

MAIN ENTRIES: MEMBRANOPHONES

NAQQARA

The *naqqāra* consists of a pair of small kettledrums. Each drum is made either of wood, metal or clay, and has a single membrane. The head is fastened to its body by net lacing stretching from the membrane to the base of the drum. Some *naqqāra* are struck with sticks while others are played with the hands. It is a pan-Islamic instrument.

CATALOGUE # 50

NAQQARA (77-98)

MIDDLE EAST

This *naqqāra* is from Palestine. It is composed of two separate kettledrums of copper. A single skin is attached to each drum by net lacing stretching from the edge of the head to an iron trying ring near the base. The lacing of one drum is thong while the other is cotton string. The specimen includes two wood sticks painted black (Plate 29, Figure 50).

COLLECTED: Toronto, Ontario, 1977

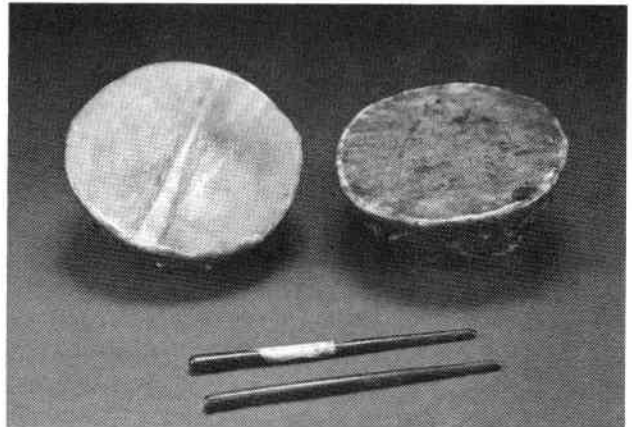
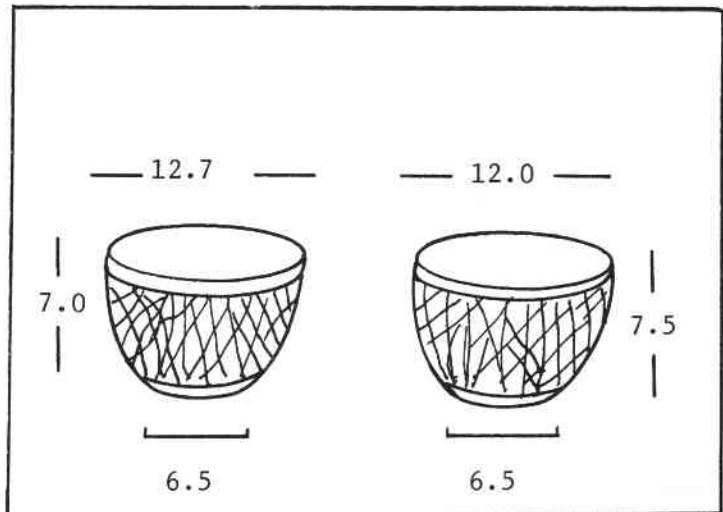


Plate 29

Naqqāra

82-10675

Fig. 50



TAMMATTAMA

The *tammattama* is a set of kettledrums from Sri Lanka. It consists of two, single-head drums joined together by a leather thong. The instrument is suspended from the player's neck and struck with two beaters.

CATALOGUE # 51

TAMMATTAMA (63-13)

SRI LANKA

The bodies of this specimen are made from jackwood. The neck strap is mattress ticking with a rope core. The two L-shaped sticks are wrapped with thong. One drum is composite, with a circle of skin overlaying the full membrane. The other drum has a single membrane (Plate 30, Figure 51).

COLLECTED: Ottawa, Ontario, 1963

Donated by the High Commission of Sri Lanka (Ceylon)



Plate 30

Tammattama

82-10670

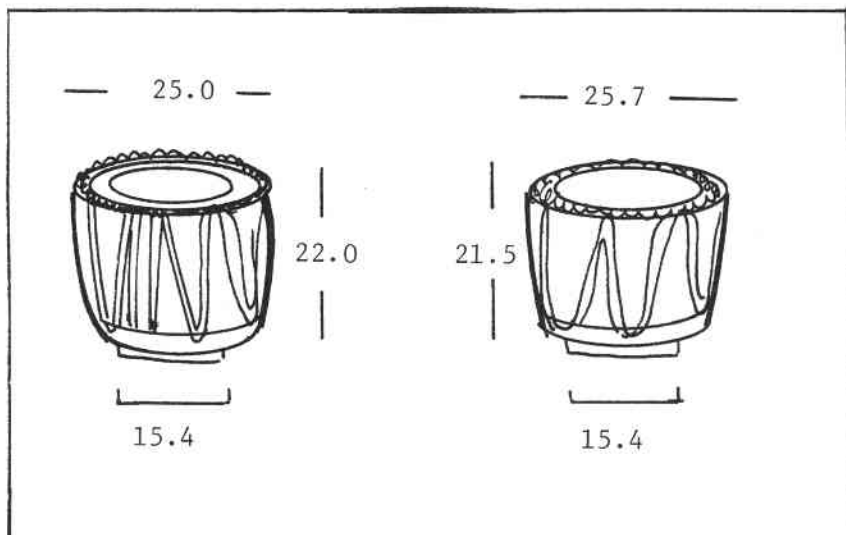


Fig. 51

TABLA

Since the early 1700s, the primary percussion instruments in fine-art music of North India have been the paired drums known as *tabla*. Two drums are played as a unit; a *tabla* (right drum), and a *bāyān* (left drum). The two are known collectively as *tabla*. Each drum has a single composite head, where the full membrane is overlaid with a peripheral skin circle. A black tuning paste is applied to the surface of the full membrane. On the *tabla*, the paste is affixed to the centre of the membrane, while on the *bāyān* it is near the rim.

The heads of both drums are indirectly attached to the body. Excess skin is folded around an external hoop which is laced in 'N' to a ring near the base of the drum. Small wood dowels are wedged between the lacing and the body of the *tabla*. The tension of the head is increased or decreased by moving the dowels up or down. The *bāyān* does not have wedges for adjusting head tension.

The *bāyān* is a kettledrum usually made of metal, while the cylindrical *tabla* is of wood.

CATALOGUE # 52

TABLA (62-4)

INDIA

The body of the *tabla* is made from jackwood. The *bāyān* is made of silver alloy. Both instruments are in excellent condition (Plate 31, Figure 52).

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

CATALOGUE # 53

BAYAN (73-1032)

INDIA

This specimen is the *bāyān* of a *tabla* unit. It is made of a metal alloy composed of copper, zinc and nickel. This drum is in good condition (Plate 31, Figure 53).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 54

TABLA (73-1033)

INDIA

The body of this *tabla* drum is made of jackwood and is decorated with wide bands of green, pink and black paint. The wood dowels are missing (Plate 31, Figure 54).

COLLECTED: Qualicum Beach, British Columbia, 1973



Plate 31 *Tablas* (left to right)

82-10662

Bāyān 62-4; *Bāyān* 73-1032; *Tabla* 62-4; *Tabla* 73-1033

Fig. 52

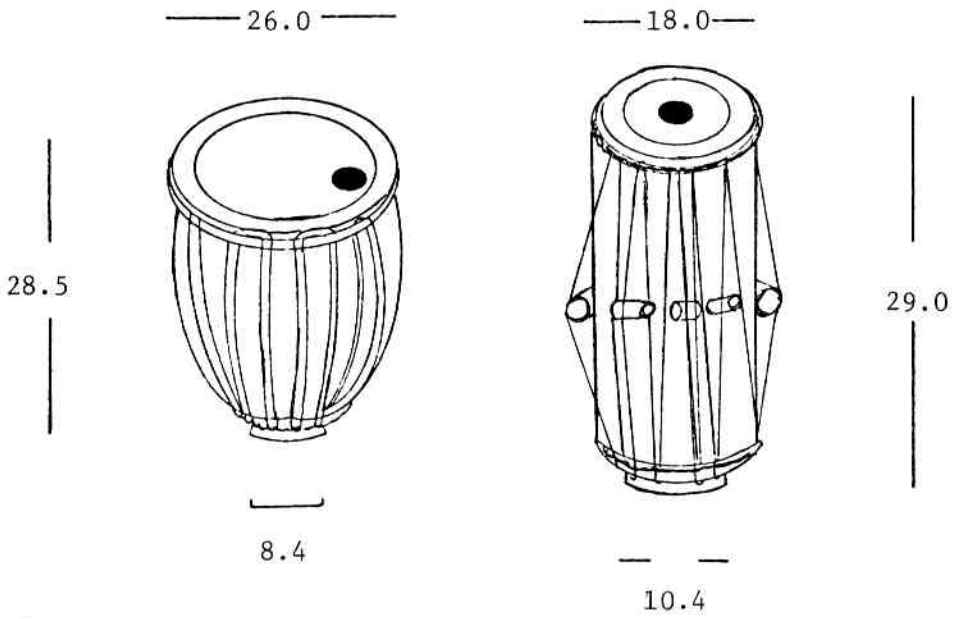


Tabla 62-4

Fig. 53

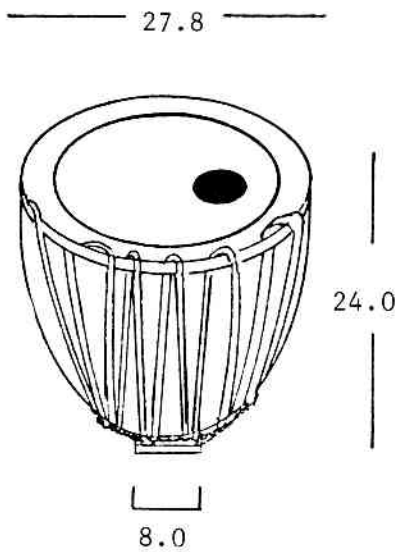
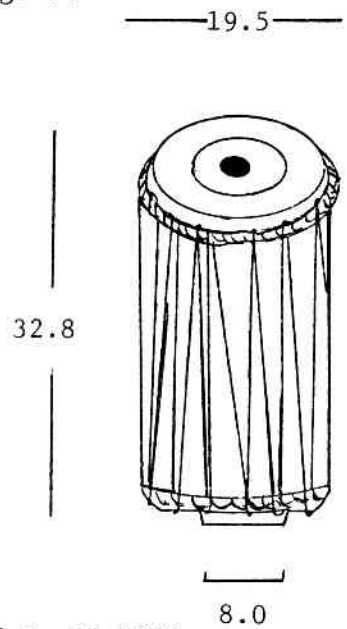


Tabla 73-1032

Fig. 54



Bāyān 73-1033

CHENDA

The Indian *chenda* is a cylindrical drum with a playing head at each end. The body is generally made of jackwood. Each membrane is indirectly attached to the drum. The excess membrane is gathered around hoops at each end of the drum. Thong or rope lacing is pulled around each hoop then stretched from head to head in either 'N' or 'Y'.

