



CATALOG
OF THE
PERMANENT
EXHIBITION
OF THE
BAGPIPE
MUSEUM

Gijón

A
Museo de
Pueblo d'Asturies

50
AÑOS
1968 | 2018

Gijón



CATALOG OF THE PERMANENT EXHIBITION OF THE BAGPIPE MUSEUM

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COVER

Filiz Ilkay (*tulum*), Serhan Erkol and Richard Laniece (saxophones) and Sinan Kaynakçı (*ashma davul*) playing in the streets of Findikli (Rize, Turkey) during the Yeşil Yayla Kültür Sanat Festivali
Taner Kiliç, 2010. Courtesy of Filiz Ilkay

INSIDE

Ferenc Tobak playing the *gajde* accompanied with the *samica* by Lilla Serlegi
Xiao Hui Lau, 2013. Courtesy of Ferenc Tobak

Women playing tambourines. Baltasar Cue, around 1894
Collection of the Museo del Pueblo de Asturias














Organ grinder
Unknown photographer, around 1900
Collection of the Museo del Pueblo de Asturias

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PRESENTATION

The musical instrument collections comprehended in this catalog began to be collected in 1966 due to the founding of the *Museo de la Gaita* (Bagpipe Museum), which was then an independent facility housed in the *Antiguo Instituto Jovellanos*. In 1975 it was moved to the *Museo del Pueblo de Asturias* (Museum of the Asturian People), being integrated but maintaining its original name. Today, it is the only Asturian museum dedicated to the conservation, research and spread of Asturian traditional music.

In 1966, the display consisted of a small sample of bagpipes from several countries that had been collected through different ways and reflected the museum's orientation in that time, conceived as a place for the holistic knowledge of this instrument. In the following years, the initial small collection would be increased thanks to the dedication of its first curator, Rafael Meré Pando (1894-1978). Onwards, the museum integrated traditional Asturian music and other popular music manifestations into its discourse. Today, its funds comprises four thematic areas comprehending a total of 695 musical instruments and 163 radio receivers and sound players, of which the public is shown a selection of 186 items distributed in world bagpipes (halls I and II), Asturian bagpipe (hall III), traditional Asturian instruments (hall IV) and industrially made sound devices (hall V).

This catalog describes the permanent exhibition through index cards containing a concise commentary on morphological and ethnomusicological aspects related to the items, also incorporating some informative fields that a specialized reader may find useful, excluding measures and tunings, which require a thorough organologic study that exceeds the purpose of this catalog and will, therefore, be the subject of a subsequent monograph.

To avoid the dispersion of the contents, we have preferred to arrange the index cards according to the scientific classification, which does not necessarily match with the museographic script. However, the index card sequence of the world bagpipes collection does reproduce that script, for the reasons explained in the corresponding chapter.

Attempting to avoid redundancies, we have exceptionally omitted to talk about items already explained in the comments on similar examples, only providing in these cases the usual informative fields. Also exceptionally, we have included in the catalog some non-exposed instruments that remain stored to avoid overloading in a historic building with limited space.

THE WORLD BAGPIPES COLLECTION



The world bagpipes collection index cards have been added to two fields that do not appear in the rest of the catalog. The first, “area”, refers to the cultural space to which each instrument belongs¹. The second, “nomenclature”, includes its components denomination in that area, a need that arises from the breadth of a collection in which multiple local traditions are represented, with the lexical richness that characterizes them even within the same territory. However, it is common for researchers whose work scope exceeds the limits of their own language to use the most familiar lexicon to solve any contingency, giving rise to ethnocentric narratives that can blur the instrument perception. For this reason and resorting to neologism, we have created a list of denominations as neutral as possible, to which is submitted all the local vocabulary that we have been able to document, transcribed in Latin alphabet. We maintain, however, the generic denomination “bagpipe”, present in all dictionaries and easily translatable into other languages, although the field “name” contains the denomination (or denominations) that each instrument receives in its place of origin. The nomenclature is as follows:

Reed

Assembly capsule or disk (as applicable)

Support (if applicable)

Insufflation pipe

Insufflation mechanism (if applicable)

Air reservoir (rigid or flexible, as applicable)

Digitable pipe (melodic and, if applicable, semimelodic)

Non-digitable pipe and joints from the one closest to the reed (if applicable)

Singular components (as applicable)

Regarding organological classification, we followed Erich Von Hornbostel and Kurt Sachs in the MIMO Consortium update (abbreviated HS-MIMO). Since this classification lacks a section for bagpipes and requires complex combinations to adequately state their properties, we have added the specific ones by Alfonso García-Oliva (AG)² and Jean-Pierre Van Hees (VH)³, conceived for these aerophones.

1. This field does not appear in the Asturian instruments chapter (for obvious reasons) nor in that of mechanical instruments, recorders and radio transmitters, so universalized that trying to circumscribe them to a specific space lacks expressiveness.

