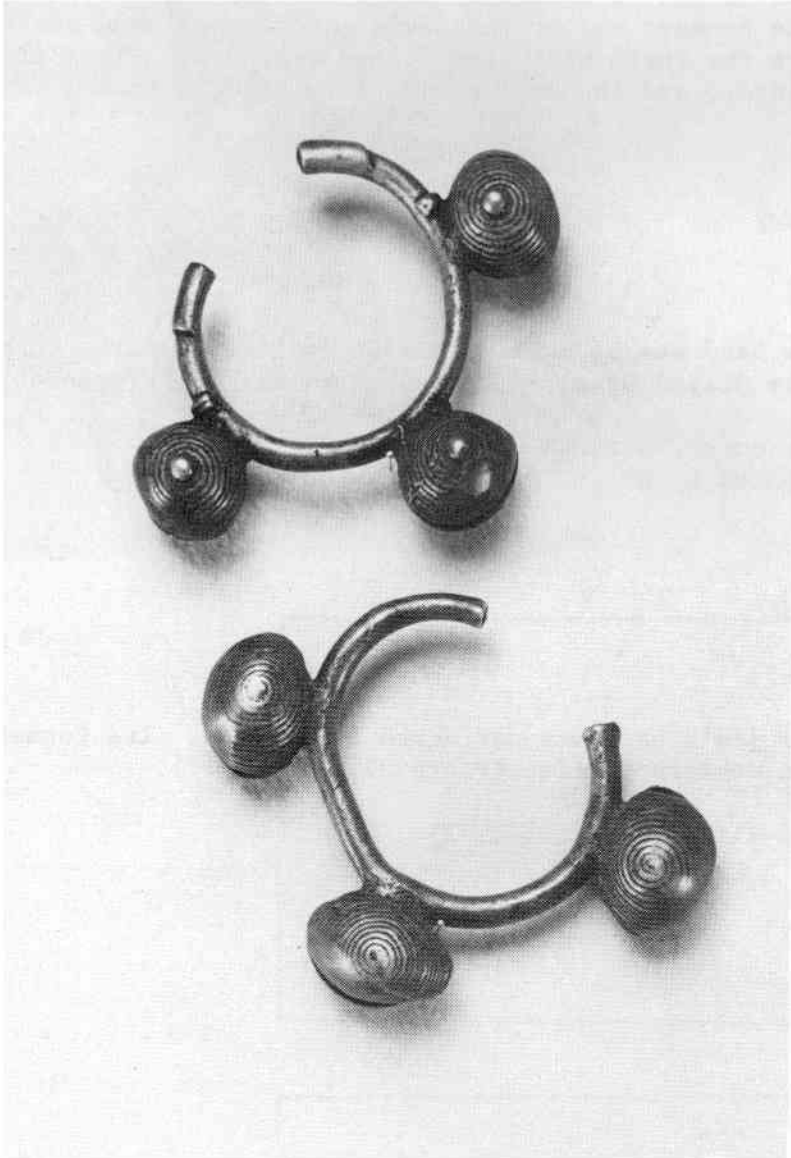


Plate 26 Pellet Bell Bracelets

83-770

73-838 (upper)

73-839 (lower)

JAW'S HARP

The jaw's harp probably originated in China or Southeast Asia. The modern instrument is found in a variety of forms in both Asian and European cultures. It is made either of bamboo, wood or metal.

The European model has a highly characteristic shape and is of metal. An elastic metal tongue is welded to the broader end of the frame. The player holds the broader end of the jaw's harp in one hand while the narrow end is rested on the teeth with lips folded around it. The lamella is plucked by a finger, and the oral cavity acts as a resonator.

CATALOGUE # 46

DRIMBA (70-375)

UKRAINE

This jaw's harp was brought to Canada in 1948. In the Ukraine, it is traditionally played by girls and women (Plate 27, Figure 46).

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

CATALOGUE # 47

JAW'S HARP (73-337)