The *chenda* is suspended from the player's shoulder and is played with wood beaters. It differs both in size and function throughout the Southern Indian Peninsula.

CATALOGUE # 55

CHENDA (63-11)

SRI LANKA

The wood body of this *chenda* is painted black. The heads are composite. The lacing is thong, and is in 'N'. A rope handle is attached to the membrane hoops at each end of the drum. A single beater with a leather-covered end is supplied with this specimen (Plate 32, Figure 55).

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

CATALOGUE # 56

CHENDA (63-12)

SRI LANKA

This *chenda* has a wood body painted black. Each head has a single layer of skin indirectly attached to the instrument. The lacing is in 'Y' with movable hoops. The tension of the heads is adjusted by moving the hoops either up or down (Plate 32, Figure 56).

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

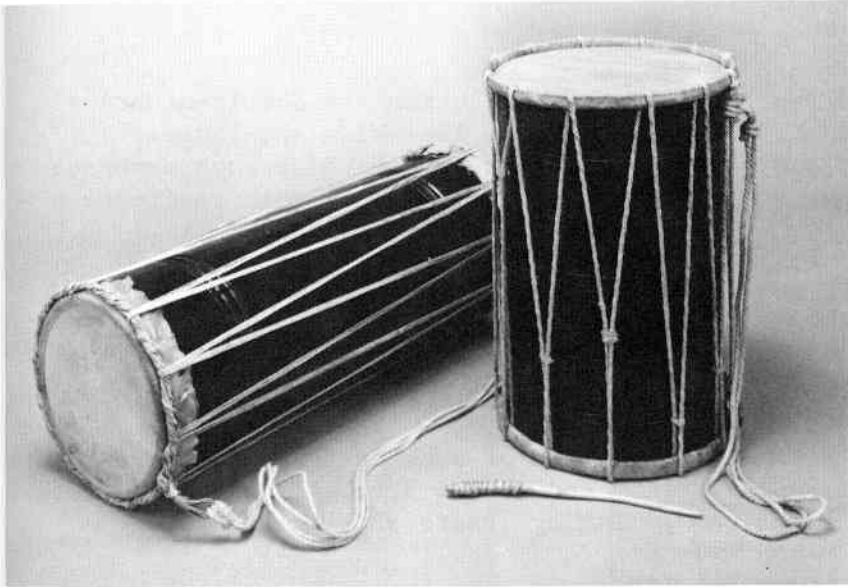


Plate 32

Chenda 63-11 (left);

Chenda 63-12

82-10678

Fig. 55

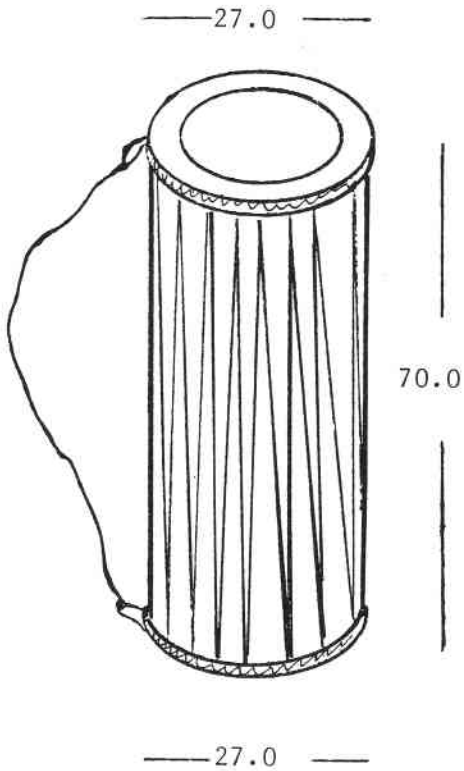
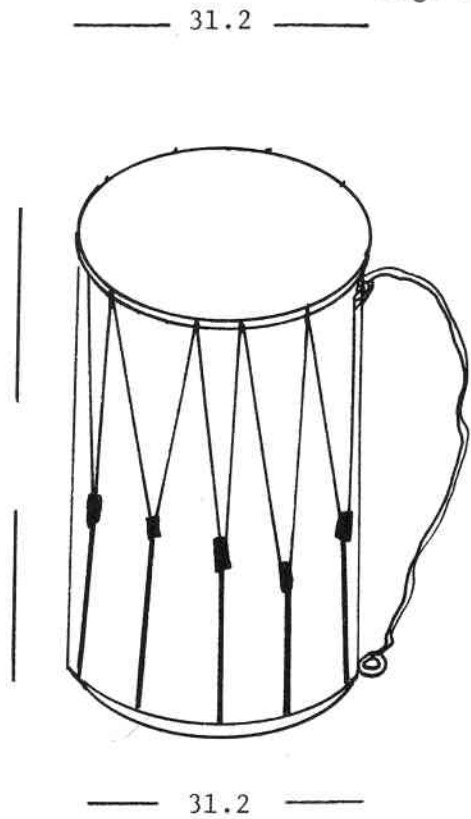


Fig. 56



COLOMBIAN DRUMS

The Colombian drums in the CCFCS collection are double-membrane instruments with cylindrical wood bodies. The skins are indirectly attached to the shells by means of hoops on which the excess membrane is wrapped. The heads are held taut by 'X' lacing. Both specimens are in poor condition.

CATALOGUE # 57

COLOMBIAN DRUM (74-106)

COLOMBIA

The two heads of this specimen are of snakeskin. The membranes are held in place by two hoops at each end of the drum. The hoops in turn are secured to the body by nylon 'X' lacing (Plate 33, Figure 57).

COLLECTED: Toronto, Ontario, 1973
Donated by Mr. Shaddai Ogden

CATALOGUE # 58

COLOMBIAN DRUM (74-107)

COLOMBIA

The two membranes of this drum are indirectly attached to a hollow wood body by two hoops at each end of the instrument. The hoops are secured by string lacing in 'X' (Plate 33, Figure 58).

COLLECTED: Toronto, Ontario, 1973
Donated by Mr. Shaddai Ogden



Plate 33
Colombian drums
74-106 (left)
74-107 (right)

Fig. 57

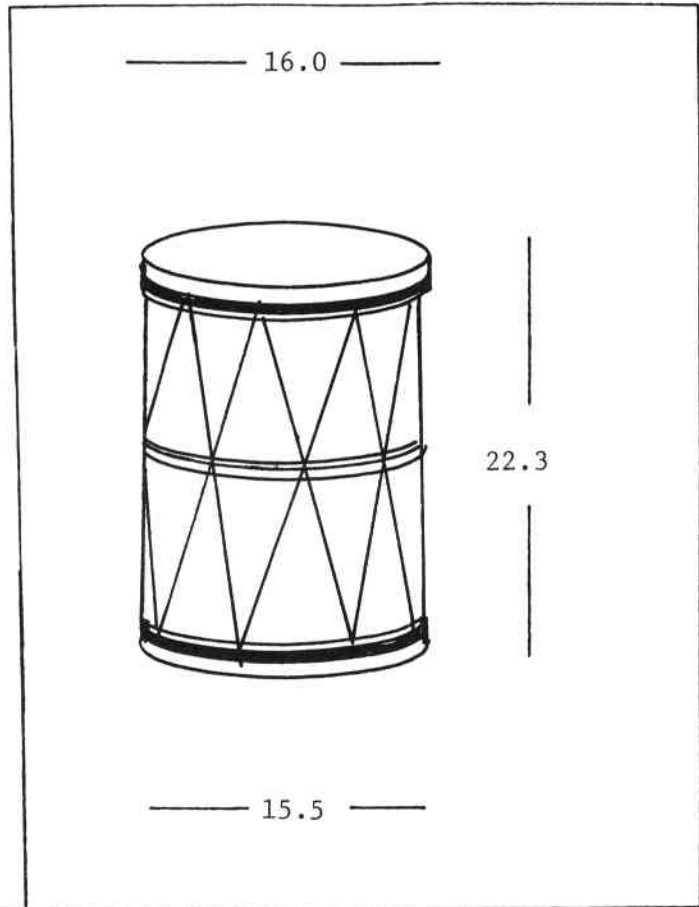
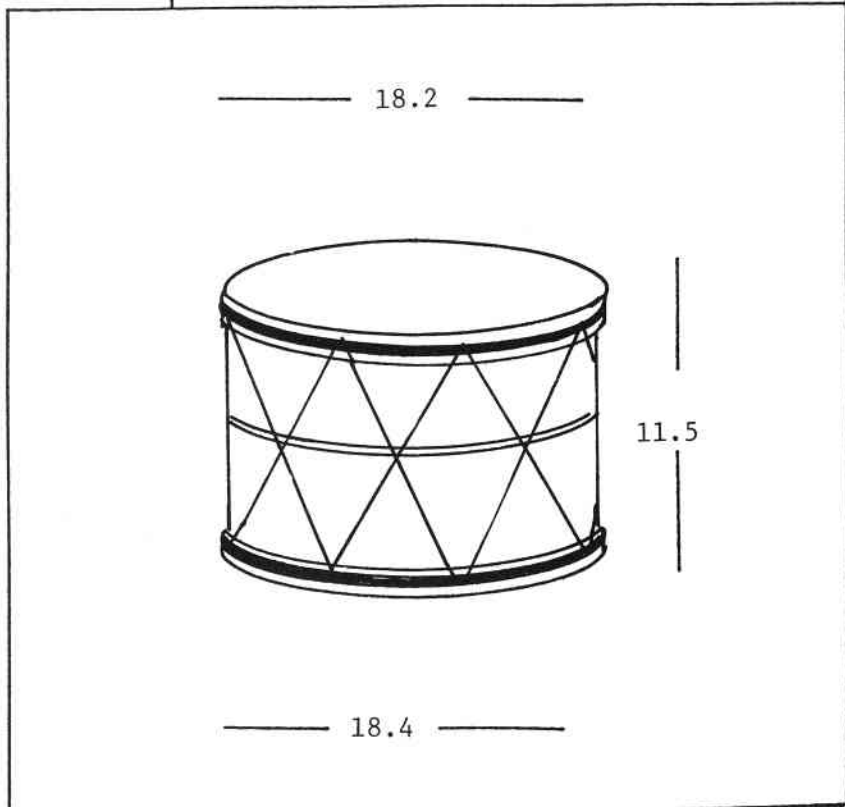