2. Alfonso GARCÍA-OLIVA: *Museo de la Gaita* [catalog], Gijón: Ayuntamiento de Gijón, 1992.

3. Jean-Pierre VAN HEES: *Cornemuses, un infini sonore*, Brittany: Coop Breizh, 2014.

In the catalog of the Bagpipe Museum of Gijón, García-Oliva presents a classificatory method developed from the 1960' monograph by Anthony Baines (1912-1997) on the collection gathered by Henry Balfour (1863-1939) and custodied in the Pitt Rivers Museum in Oxford⁴. On evolutionist grounds, Baines presupposed an increasing scale of formal complexity in the instruments and treated them in four chapters according to their development degree and geographical distribution: Primitive bagpipes and hornpipes; Bagpipes of Eastern Europe; Zampogna; Bagpipes of Western Europe, here including the musette and the Northumbrian Smallpipes (which, however, studies in a separate chapter). García-Oliva remakes Baines' arrangement isolating in a specific group the reeded aerophones without air reservoir (“hornpipes” in Baines), integrating the zampogna in the group D and adding a group E in which he gathers the instruments of baroque origin. The implicit evolutive sequence would begin with bag-less aerophones (A. Chirimías or albogues) to which an air reservoir would have been added at some point, thus giving birth to the bagpipe (B. Primitive bagpipes). Subsequently, the autonomous non-digitable pipes would have been developed, which in Eastern Europe would accompany cylindrical single reeded melodic pipes (C. Bagpipes of Eastern Europe) and in Western Europe conical double reeded melodic pipes, in use since 14th century according to Baines (D. Bagpipes of Western Europe). The process would culminate during the Baroque, with the progressive technological sophistication of certain bourgeois and courtly instruments (E. Baroque bagpipes and their derivatives).

In the resulting classification, some instability derived from the use of heterogeneous analytical criteria is observed, as García-Oliva anticipates in his initial presentation, and to solve the problem it is necessary to make one of these criteria prevail⁵. Thus, for example, mechanical insufflation is presented, into an evolutionist sight, as a cult phenomenon initiated in 17th century and later popularized⁶, so we would expect to find all the mechanical blown instruments in group E, since neither the cultured-popular use nor the geographical distribution of insufflation mechanisms invalidate their evolutionist meaning. However, the passage from direct to mechanical blowing is subordinated to morphological and acoustic criteria (melodic pipe bore and class of reed), some of these instruments being included in groups C and D. In the classification of the *boha* from the Landes of Gascony the geographical criterion prevails, appearing in group D when its properties would place it in C. As for the *zampogna*, it includes single reeded variants (*zampogna di panni*, Apulia, *zampogna a paru*, Sicily) and even reedpipes (*scupina*, Molise) that also do not match to the characteristics assigned by the author to group D.

4. Anthony BAINES: *Bagpipes*, Oxford: T. K. Penniman & B. M. Blackwood, 1960.

5. For example, the cabrette and the Uilleann Pipes can appear in groups D and E “according to their historical origin or their current geographical use”. Alfonso García-Oliva: *op. cit.*, p. 24.

6. *dem*, p. 23.

The evolutionism itself generates conflicts when introduced into organology. Evolutionism is a scientific paradigm that, with some historical background, was developed by Charles Darwin in the field of biology and later applied to social sciences, where it has given rise to narratives that describe an ascending development of humanity from savagery until reaching civilization. Today, the idea of evolution has become popular, as the philosophical notion of material progress, which postulates the integral and irreversible improvement of societies in their historical becoming. On these bases, as ideological as analytical, the musical instruments resulting from a more complex technology, and unfailingly later in time to more simple, ones tend to be perceived and evaluated as more suitable. Thus, Rafael Meré talks about “perfect bagpipes” in the catalog of the Bagpipe Museum of Gijón published in 1970⁷ and García-Oliva maintains the qualification “primitive” used by Baines to identify the bagpipes belonging to group B. These value judgments have provoked reactions like the one we found in the *Associação Gaita-de-Foles* website:

Cylindrical pipe models from Eastern Europe and North Africa are classified as “primitive bagpipes”. It is, however, a misunderstanding. [...] Little or nothing is known about the origin of the first bagpipe and what its characteristics were. In truth, musical instruments are artifacts whose materials and characteristics serve the functions of each community and era. They are not animal species that evolve in one way or another. Musical instruments have no genes, do not procreate and do not evolve according to Darwinian natural selection laws⁸.

We have finally resorted to a third classification proposed by Jean-Pierre Van Hees. Once excluded extramusical aspects, its author establishes a fundamental acoustic definition of each instrument according to the class and function of its digitable pipes (monomelodic, monomelodic and semimelodic, bimelodic, trimelodic, tetramelodic types) to which he adds five taxonomic criteria through which establishes its characterization: class and combination of reeds (single, double, hybrid), number of voices emitted by the whole sounding pipes (from one to eight), bore (conical, cylindrical), possibility of playing in different octaves (superoctavants or not) and fingering (open, semi closed, closed). Following this method, he proposes an exhaustive table in which each one of the 150 admitted types occupies an absolute position.

In this classification, there is a mismatch between the listed types and those socially recognized as such⁹. Since this recognition expresses the *emic* vision projected by the

cultural agents themselves on the artifacts by them produced and the ethnic aspects have been excluded from the analysis¹⁰, this should be enough explanation. But, in practice, the influence of ethnicity is only partially evaded, being the factor that finally establishes the total number of instruments admitted in a closed list and, consequently, its entity. Therefore, the observed imbalance does not lack importance. Thus, the *gaita de folhes*¹¹ (Portugal) and the geographically close *gaita* of Sanabria (Spain) conform to the definition “monomelodic, hybrid reeds, two voices, conical drill, not super-octavants, open fingering” and are regarded as a unique type (48MM), but they are isolated, for example, from the *binioù kozh* from French Bretagne (42MM) and this one from the *mūsa* of the Italian Appennino (51MM) even though all these aerophones properties match, being impossible to point out another objective cause for this treatment but the assumption of some specificity whose nature goes beyond the followed method. And, what is more, the list also includes instruments whose only difference lies in a low relevant taxonomic feature, such as the closed fingering of the Serbian *gajde* (11MM) compared to the open fingering of the Italian *zampogna di panni* (12MM), which are separately typified in spite of their identical remaining properties, reason why it is possible to conclude that, in their distinction, different criteria from those aforementioned interfere again.