UKRAINE

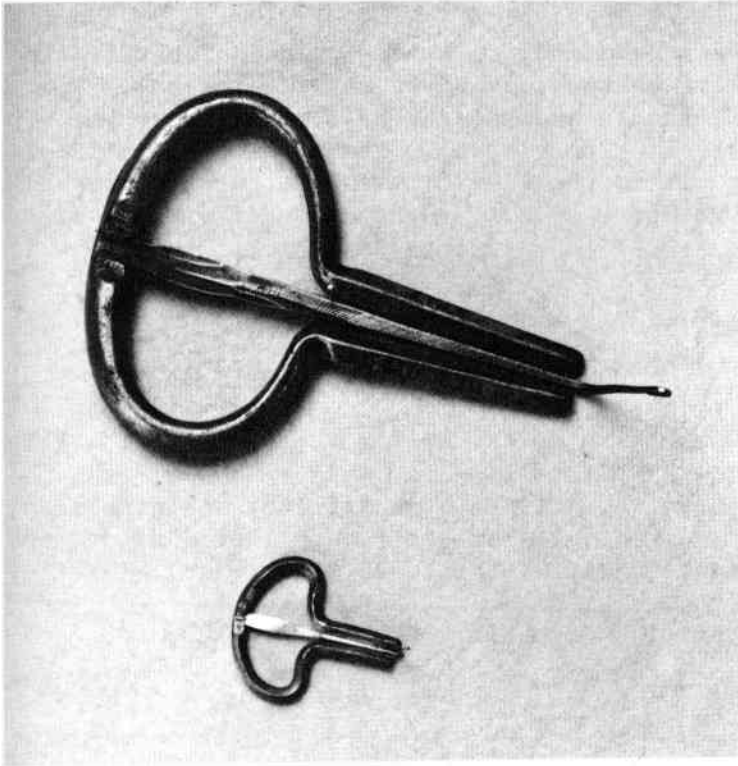
This steel jaw's harp was collected in Alberta. Its former owner was born in the Western Ukraine (Plate 27, Figure 47).

COLLECTED: Two Hills, Alberta, 1973

Plate 27

Jaw's Harp (upper)

Drimba (lower)



83-769

Fig. 46

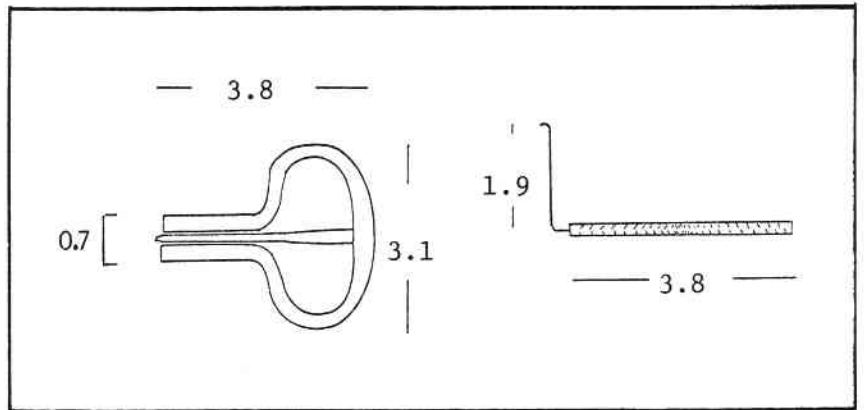
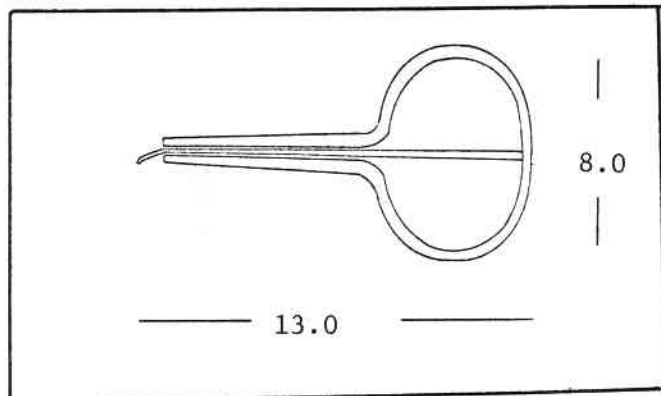


Fig. 47



SANSA

The *sansa*, the African finger piano, is a heteroglot guimbarde. It consists of a varying number of narrow-tongued of metal or bamboo. The lamellae are fitted over two bridges and secured by a metal bar. The longer ends of the tongues are free to vibrate. The pitch of each lamella is adjusted either by fixing wax to the vibrating tongue, or by increasing or decreasing the length of the free ends. *Sansas* are made with or without resonators.

CATALOGUE # 48

SANSA (73-1039)

WEST AFRICA

This specimen has no resonator. It has a wood frame, and nine metal tongues fitted over two bridges. Jingles are fitted to a ring at one end. This instrument is in excellent condition (Plate 28, Figure 48).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 49

SANSA (74-81)

KENYA

This *sansa* is furnished with ten metal tongues fitted over two bridges, one wooden, the other metal. It has a resonator. Pieces of metal encircle each lamella as jingles (Plate 28, Figure 49).

COLLECTED: Toronto, Ontario, 1973

Donated by The Little Museum (Toronto) Ltd.