Fig. 58



TUN TUN

A small Basque *tambourin à cordes* is the *tun tun*. It has a cylindrical body fitted with two membranes, of which only one is beaten. Some models are fitted with a snare on the lower membrane. Both membranes are indirectly attached to the instrument by hoops fitted over each end of the drum. The hoops, in turn, are connected by lacing, which stretches from end to end in a zigzag pattern. Each pair of laces has a tension loop. By moving the loops either up or down, the tension of the skins is either increased or decreased and hence changes the pitch. One man simultaneously plays the *tun tun* with the *txistu*, a three-hole fipple pipe. The drum is suspended from the player's left shoulder and kept in a nearly horizontal position, slightly bent towards the ground. It is struck by a stick held in the right hand while the *txistu* is played with the left hand.

CATALOGUE # 59

TUN TUN (73-575)

SPAIN

The *tun tun* in the CCFCS collection is a modern instrument. Its thin cylindrical body is of plywood. The heads at each end are stretched over the edge of the cylindrical walls and held in place by wooden hoops painted black. The instrument is fitted with a single, gut-string snare at the lower membrane. The carrying strap is a braid of red cord (Plate 34, Figure 59).

COLLECTED: San Sebastian, Spain, 1973

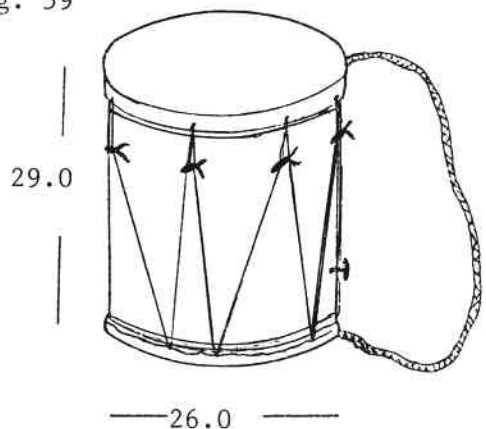


Plate 34

82-10672

Tun tun

Fig. 59



CHINESE BARREL DRUMS

Barrel drums are associated with a variety of musical styles in China. The *t'ang ku* and the *hua ku* are double membrane drums. The heads are secured to the body with tacks, similar to nails known as Escutcheon pins. Each has a body of hardwood covered with clay, then finished with lacquer or paint. Suspension rings are fitted to the body to serve either for attaching a carrying strap or for fitting the instrument to a frame.

CATALOGUE # 60

T'ANG KU (74-57)

CHINA

This *t'ang ku* is a contemporary specimen made in Taiwan. The manufacturer's seal and "977402" are stamped on each membrane. Its wood body is covered with clay, then painted with red lacquer. There are two sticks with this specimen (Plate 35, Figure 60).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 61

T'ANG KU (74-61)

CHINA

Identical to Catalogue # 60 (Plate 35, Figure 60).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 62

T'ANG KU (75-966)

CHINA

The body of this *t'ang ku* is painted with green lacquer. Chinese characters are painted on one membrane with silver paint (not shown). The condition is fair (Plate 35, Figure 61).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 63

HUA KU (74-116)

CHINA

The *hua ku* is associated with Chinese theatre, traditional celebrations and folk music, among other musical styles. The *hua ku* specimen in the CCFCS collection has a wood body composed of slabs of wood ca. 5.0 cm wide, bound together in the shape of a barrel. Both the cracks between the slabs and irregularities in the wood are filled with clay. The surface has been sanded, then finished with red lacquer. The two skins are nailed to each end of the body. The drum is suspended from two rings screwed to the body (Plate 36, Figure 62).

COLLECTED: Toronto, Ontario, 1973



82-10657

Plate 35 *Ku* 74-57; *Ku* 75-96;
Ku 74-61



← Plate 36

Hua ku

82-10674

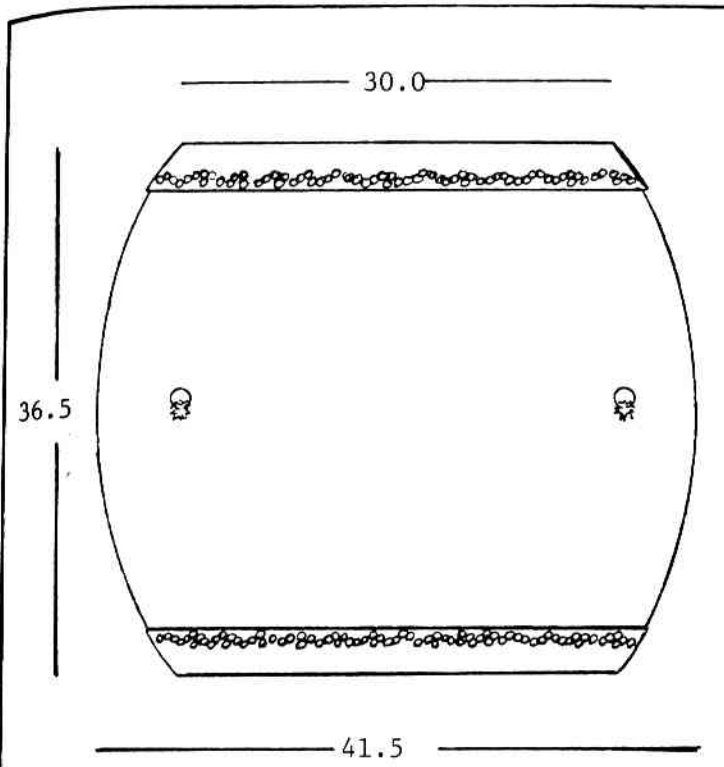


Fig. 60

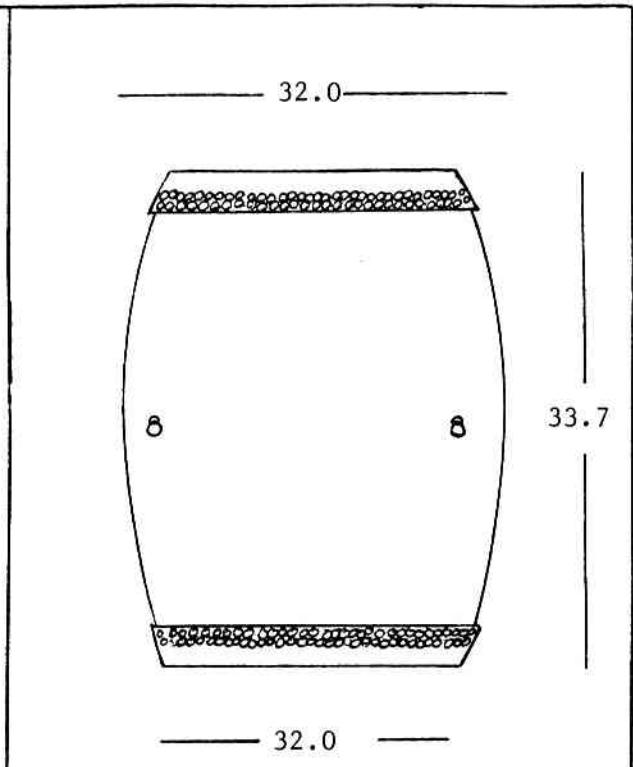


Fig. 61

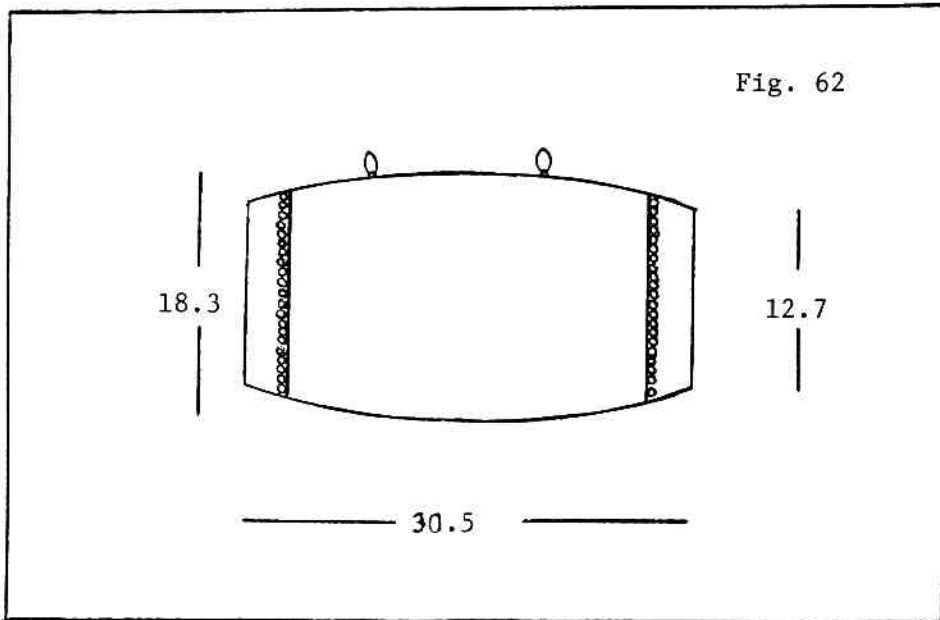


Fig. 62

TIEN-KU

A small barrel drum associated with Chinese theatre and popular orchestras is the Chinese *tien-ku*. The body is generally fitted with two or three screw eyes with rings for a suspending cord. The drum has two heads secured to the body with hob-nails. The *tien-ku* is struck by wooden beaters.