The classifications by Hornbostel-Sachs, García-Oliva and Van Hees have been included in each index card and the reader can go to the most useful one to him. However, as their analytical criteria do not match, each of them would require a specific museographic script, if the classifying sequence was to be reproduced in the museum’s halls. Being this impossible, the current exhibition itinerary is based on the García-Oliva arrangement, which is also followed in this chapter. From the point of view of reception it is the most expressive, since it facilitates the non-specialized public to discover formal and constructive analogies between instruments, being effective as a didactic tool. However, and in another reading level, the aforementioned particularities must be remembered.

The itinerary, as we have seen, comprises the halls I and II, starting with a sample of aerophones without flexible air reservoir (group A) and presenting the bagpipe collection distributed in the groups described. Although the Asturian bagpipe has its own place along the exhibition (hall III), this would not justify an independent analysis, for which we maintain its classificatory position.

7. Rafael MERÉ: *Museo Internacional de la Gaita* [catalog], Gijón: Ayuntamiento de Gijón, 1970, p. 59.

8. “Gaitas ‘primitivas’?”, *Associação Gaita-de-Foles*, Portugal, online [consultation: 17-06-2018].

9. Jean-Pierre VAN HEES: *op. cit.*, p. 45: “Certaines traditions sont transfrontalières et regroupées dans une même référence”.

10. *Ibidem*: “Cette typologie permet toutefois de définir et de classer une cornemuse selon des critères organologiques et sonores plutôt qu’ethniques ou géographiques”.

11. Denomination employed by Van Hees.

The bagpipe is an aerophone that sounds by stimulating a variable number of vibrating reeds on which the air stored in a flexible reservoir acts. Coupled to this, there are two kinds of pipes: non-sounding (insufflators) and sounding. The sounding pipes can incorporate fingerholes, in which case they produce a variable number of musical notes, or may lack them, limiting themselves to emitting a drone or sustained note.

The bagpipe has survived for centuries in many local traditions, accounting for at least 150 varieties distributed in a territory that extends from the western end of Europe to India. In spite of their remarkable diversity, acoustic and morphological similarities can be established among them, which makes it possible to trace groups and families, mainly attending to the kinds of reeds they use and properties of their pipes.



Mezued. Unknown author
(Libya).



Cimpoi. Gheorghe Enăchescu
(Bătrâni, Prahova, Romania).



Great Highland Bagpipe. Isaac Brothers
(Sialkot, Pakistan).

SOUND PRODUCING ELEMENTS (REEDS)

Each sounding pipe of the bagpipe is provided with a reed that vibrates when the air passes when introduced at the appropriate pressure. The sounding pipes act as amplifiers of the sound generated by the reeds vibration, which can be of two kinds: single and double.

- **SINGLE REEDS.** Its body consists of a vegetal, metallic or synthetic tube from which is extracted or to which is added a single vibrating blade.
- **DOUBLE REEDS.** Its body consists of two vibrating blades tied to a metal tube and generally provided with a thread or a cane piece that allows to regulate the separation of both sheets.



Single reed of the melodic pipe of a *koza*. Tomasz Skupień (Zakopane, Malopolska, Poland).



Single reed of the non-digitable pipe of a *gaita* made with a bullet cap. Octavio Rodríguez Vitos (Boal, Asturias, Spain).



Double reed of the melodic pipe of a *joc de xeremies*, with a metallic thread lock to regulate the separation of the vibrating sheets. Unknown author (Muro, Mallorca, Spain).



Double reed of the melodic pipe of a *zampogna*. Domenico D'Agostino (Villa Latina, Lazio, Italy).

ASSEMBLY CAPSULES (STOCKS)

The pipes are coupled to the air reservoir by means of intermediate pieces that remain attached to it and also play two other roles: to encapsulate the reeds and to create the necessary pressure chamber for them to vibrate. Each capsule can hold from one to six pipes in as many cylindrical and occasionally conical holes. The end of each pipe is provided with a slide that is inserted under pressure in its corresponding hole, adjusted with thread or other means that prevent air loss. Depending on their position around the air reservoir, the assembly capsules can be frontal, upper, inner, outer, rear and bottom side.

The external appearance of these capsules is diverse, ranging from cylindrical, conical and parallelepiped forms more or less blurred with ornamental elements, to zoomorphic and anthropomorphic carvings. They are usually made of wood, although other natural materials (horn, ivory) and synthetic materials have also been used since the 20th century.



Frontal assembly capsule of a *zampogna a paru*, designed for five pipes. Rosario Altadonna (Messina, Sicily, Italy).

ASSEMBLY DISKS

The assembly disks, flat and drilled to receive the sounding pipes, are less frequent and their function is the same as that of the capsules described, except that, due to their shape, they do not encapsulate the reeds, trusting its protection to the air reservoir itself.