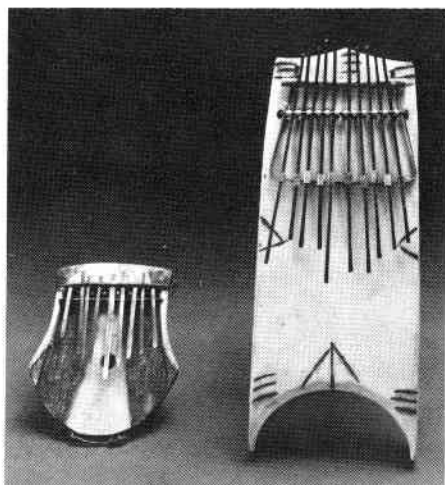


Plate 28

Sansa 73-1039 (left)

Sansa 74-81 (right)

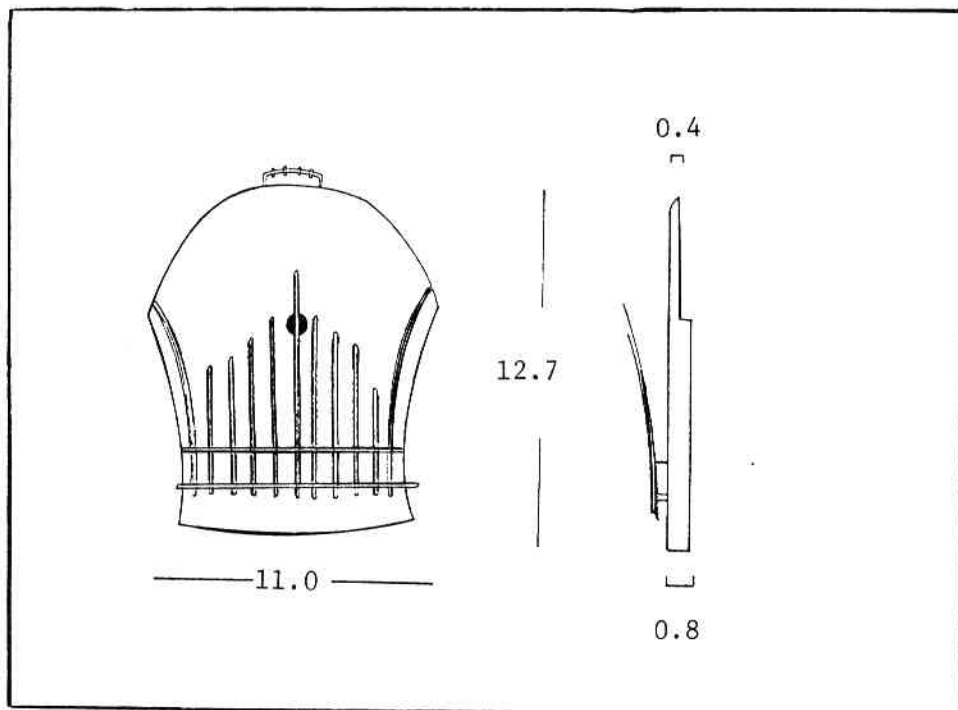


Fig. 48

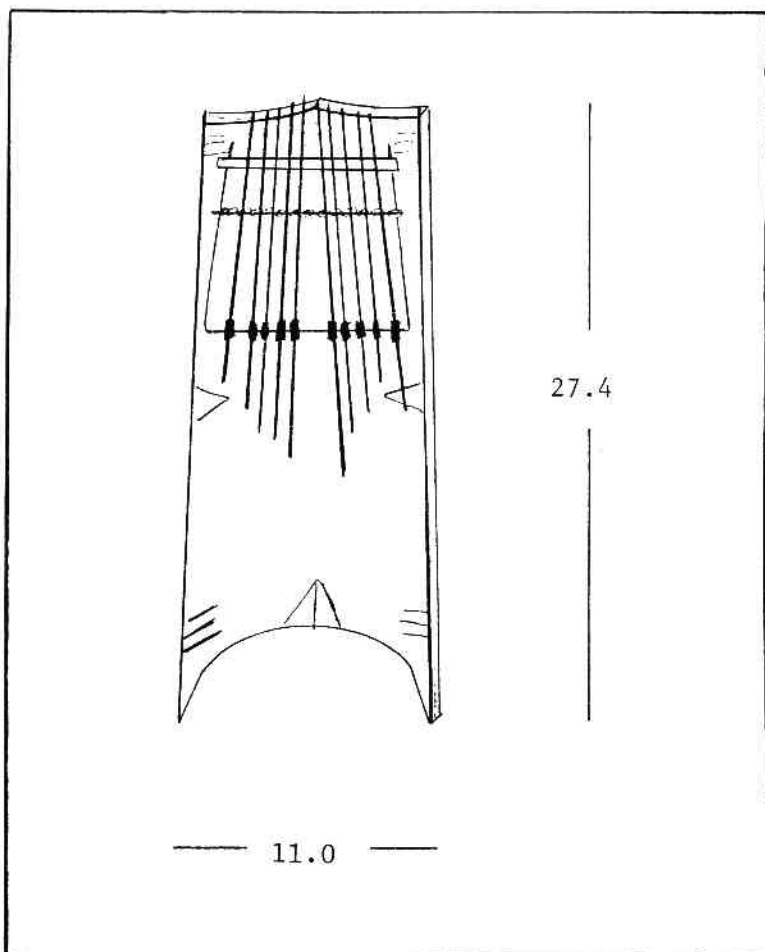


Fig. 49