CATALOGUE # 64

TIEN-KU (74-115)

CHINA

This *tien-ku* is fitted with two screw eyes with rings for a suspending cord. It is in good condition. The beaters are missing (Plate 37, Figure 63).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 65

TIEN-KU (75-959)

CHINA

The wood body of this specimen is decorated with Chinese characters in red lacquer. Two wood beaters are included with this instrument (Plate 37, Figure 64).

COLLECTED: Edmonton, Alberta, 1975

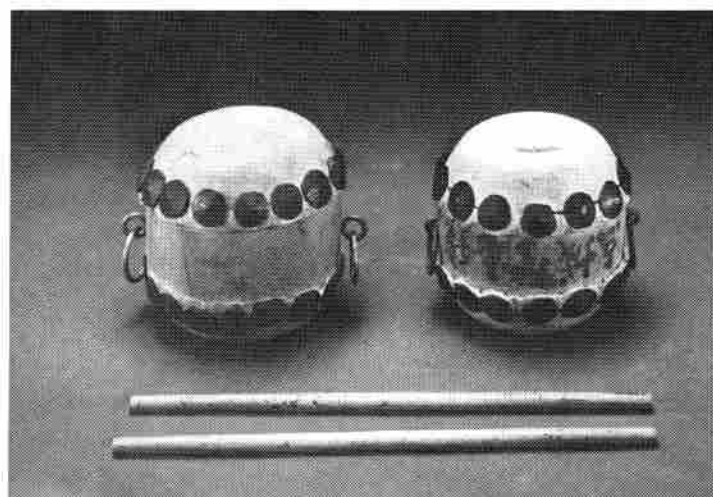


Plate 37

Tien kus

75-959 (left)

74-115 (right)

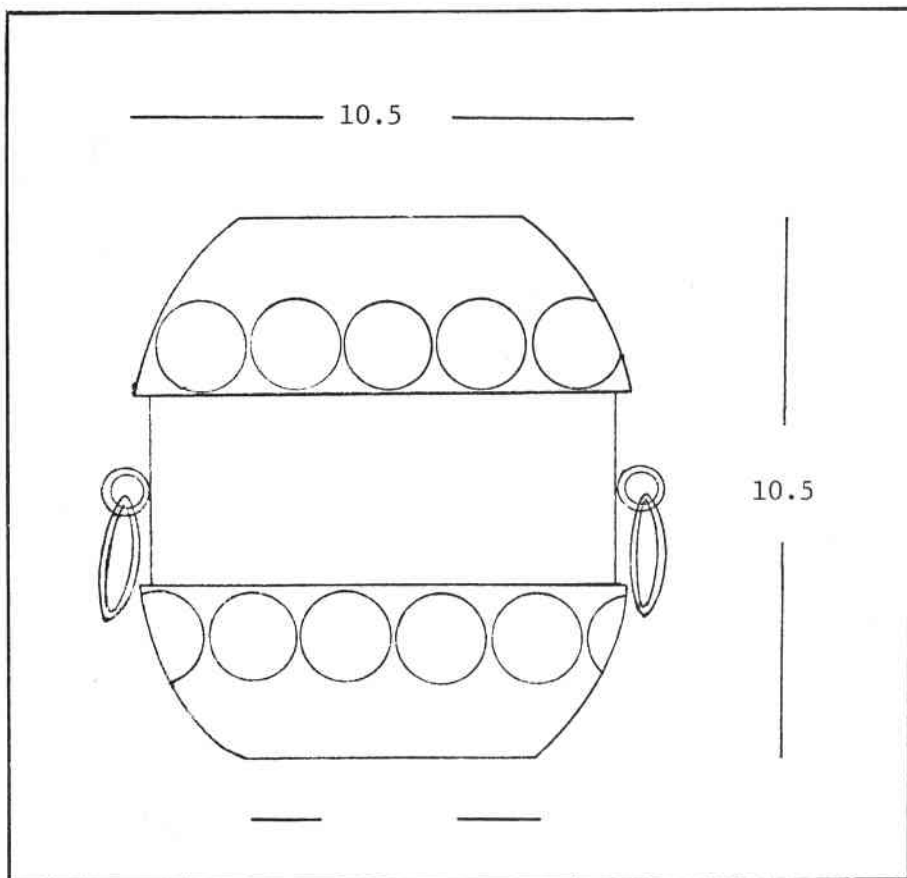


Fig. 63

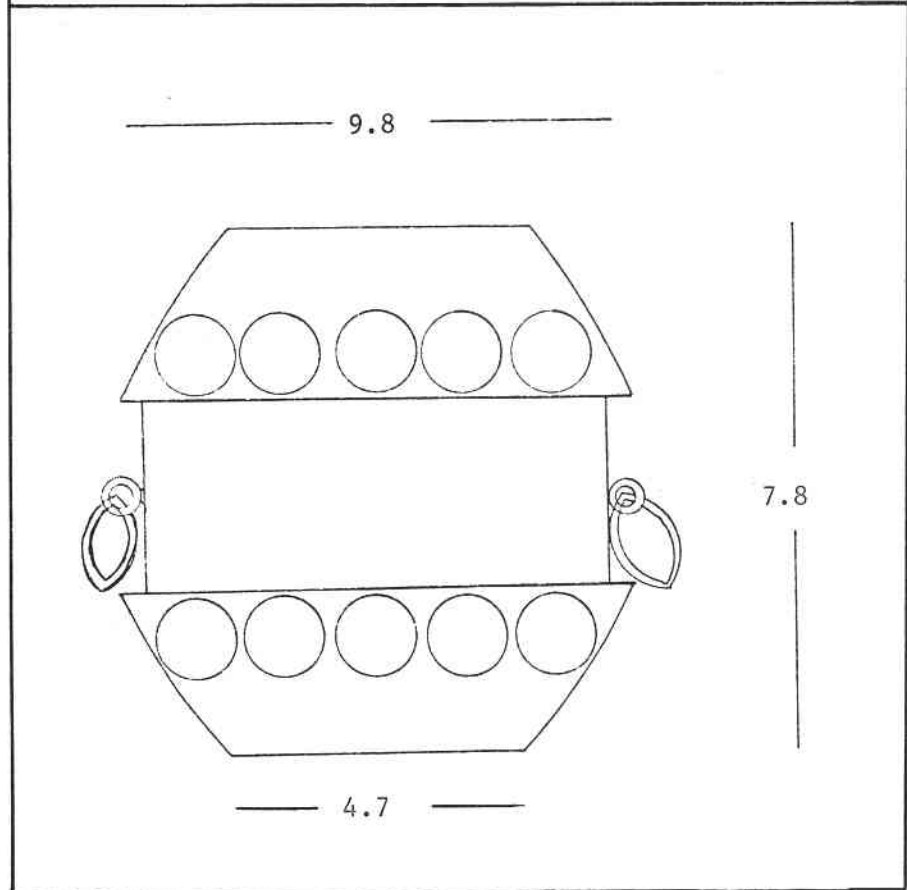


Fig. 64

MRIDANGA

The basic drum of South Indian fine-art music is the *mridanga*. It is a double-conical drum (a modified barrel drum with a playing head at each end). The membranes are indirectly attached by means of hoops of twisted thongs to which the membrane is secured. The hoops are held by thongs laced in 'N'. Each head is composite. The skins are cowhide and goatskin. A circle of tuning paste is applied to the centre of the full membrane of each head. This black, leather-like substance is made of manganese dust, tamarind, and boiled rice. The paste gives the head a musical pitch.

There are three *mridangas* in the CCFCS collection. Catalogue # 63 and # 64 have wood bodies. The former is from India; the latter is from Sri Lanka. Catalogue # 65 is a ceramic model from India called *khol*.

CATALOGUE # 66

MRIDANGA (63-10)

SRI LANKA

The tuning pastes of this *mridanga* have been scraped off. The body is jackwood varnished clear, and incised with concentric circles. A white sashcord is attached to each end of the drum and serves as a carrying strap. At one end, the strap is connected to a slit brass ring containing five brass pellets. This in turn is fastened to the rim with a leather thong. On the opposite end, the cord is affixed with a piece of leather (Plate 38, Figure 65).

COLLECTED: Ottawa, Ontario, 1963

Donated by the High Commission of Sri Lanka (Ceylon)

CATALOGUE # 67

MRIDANGA (62-3)

INDIA

This specimen has a jackwood body varnished clear. The wood shell is incised with horizontal lines. A carrying strap is attached to each rim. The specimen is in excellent condition (Plate 38, Figure 66).

COLLECTED: Ottawa, Ontario, 1962

Donated by the High Commission of India

CATALOGUE # 68

KHOL (62-2)

INDIA

The body of this instrument is ceramic and is painted red. The heads are held taut by a length of cowhide thong which is stretched from head to head in zigzag pattern. A leather carrying strap is connected to each end of the instrument (Plate 38, Figure 67).