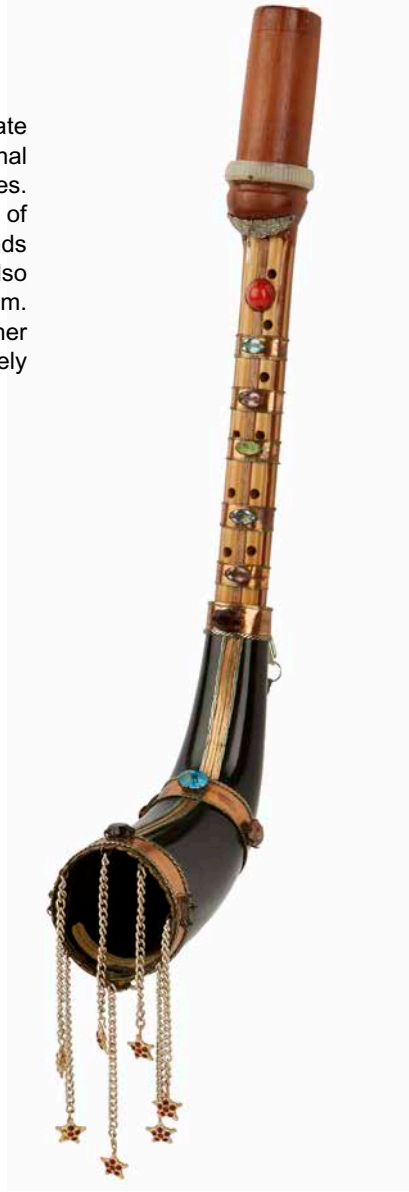
Assembly disk of a *mezued* with its pipes and reeds. The groove that runs through the disc perimeter will serve to tie the air reservoir avoiding leaks. Unknown author (Tunisia).

SUPPORTS FOR SOUNDING TUBES (YOKES)

Some instruments of groups A, B and C incorporate an elongated support provided with a longitudinal groove to receive all or part of the sounding pipes. At its upper end, this support can take the form of an assembly capsule, which completely surrounds the reeds, or a half-round shape, which also protects the reeds but without encapsulating them. At its lower end it can also have a pavilion, either carved in the same piece of wood or separately made, usually with horn.



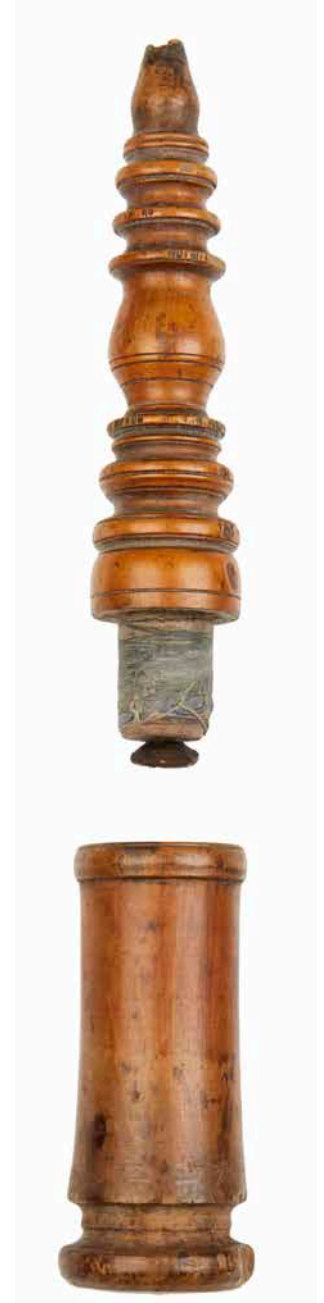
← Rear view of the *tsemkse*, whose upper part shows the half wooden cane that protects the reeds.



↑ *Gudastvir'i*'s pipes integrated in its support or *tsemkse*. Alexander Mikhailovich (Kutaisi, Imereti, Georgia).

NON SOUNDING OR INSUFFLATION PIPES (BLOWPIPES)

The air reservoir is fed by a pipe that in no case sounds, whose only function is to pipe the air provided by the musician. To avoid the recoil of the air, it usually has a valve installed in the lower part of the joint that joins it to its corresponding assembly capsule; if there is no such valve, the musician must occlude the air channel using his tongue. On this pipe it is acted in two ways: by direct insufflation, blowing through it; and by mechanical insufflation, coupling an insufflation mechanism.



Insufflation pipe of a *gaita* extracted from its assembly capsule, where can be seen the leather valve fixed to the pipe lower end to prevent the air return. Unknown author (Asturias, Spain).

INSUFFLATION MECHANISM (BELLOWS)

It is an auxiliary air reservoir formed by two flat surfaces to whose perimeter a skin is fixed, either in its natural shape or folded in a regular sequence, creating a watertight chamber. This device has a hole for coupling it to the insufflating pipe, which is also connected to the air reservoir by means of an assembly capsule. The insufflation mechanism is attached with straps or other devices to both the waist and the forearm of the musician. When he separates the blades raising his forearm, a vacuum is created inside the chamber and the air is absorbed from the environment through a hole opened for that purpose; when exerting pressure on the blades, the accumulated air runs through the insufflation pipe, which projects it to the flexible reservoir.