COLLECTED: Ottawa, Ontario, 1962

Donated by the High Commission of India



Plate 38

(left to right)

Mridanga 63-10

Mridanga 62-3

Khol 62-2

82-10666

Fig. 65

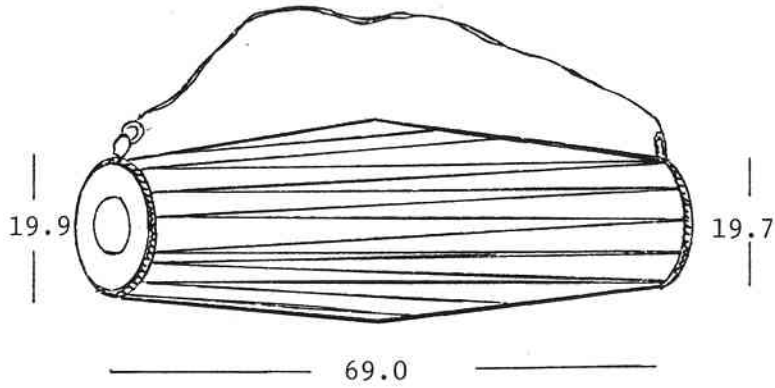


Fig. 67

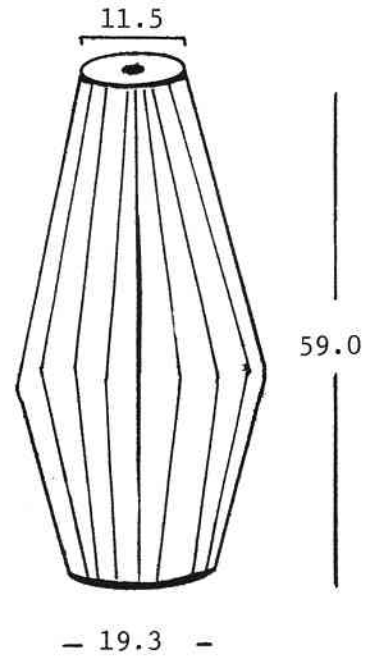
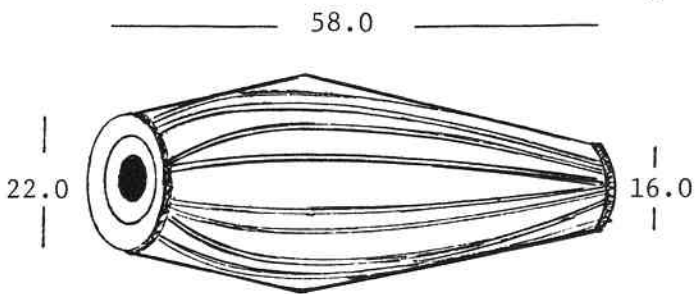


Fig. 66



PAKHAVAJ

The modified barrel drum of North India is the *pakhavaj*. It is similar to the *mridanga* in construction (see Catalogue #s 66-68) except in its tension mechanism. On the *pakhavaj*, small wood dowels are wedged between the thong lacing and the body. The head tension is adjusted by moving the wedges up or down. The *pakhavaj* is played in the fine-art style of singing called *dhrupad*. Occasionally, it accompanies the *bin*, a tube zither with large calabash resonators.

CATALOGUE # 69

PAKHAVAJ (62-1)

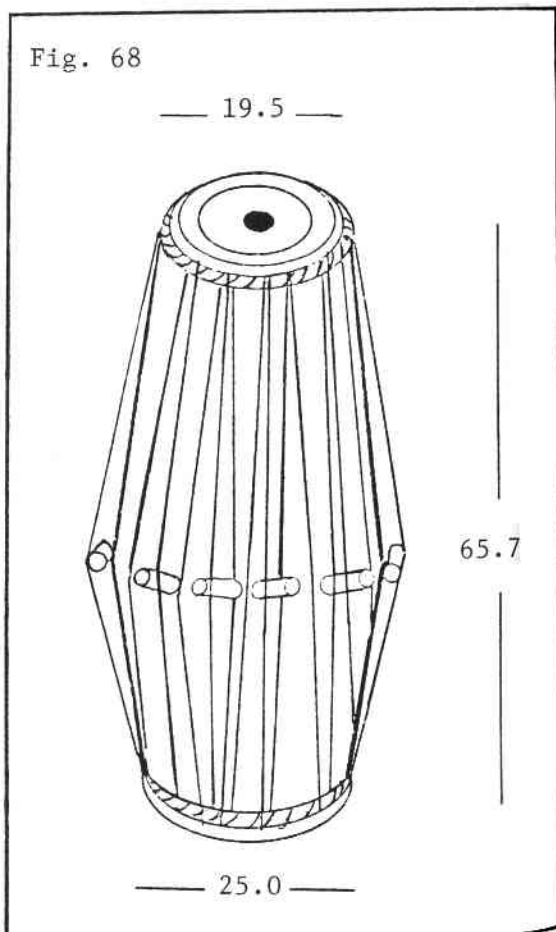
INDIA

The label on this specimen reads "Lahore Music House, Delhi 7." This *pakhavaj* is in excellent condition (Plate 38, Figure 68).

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

Plate 39

Pakhavaj



UDAKKI

The Sri Lankan *udakki* is a small hour-glass drum associated with Buddhist rituals. It is a double-headed instrument with each face composed of a single layer of skin. The heads are indirectly attached to the wood body by lacing in 'N'. The *udakki* is held with the left hand at its waist and is tapped with the fingers. The drummer can adjust the pitch by squeezing the laces

CATALOGUE # 70

UDAKKI (73-14)

SRI LANKA

This specimen has a wood body painted with bands of yellow, red, green and black paint. The heads are secured over wood hoops with cotton cord stretching from one head to the other in a W pattern. A multi-coloured sisal braid encircles the instrument at the waist. This *udakki* is in excellent condition (Plate 40, Figure 69).

COLLECTED: Ottawa, Ontario, 1963

Donated by the High Commission of Sri Lanka (Ceylon)

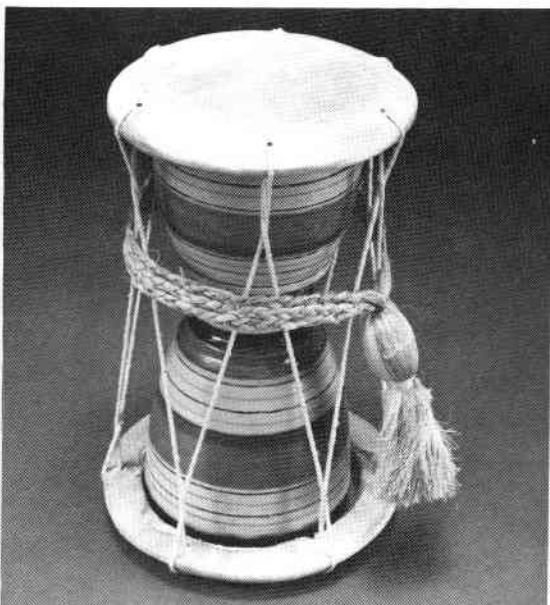
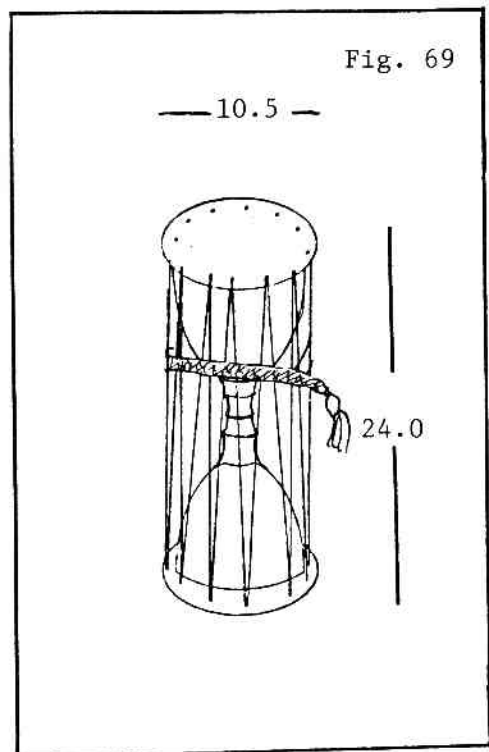


Plate 40

82-10673

Udakki

KALENGO (BITIN OBONU)

The Nigerian *kalengo* (*bitin obonu*) is sometimes referred to as a talking drum. It is a double-membrane instrument with an hour-glass shell of wood. The skins are indirectly attached to the drum. The membranes are secured to leather covered hoops which are laced to each other with multiple lacing. Some subtypes are partly filled with pellets, pebbles or other jingles.

The *kalengo* is held under the arm and struck with an L-shaped stick. The pitch is varied by squeezing the laces at its waist. A Nigerian drummer uses the variable pitch feature of the instrument to simulate both the rhythm and tonal inflections of the language either to send signals or to communicate with those with a knowledge of the drum language.

CATALOGUE # 71

KALENGO (BINTIN OBONU) (73-1035)

NIGERIA

The body of this specimen is a hollow piece of hardwood open at each end. The membranes are calf- or goatskin. Excess membrane of each head is lapped around a ring and held in place by leather thongs. The beater is an L-shaped piece of hardwood (Plate 41, Figure 70).

COLLECTED: Qualicum Beach, British Columbia, 1973

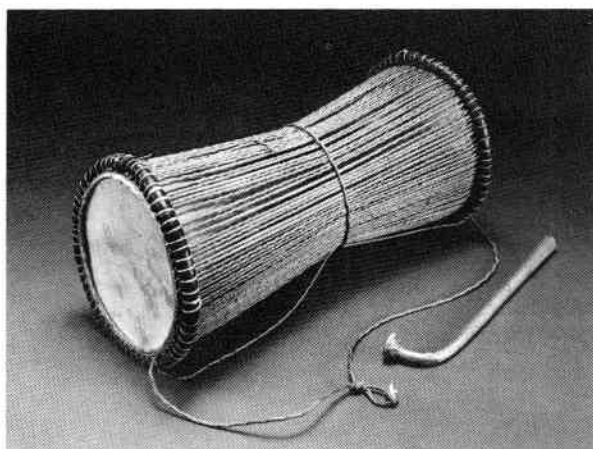
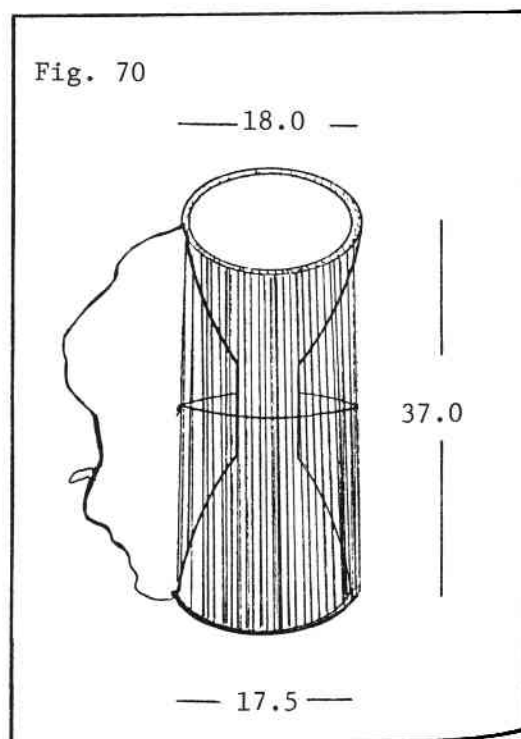


Plate 41

82-10677

Kalengo

O-TSUZUMI

O-tsuzumi is an hour-glass drum from Japan. It has a wood body, two membranes, usually of cowhide, and a pair of ropes. The body is made either of zelkova, quince or cherry, and is lacquered black with gold decoration. The doubled rawhide membranes are stretched over an iron hoop and stitched with hemp. One of the ropes stretches from membrane to membrane holding the skins taut against the body, while the second loops the instrument at its waist.

O-tsuzumi is used in *noh* drama. Before a performance, the skins are heated for at least an hour, a practise which shortens the life of the membrane to about 10 playings.

CATALOGUE # 72

O-TSUZUMI (68-784)

JAPAN

The membranes on this specimen have been oiled. It has two hemp ropes, dyed orange. One of the ropes stretches from membrane to membrane in a zigzag pattern while the second hoops the instrument at its waist. A third red cord with orange tassels is for decoration. The black lacquer on this specimen has peeled slightly around the rims in areas of contact with the skin (Plate 42, Figure 71).

COLLECTED: Kyoto, Japan, 1968

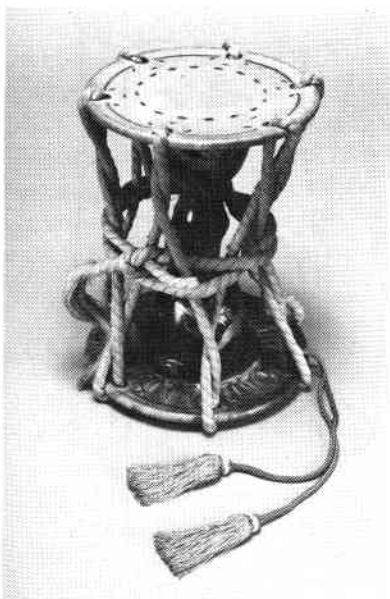
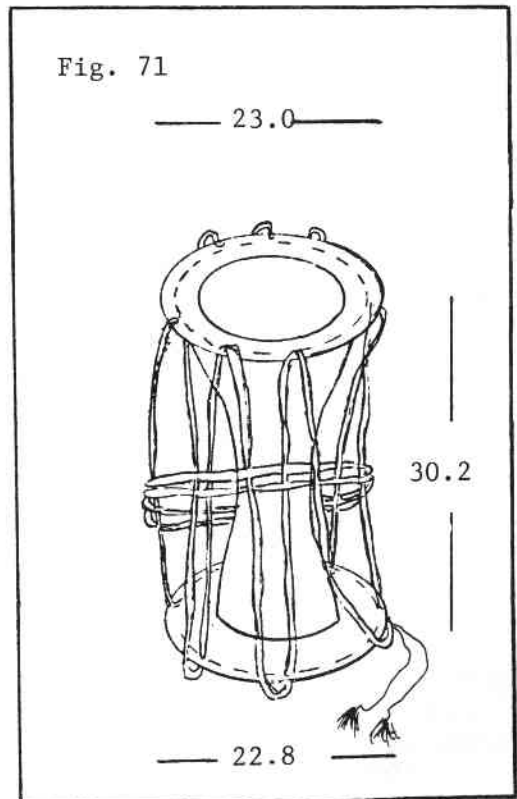


Plate 42

O-tsuzumi

82-10680

CHANGKO

A large hour-glass drum called *changko* was introduced to Korea by the Chinese during the Koryo Dynasty (918-1392). It is associated with fine-art and folk music of both Chinese and Korean origins. The *changko* is a double-membrane instrument with the skins secured by cord lacing stretching from membrane to membrane in 'Y'. The thicker skin is played with the left palm while the thinner is struck with a stick held in the right hand. The pitch of the drum is adjusted by moving tension loops up or down.

CATALOGUE # 73

CHANGKO (74-143)

KOREA

This *changko* was made in Seoul, Korea in 1973. The waisted body is wood lacquered red. The skins are secured over wood hoops and held taut against the open ends of the body by ropes laced in 'Y'. The ropes are fastened to the hoops by metal clasps. Alternating red and green tension loops of leather encircle each pair of ropes (Plate 43, Figure 72).

COLLECTED: Seoul, Korea, 1973

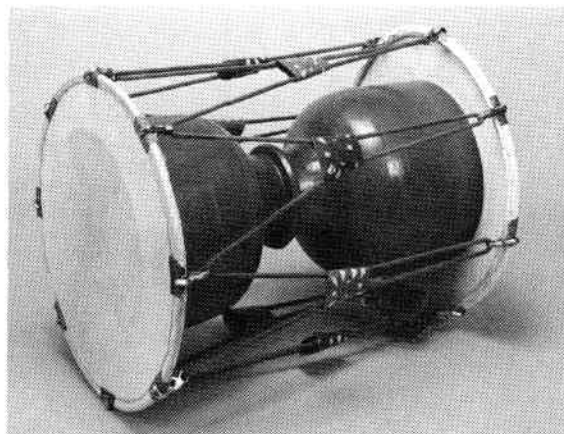


Plate 43

82-10679

Changko

Fig. 72



PANK-KU

The Chinese *pank-ku* is a single-skin drum, and is usually open at one end. The conical body is excessively thick; only a small area of the drum head lies above the hollow centre. Traditionally, the body is made from wedges of wood, bound at the lower end by a metal hoop. Its single membrane is stretched over the smaller aperture and is secured to the base by hob nails. A second type exists with an extended, barrel-shaped body. The *pank-ku* is generally suspended on a tripod and is struck by two beaters. It is associated with the Chinese theatre.

CATALOGUE # 74

PANK-KU (72-966)

CHINA

This *pank-ku* was made in China ca. 1900. The pigskin membrane is secured by two courses of hob nails. The skin is painted pinkish-white (Plate 44, Figure 73).

COLLECTED: Victoria, British Columbia, 1972

CATALOGUE # 75

PANK-KU (75-958)

CHINA

This *pank-ku* is decorated with Chinese characters. It is in excellent condition (Plate 44, Figure 74).

COLLECTED: Edmonton, Alberta, 1975

CATALOGUE # 76

PANK-KU (71-622)

CHINA

This 19th century specimen is a hoop drum with a single head of pigskin. The membrane is stretched over the small aperture and secured laterally with two courses of hob nails. The skin is not trimmed below the nail courses, as is the case in the smaller types. The drum is closed at the lower end with a wooden cap.

There are three rings of twisted bamboo strips at the base of this instrument, as well as an additional one just below the membrane. An orange label with Chinese text is affixed to the body with glue. Four rings for suspension ropes are screwed into the body. A wood beater is included with this specimen (Plate 44, Figure 75).

COLLECTED: Vancouver, British Columbia, 1971

CATALOGUE # 77

PANK-KU (72-967)

CHINA

This instrument is a hoop drum with a single head of pigskin stretched over the small aperture. The membrane is secured laterally with courses of iron nails. The drum is closed at the lower end with a wood cap.

There are three rings of twisted bamboo towards the base of the drum. The membrane is painted with Chinese characters. The hardwood body has several black Chinese characters which are overlaid with a thin pinkish-white paint (Plate 44, Figure 76).

COLLECTED: Victoria, British Columbia, 1972



Plate 44 *Pank kus*

82-10661

(left to right)