Insufflation mechanism of a *pukl*, with the necessary strap to attach it to the forearm. Lubomír Jungbauer (Stod, Pilsen, Czech Republic).



Mechanism and insufflation pipe of a *musette*. Daniel Coudignac (Parthenay, Deux-Sèvres, France).

AIR RESERVOIR (BAG)

It is the chamber that stores the air supplied by the musician and distributes it constantly and simultaneously to the sounding pipes. Its most relevant properties are the flexibility, derived from the treatment to which its construction materials are subjected and essential to propel the air towards the reeds; and the tightness, which optimizes the flow and contributes to the stability of the sound. According to the technique used in its production, there are two kinds of air reservoirs:

- **WHOLE AIR RESERVOIRS.** They are obtained from animal organs (skins, guts and bladders) detached from the body respecting their original constitution, as well as from industrial materials whose final shape is predetermined in its manufacturing process. The resulting air chamber lacks seams.
- **SEWN AIR RESERVOIRS.** Once the raw material of the deposit is processed, it is cut according to the desired shape, folded on itself and sewn along its perimeter. This class includes reservoirs of natural teguments (skins) that undergo the described procedure and those of synthetic materials closed by seams, heat-sealing and other techniques that contribute to their tightness.



Whole air reservoir made of rubber. Basilio Carril Workshop (Santiago de Compostela, Galicia, Spain).



Sewn air reservoir. The needle punctures in the skin make it necessary to season it with greasy substances to avoid the loss of air. Robert Donovan Thomas (London, United Kingdom).

SOUNDING PIPES

They are responsible for the emission of sound. They consist of an elongated and hollow body that acts as a resonator of the reed fixed to one of its ends, although its specific implementation allows for very varied solutions, presenting or not elements such as slides, stops, fingerholes, vent holes, keys, piston valves, mechanisms to regulate the tuning of the notes and pavilions that, depending on the constructive technique used, can be made unitarily with the pipe itself or added. According to its musical function, three types of sounding pipes are distinguished: digitable melodic, digitable semi-melodic and non-digitable.

- DIGITABLE MELODIC SOUNDING PIPES (CHANTERS)** (from one to four). They play the melodic line. Its internal drill can be cylindrical, conical and bocinoid (with progressive curvature in their wall). They can present two kinds of holes: from three to eight fingerholes that produce the notes when manipulating them with the fingers or with keys (in which case the number of holes increases) and from zero to four vent holes that establish the lowest note of the scale and regularize the distances between the digitable holes along the pipe, sparing uncomfortable positions. Its lower end can be sealed, in which case they lack vent holes and only sound when uncovering a digitable hole.



Melodic pipe of a *säckpipa*, with cylindrical bore and single reed (Dalarna, Sweden).



Melodic pipes of a *mih* carved in a single blockwood and with single reeds. The player simultaneously handles two holes with each finger. B.P. (Bosnia and Herzegovina).



Melodic pipe of a *gaida* with conical bore and single reed. Unknown author (Bulgaria).



Melodic pipe of a *chabreta* with conical bore and double reed. Daniel Coudignac (Parthenay, Deux-Sèvres, France).

SOUNDING PIPES

- DIGITABLE SEMI-MELODIC SOUNDING PIPES** (From zero to three). They produce a sound line subordinated to the main melody and simpler than this one, produced by one to three fingerholes handled with fingers and, exceptionally, with regulators (in which case they have up to five holes per tube). They can be autonomous or run parallel to the melodic pipe, in which case both are perforated in a single piece. Some semi-melodic tubes incorporate at the lower end a removable joint that modifies its tone when added or removed.



Melodic (right) and semi-melodic (left) pipes of a *șimponi*, both carved in a blockwood and provided with single reeds. The semi-melodic pipe has only one fingerhole and, in its lower part, it is finished off with a removable joint that allows its tone to be modified. Cosma Covan (Muncelu Mare, Hunedoara, Romania).



Melodic (right) and semimelodic (left) pipes of a *boha*, the latter finished off with an removable joint or *brunidèir*. Bernard Desblancs (Toulouse, Occitania, France).

SOUNDING PIPES

- Non-Digitable Sounding Pipes (Drones)**
 (From zero to six). They lack fingerholes, so they only produce a pedal note or drone that establishes the tonal center of the melody. They can be autonomous or carved in the same woodpiece with other sounding pipes of any class. Its bore is mainly cylindrical (at least, a succession of cylindrical joints of increasing diameter) and conical in some cases. According to their sizes, they can sound in different registers (bass, baritone, tenor, alto, soprano, sopranino), play different harmonic functions (tonic, dominant and octave of the tonic...) and admit different placements in the air reservoir. They can incorporate devices to modify their tone, which differ from the keys by their activation before playing and by its permanent effect while playing.



Non-digitable pipe of a *koza* with three extensible joints. Tomasz Skupień (Zakopane, Malopolska, Poland).



Non-digitable pipe of a *pukl* with one of its joints folded to shorten its length and finished off with a horn pavilion. Lubomír Jungbauer (Stod, Pilsen, Czech Republic).



Non-digitable pipe of a *gaita* with three extensible joints and topped with a cup-shaped turned pavilion at the end of its third section. Unknown author (Asturias, Spain).



Set of non-digitable pipes of a *musette*, all perforated in a wooden cylinder and provided with sliding stoppers that allows to activate each pipe individually to play different accordages. Daniel Coudignac (Parthenay, Deux-Sèvres, France).

REEDED AEROPHONES WITHOUT AIR RESERVOIR

The reeded aerophones without air reservoir here studied have been separately classified by García-Oliva (group A. *Chirimías* or *albogues*) although, for Baines, its legature with the bagpipes he calls “primitives” is so obvious that he gathers them in the same chapter defining the presence or absence of an air reservoir as variants of the same concept. Baines, considering the single reeded pipe as the foundation of early bagpipes, focuses his attention on a widely spreaded group of instruments generically denominated *hornpipes* that shows these basic characteristics, formed by one or two parallel or divergent sounding pipes, with equal or different number of fingerholes and, in some cases, with a wood carved support (“yoke” in Baines, *yugo* in García-Oliva) and individual or common belled. In general, these instruments produce a non-stop sound, a subject that has been considered relevant when explaining the bagpipe birth.

Non-stop sound seems to have been a musical concept older than the bagpipe itself and, in fact, its use has been documented in several civilizations of Antiquity. To achieve it, circular breathing is used, which consists in the use of the oral cavity as an air reservoir, supplied to the pipes with no interruption of flow. The result is an intense and enveloping atmosphere that was employed in religious rituals, poetic recitals, parties and theatrical performances. Instruments like *arghul* of ancient Egypt belong to this group, as well as various aerophones developed in Greece under the generic name of *auloi*. The Etruscan

people used them, according to Aristotle from Estagira (384-322 BC) and Plutarco from Queronea (around 46-120 AD), also appearing in artistic representations such as those included in the Tomb of the Leopards in Monterozzi (5th century BC) and the Golini Tomb in Orvieto (4th century BC), just because its presence in funeral rites. In the year 204 BC, Rome officially adopted the cult to Cibeles, in which this instrument was usual. The archeology and the arts reveal that Roman people used several models, generically known as *tibiae* and managed by low rank musicians. Historians like Titus Livius (59 BC-19 AD) and Plinius the Elder (23-79 AD) dedicated them some lines, being also mentioned in poetic works such as the *Georgics* by Publius Virgilius Maro (70-19 BC).

The aerophones here described can be found in an extensive territory that Baines locates in Europe, Asia and North Africa to the Upper Nile, for which it would be possible to award them a very old origin, having been proposed their expansion during the Neolithic. They have kept in use until present and the bagpipe development has not caused its extinction, both coexisting in different places and even sharing their name, as it often happens in the Iberian Peninsula. Their properties seem to have been unchanged until practically our days and certain modifications introduced in the later 20th century, such as musical temperament or synthetic materials, are explained in a stream of identity revitalization also related to the “theology” of the material progress.



INVENTORY NUMBER: FM002251

LOCATION: hall I

NAME: gaita (also: gaita gastoreña)

AREA: Spain [Cádiz (El Gastor)]

PLACE OF PRODUCTION: Madrid

MAKER: Payno Rodríguez, Luis Ángel
(Corrales de Buelna, Cantabria, 1961)

DATATION: 1987

CLASSIFICATION

(HS-MIMO) 422.211.2 individual reedpipes with single reeds with cylindrical bore with fingerholes

(AG) A.2.1.1 individual hornpipe, with bell, without mouthpiece

NOMENCLATURE

Reed: pita

Melodic digitable pipe: gaita

Pavilion: cuerno

Discontinuous blow aerophone used in Sierra de Cádiz and belonging to the family of the generically known in Spain as *albogues* (single reeded clarinets) some of which have been preserved in the musical traditions of the Iberian Peninsula under different denominations and with some morphological variety.

The documentation on the use of *albogues* in Spain dates back to the Late Middle Ages and includes pictorial and sculptural representations, as well as literary and historiographical testimonies. The best known paintings are the miniatures in the codex b.l.1 *Cantigas de Santa María* by Alfonso X, where different formal solutions can be seen: two non-belled pipes inserted in a support (n. 220), an individual belled pipe (n. 300) and a individual non-belled pipe (n. 310, 330, 340 and 390). The sculptural examples often appear in religious monuments, among which could be mentioned the *Iglesia de la Asunción* (Ahedo de Butrón, Burgos, 12th century), the *Iglesia Colegiata de Santa María la Real* (Sasamón, Burgos, 13th century), the *Catedral de la Asunción* (Burgo de Osma, Soria, 13th century) and the *Colegiata de Santa María la Mayor* (Toro, Zamora, 13th century).

The written references are reduced to brief mentions, usually enumerations of instruments. This is the case, for example, in *El libro de Alexandre*, anonymous (around 1230), where, among others, “albogues e salterio” are cited (stanza 1545); the *General Estoria* by Alfonso X (around 1270-1284) talks about “albogues e albogones” (GE, part 1, l, 23); and in the *Libro de Buen Amor* by Juan Ruiz (14th century) “el albogón finchado” is mentioned (stanza 1233). The first somewhat extensive writing on the instrument is lexicographical. It dates back from 1611 and appears in the *Tesoro de la lengua castellana o española* by Sebastián de Covarrubias (word “alboge”, fol. 32 v) although it lacks a morphological description, only noting its Latin and Greek names, an Arabic etymology and a succinct characterization as “like-flute or *dulzaina* wind instrument [...] used in Spain by the Moors, especially with their goats”. Notice that the term *albogue* has its origins in Arabic *al buq* (“the horn”, “the trumpet”).