72-966; 71-622; 75-958; 72-967

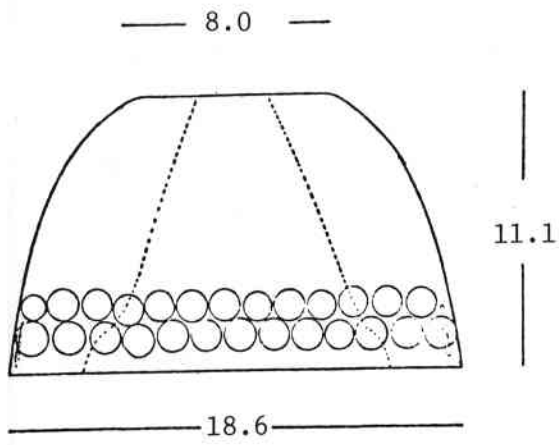


Fig. 73

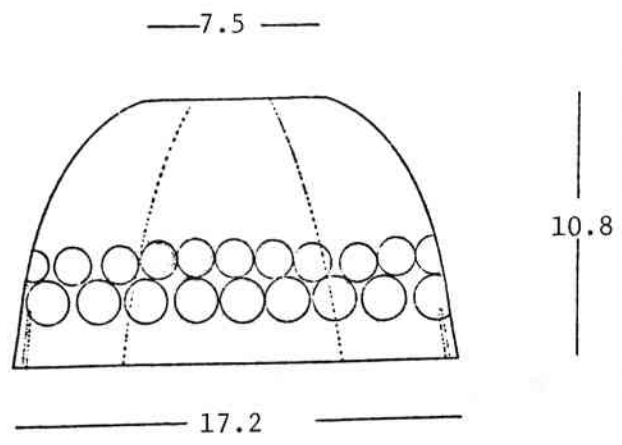


Fig. 74

Fig. 75

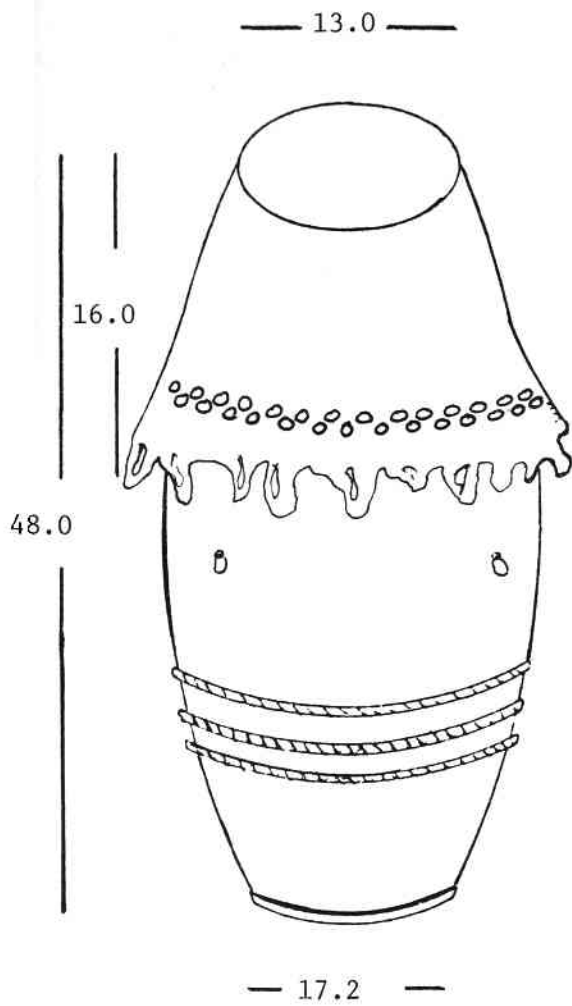
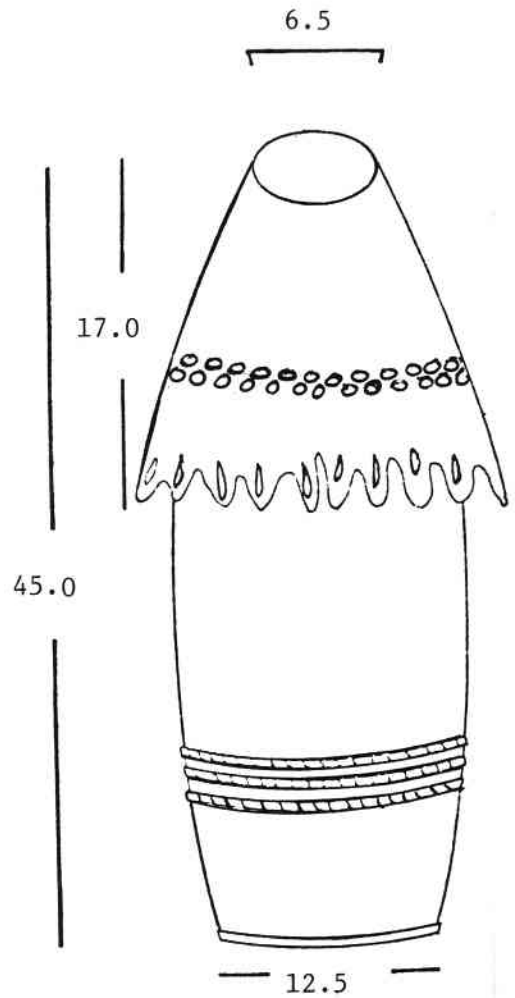


Fig. 76



DARABUKA

A common pan-Islamic instrument is a goblet drum called *darabuka*. Sub-types are known under a number of variant names, and are found throughout North Africa and the Near East. The body of the drum is made either of clay, wood or metal. It has a single membrane glued to the body.

There are two *darabukas* in the CCFCS collection: a large ceramic specimen from North Africa and a small clay model from Egypt.

CATALOGUE # 78

DARABUKA (73-1045)

NORTH AFRICA

The body of this *darabuka* is ceramic. It is painted with multi-coloured floral designs. The finish is chipped but is not flaking. The single calfskin head is glued to the body. The lower end is open (Plate 45, Figure 77).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 79

DARABUKA (77-123)

EGYPT

This clay specimen has a single membrane glued to the body. The lower end of the drum is open (Plate 45, Figure 78).

COLLECTED: Toronto, Ontario, 1973

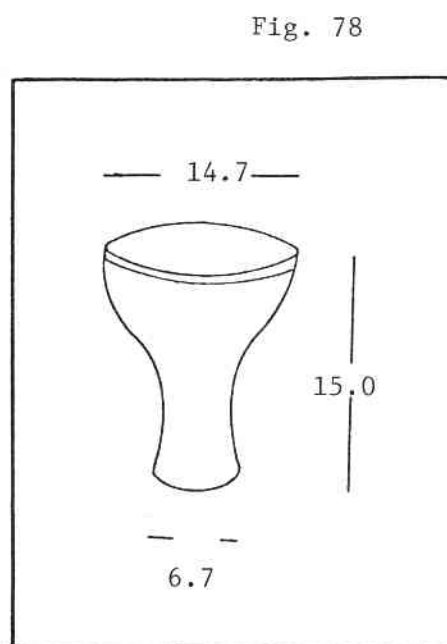
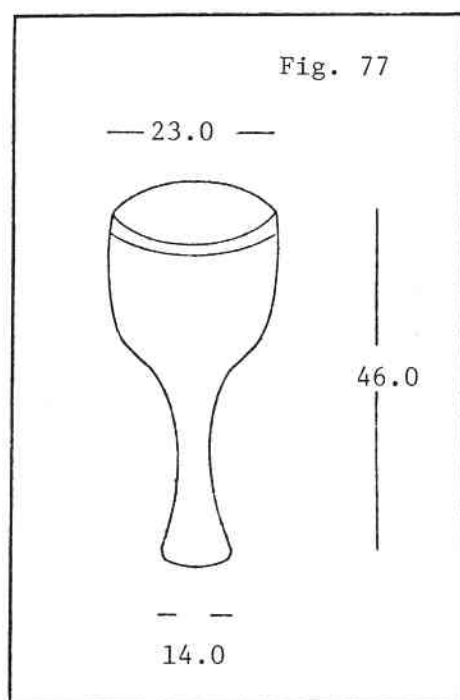




Plate 45

82-10664

Darabuka 73-1045 (upper)

Darabuka 77-123 (lower)

BODHRAN

A frame drum associated with Irish folk music is the bodhrán. It has a single membrane nailed to a circular wood frame. The bodhrán is played with a stick. The underside is open.

CATALOGUE # 80

BODHRAN (74-588)

IRELAND

This bodhrán was made in Dublin, 1972. The membrane is goatskin. Two unpadded sticks are supplied with this specimen — one heavy and one light (Plate 46, Figure 79).

COLLECTED: Dublin, Ireland, 1974

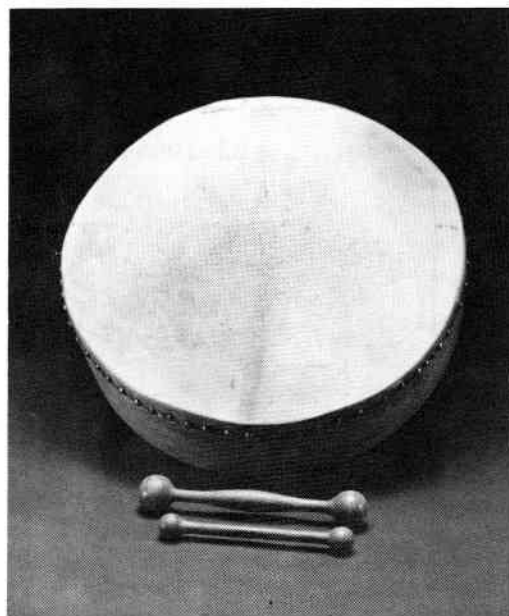


Plate 46

82-10688

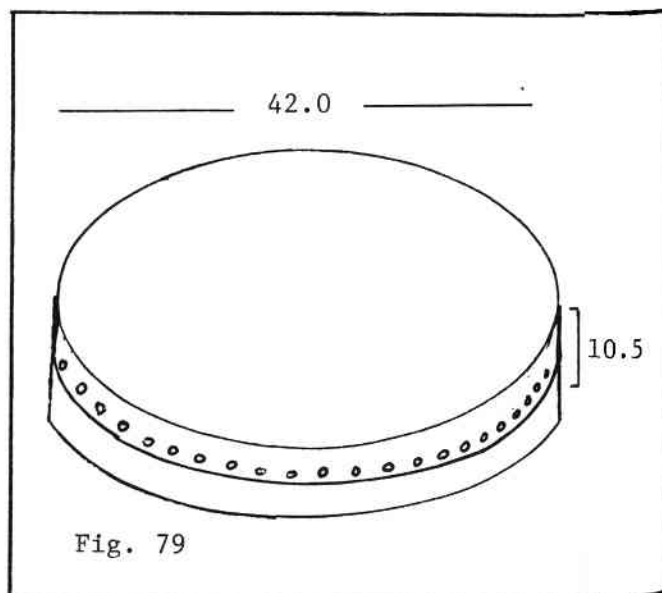


Fig. 79

KU

One type of Chinese *ku* represented in the CCFCS collection is the frame drum variety. On the frame drum, the diameter of the membrane is greater than the depth of the body. This *ku* model is associated with a variety of folk traditions: dragon dances, theatre, Chinese New Year celebrations, among others.

The CCFCS has three *kus* of the frame drum variety. Each is a double-membrane drum with the skins nailed to the body.

CATALOGUE # 81

KU (74-62)

CHINA

This small *ku* specimen has a curvilinear body of wood into which three screw eyes with rings are secured for a suspending cord. Its red-lacquered surface is chipped (Plate 47, Figure 80).

COLLECTED: Toronto, Ontario, 1974

CATALOGUE # 82

KU (73-1036)

CHINA

The frame body of this *ku* consists of 12 slabs of wood. Cracks between the slabs and all irregularities in the wood surface are filled with clay, sanded smooth, then finished with red lacquer. One membrane is damaged. "Made in China" is painted on both membranes with red lacquer (Plate 47, Figure 81).