The *gaita* consists of a reed inserted into a wood carved sounding pipe (fig, oleander or walnut tree) with incised and pyrography motifs, provided with fingerholes (three in the front and one in the back) and topped at its lower end with a horn pavilion. The non-encapsulated reed remains in view.

In El Gastor, the *gaita* has traditionally been played during the Christmas and Corpus Christi religious festivities, although during the winter, starting in November, shepherds used it as entertainment, accompanying songs or playing naive melodies.



Discontinuous blow aerophone circumscribed to Madrid's Sierra Norte, where the instrument was usually played by shepherds. The social and economic transformation of the second half of the 20th century made its use to decrease at the same time as grazing itself, becoming extinct and being recently recovered in a folk context. Due to the break in the chain of transmission, its repertoire has been lost, keeping only a melody of indeterminate use and a carol collected by the ethnomusicologist Manuel García Matos (1912-1974).

The instrument consists of a single reed cut out from a cereal stem (wheat, rye) or grass (esparto) and encapsulated into a horn piece; a parallelepiped body carved in softwood (fig, elderberry or oleander tree) provided with a variable number of fingerholes (three or four on the front side and one on the back side) that produce a modal minor scale; and a horn pavilion.

INVENTORY NUMBER: FM002252

LOCATION: hall I

NAME: gaita (also: gaita serrana)

AREA: Spain [Northern Madrid (Lozoyuela, Bustarviejo, Valdemanco, La Cabrera)]

PLACE OF PRODUCTION: Madrid

MAKER: Payno Rodríguez, Luis Ángel (Corrales de Buelna, Cantabria, 1961)

DATATION: 1987

CLASSIFICATION

(HS-MIMO) 422.211.2-5 individual reedpipes with single reeds with cylindrical bore with fingerholes, with windcap

(AG) A.2.1.2.1 individual hornpipe, with bell, with horn mouthpiece

NOMENCLATURE

Reed: mansiega

Capsule for the reed: cornato

Melodic pipe: bagpipe

Pavilion: cornato



Non-stop sound aerophone consisting of three reedpipes with single reeds fixed with wax. Two of these pipes (*mancosa* and *mancosedda*) are melodic, being provided with four fingerholes each, plus an vent hole or *pentiador*. The third tube, attached to the *mancosa*, lacks fingerholes and plays a sustained note. As all the pipes are simultaneously and non-stop blown, the instrument is able to produce two melodies plus one drone, all with no interruptions in the sound emission, resulting in a *legato* that is modified by the addition of gracenotes, which allow to obtain a characteristic *staccato* effect.

The *launeddas* is played in Sardinia, although instruments of similar making and sound have been documented in ancient Egypt, specifically in several funerary reliefs from Saqqara and Giza. As for Sardinia, a bronze statuette from the Nuragic period was found (dating back over 3000 years) that represents a musician playing the instrument, having been carried this piece to the *Museo Archeologico di Casteddu* (Cagliari) in 1906.

The use of three reedpipe aerophones without an air reservoir extended throughout Europe, having survived sculptural testimonies such as the Cross of Saint Martin (Abbey of Iona, Scotland, 9th century) and the relief of Lethendy (Scotland, 10th century). In Ireland there are representations carved on the Cross of Clonmacnois Abbey (9th century) and on the Cross of Muiredach (Monasterboice, 10th century). In England there is an example in St. John Church (Devon, 12th century). Instruments with these characteristics can also be seen in several mediaeval manuscripts, perhaps the best known being the *Cantigas de Santa María* by Alfonso X (13th century), specifically the illustration of *Cantiga* n. 60.

INVENTORY NUMBER: FM010539

LOCATION: hall I

NAME: launeddas

AREA: Italian Republic [Sardinia]

PLACE OF PRODUCTION: Maracalagonis

MAKER: Perra, Pitano

DATATION: 2005

CLASSIFICATION

(HS-MIMO) 422.22-7+422.211.1 sets of reedpipes with cylindrical bore with fingerholes + individual reedpipe with single reeds with cylindrical bore with fingerholes

(AG) A.1.2.1.1 multiple hornpipe, without bell, with symmetrical fingerholes, in divergent position

NOMENCLATURE

Reed: cannellino

Melodic pipe, right hand: mancosedda

Melodic pipe, left hand: mancosa

Non-digitable pipe: tumbu

Melodic pipe, left hand + non-digitable pipe: loba



Non-stop sound aerophone whose most remarkable feature with respect to other similar aerophones is the handgrip shaped support of the sounding pipes, with which the musician holds the instrument while playing, using the technique of circular breathing; otherwise, its parts are the usual: single reeds, two sounding pipes with cylindrical bore (in this case, with different number of fingerholes, which enables the instrument to perform polyphonies) and two horns, of which the minor encapsulates the reeds and the bigger acts as a bell, this one being provided with a chain. The tuning of the traditional *alboka* was not tempered, so it played alone or coupled with the *tambourine*.

A possible pastoral origin has been attributed to the *alboka*, although further investigations reveal that, until the Spanish Civil War, it was touched by peasants and farm owners, usually around the hamlet and, beyond, in the vicinity of the hermitages where pilgrimages were celebrated. In any case, its technique has been orally transmitted and its traditional repertoire is nourished by songs and dances, mainly the *jota*, the *porrusalda* and the *marcha*. Its use decreased throughout the 20th century as a result of industrialization and consequent rural exodus, but also due to the increasing presence of accordion in popular parties. In the last quarter of the century there was a recovery movement which continues until today, whose most characteristic features have been the temperament of the scale of the instrument and the adoption of a regulated musical language for its teaching, abandoning orality.