COLLECTED: Qualicum Beach, British Columbia, 1973

CATALOGUE # 83

KU (75-965)

CHINA

This frame drum has a wood body, glazed with clay, and is painted with traditional Chinese motifs: birds, dragon, flowers as well as Chinese characters. The membranes are also decorated (Plate 48, Figure 82).

COLLECTED: Edmonton, Alberta, 1975



Plate 47

Ku

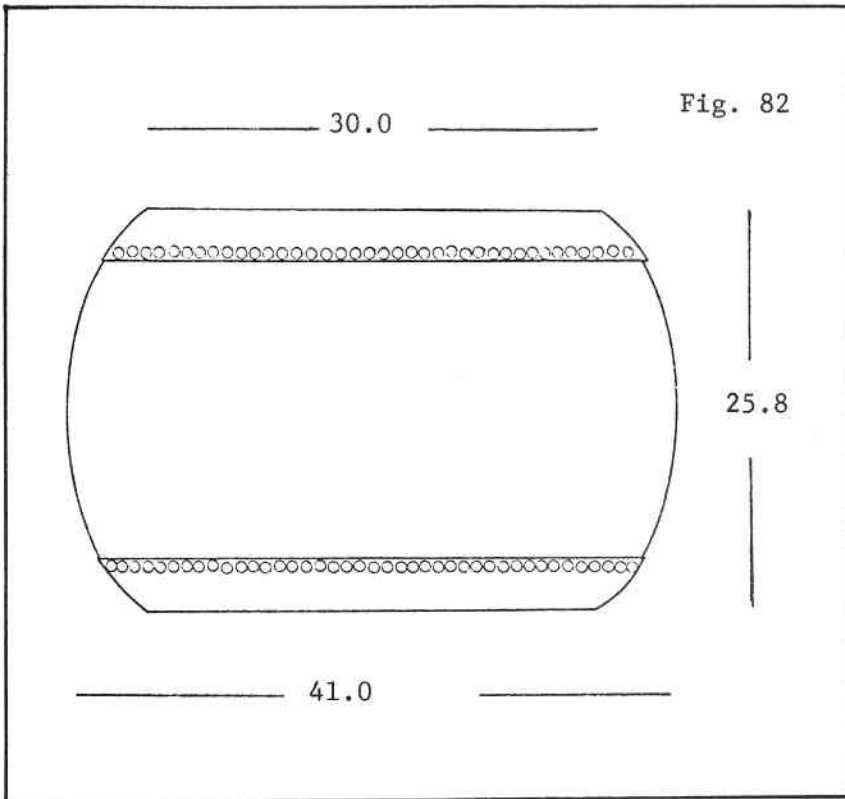
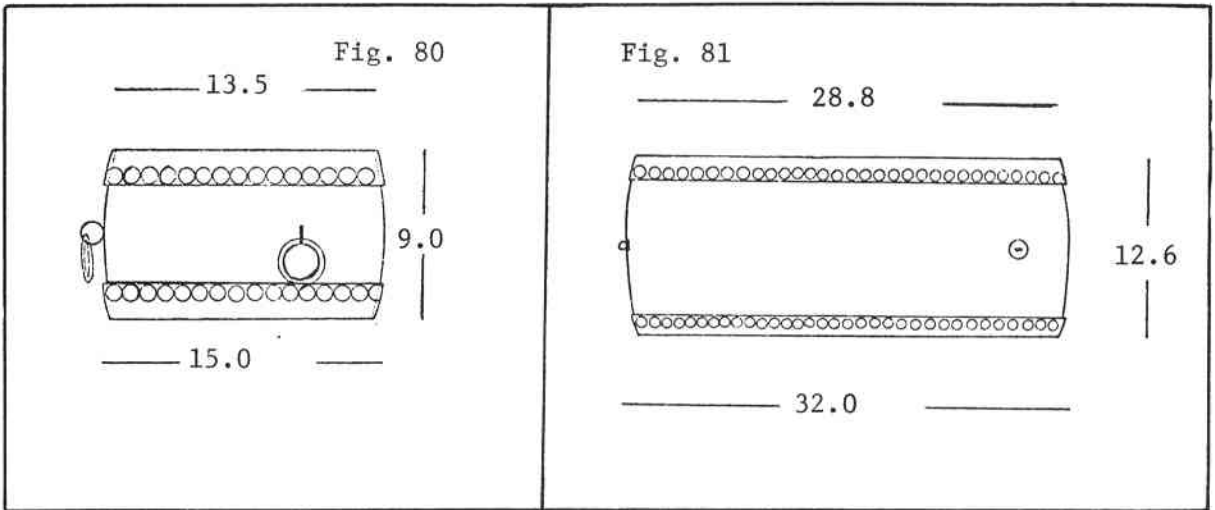
82-10676



Plate 48

82-10658

Ku 73-1036 (left); *Ku* 75-965 (right)



YONGGO

The Korean *yonggo* is a small barrel drum with two membranes nailed to the body. It is suspended from the shoulder with a membrane facing upward, and is struck with two sticks. It is used for military music in ensembles comprising of double-reed instruments, trumpets, cymbals and gongs.

CATALOGUE # 84

YONGGO (74-191)

KOREA

This *yonggo* specimen is vividly decorated on all faces. The body is fitted with rings for attaching a carrying strap. It was made in Seoul, Korea in 1971 (Plate 49, Figure 83).

COLLECTED: Seoul, Korea, 1971

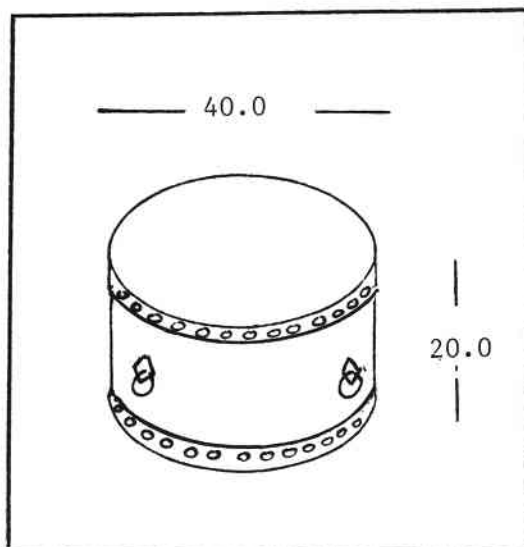


Plate 49

82-10669

Yonggo

Fig. 83



CHWAGO

The Korean *chwago* is a frame drum with two membranes secured to the body with nails. It is suspended from a frame standard and is struck with padded beaters. This Korean drum reinforces the sound of the hour-glass drum called *changko* (see Catalogue # 72).

CATALOGUE # 85

CHWAGO (74-192)

KOREA

This *chwago* specimen is suspended from a rectangular wood frame which is painted brown and decorated with traditional motifs and flowers. It was made in Seoul, Korea in 1973 (Plate 50, Figure 84).

COLLECTED: Seoul, Korea, 1973

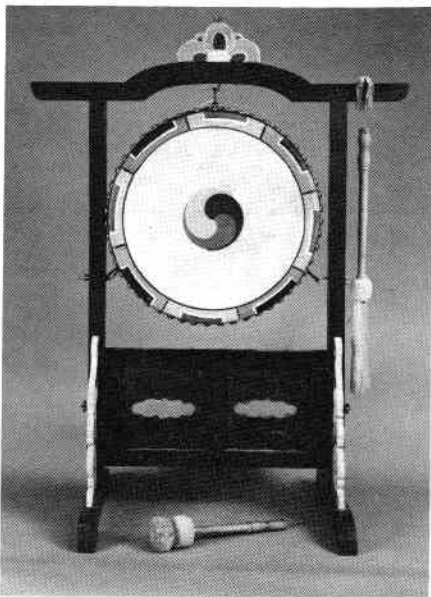
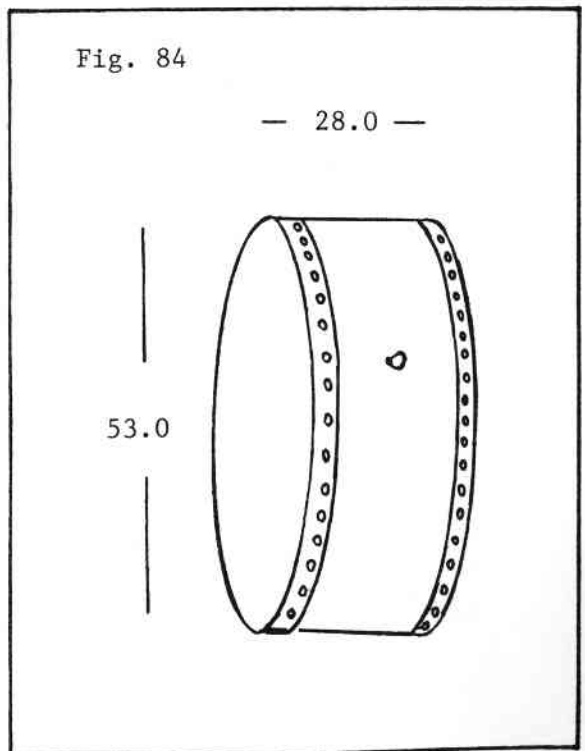


Plate 50

82-10659

Chwago



DAMURA

A rattle drum called *damura* is found in India, Tibet and China. It is a double-membrane instrument with a waisted body. The membranes are glued to each end of the drum, furnished with one or two cords secured to the body of the instrument at its waist. The free end of each cord is either fitted with a small ball or is knotted.

The *damura* is hand-held at the middle. When the player rapidly twists his forearm to and fro, the ends of the cords strike the membranes.

CATALOGUE # 86

DAMURA (73-737)

TIBET

This *damura* has a rosewood body lacquered clear. The goatskin heads are glued in place. A blue and red cloth of wool encircles the waist of the instrument, and serves as a carrying strap (Plate 51, Figure 85).

COLLECTED: Toronto, Ontario, 1973



Plate 51

82-10681

Damura