INVENTORY NUMBER: FM011308

LOCATION: hall I

NAME: alboka

AREA: Spain [Basque Country (Vizcaya: Duranguesado, Arratia; Guipúzcoa: Aizkorri, Arrasate, Deva, Aya; Álava: Aizkorri); Navarra (Aralar, Urbasa)]

PLACE OF PRODUCTION: Bilbo

MAKER: Lekue Iurrebaso, Juan (1920-1996)

DATATION: 1990-1995

CLASSIFICATION

(HS-MIMO) 422.22-7-5 sets of reedpipes with cylindrical bore with fingerholes, with windcap

(AG) A.2.2.2.2.1.1 hornpipe, with bell, with double pipe, with asymmetric fingerholes, common belled, with yoke

NOMENCLATURE

Reed: fita

Capsule for the reeds: adar txiki

Support: uztarri

Melodic pipe: kanabera

Pavilion: adar handi

Chain: kate



INVENTORY NUMBER: FM002250

LOCATION: hall I

NAME: pungji, bin, tumbi, nagasar, sapurer bansi [northern India (state of Rajasthan)]; tarpu [west of India (states of Gujarat and Maharashtra)]; mahudi, pungji, pambaatti kuzhal [south of India]; murli, murali, murala [Pakistan (province of Sindh)]; pungji [rest of Pakistan]

AREA: India; Islamic Republic of Pakistan

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1970

CLASSIFICATION

(HS-MIMO) 422.211.2 + 422.211.1-5-61
individual reedpipes with single reeds with cylindrical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with rigid air reservoir

(AG) A.1.2.2.2.1 hornpipe, without bell, multiple parallel pipes, with asymmetric fingerholes, with mouthpiece

NOMENCLATURA:

Rigid air reservoir: tumbi

Melodic pipe + non-digitable pipe: jivala

A non-stop sound aerophone whose rigid air deposit takes us to the border with bagpipes. It is composed of a pumpkin that encapsulates the reeds and distributes the air, plus two sounding pipes fed by circular breathing: one, with six fingerholes, produces the melody; the other, without fingerholes, emits a drone. The instrument receives different names for which several interpretations have been proposed. The word *pungji* has been related to Hindi *ponga*, “hollow”; *bin* would be linked to Sanskrit *vina*, “musical instrument”, or to Hindi *venu*, “bamboo”. In some cases a phenomenon of metonymy is observed, as in the word *tumbi*, “pumpkin”, which designates both the air reservoir and the whole instrument.

The *pungji* making begins with the choice of a pumpkin and a drying process that lasts for a month, after which its inside is emptied by a cut made in the narrowest end of the fruit, which will serve to introduce the air. The pipes are obtained from bamboo, put through a cooking process and varnished with coconut oil. The fingerholes are opened by applying a hot iron. Pipes and pumpkin are fully assembled with bee wax.

In India and Pakistan, different classes of *pungji* are documented. Those from northern India are generally larger than those from southern. The formal variety is mainly related to the making of the reeds, which can be cut in the sounding pipe itself (idioglottic aerophones) or added (heteroglottics); and secondly, to the number of fingerholes and pipes: in the states of Gujarat and Maharashtra, for example, is used the *tarpu*, with an individual melodic pipe, and in other areas three pipe models have been documented: one melodic and two non-digitable flanking the first. Among the minor variants we can mention non-digitable metal pipes and coconut reservoirs, a technique that requires the addition of a wooden mouthpiece.

The *pungji* is an instrument for street snake charmers, a cultural phenomenon related to different musical instruments and extended through South Asia and North Africa. In the Indian state of Rajasthan (Pali, Ajmer, Chittorgarh and Udaipur) is linked to the Kalbelia community, whose main livelihood is snake venom selling, which they have maintained despite government restrictions on the possession of living snakes. The women of this community traditionally perform their songs with the accompaniment of *pungji*. Their dances, also conducted by the *pungji* and percussion instruments managed by men, are inspired by the movements of the cobra and since 2010 are part of the representative list of the Intangible Cultural Heritage of Unesco. In the state of Karnataka, south India, the *pungji* puts the drone to the *Yaksagana* theatrical dance.

EARLY BAGPIPES

These are aerophones with similar characteristics to those described for group A, although their structure already incorporates a permanent flexible air reservoir. They lack a specific pipe to produce a drone (which however appears in some instruments of group A), although interpretative techniques that allow to play sustained notes in the melodic pipes (by resorting to specific fingerings or to the eventual asymmetry of its fingerholes) have been punctually developed.

Both birthplace and date of the air reservoir appearance have given rise to controversy and are matters that are far from being resolved, since only few authors of Antiquity provide evidence in this regard. There are no testimonies from the Ancient Near East, in spite which some examples have been proposed and subsequently refused, such as the orthostat from New Hittite Kingdom (1430-1180 BC) and some of the terracottas from 8th BC discovered in Susa by the French archaeologist Jean-Jacques de Morgan (1857-1924). They have also been discarded the alleged OT references in Genesis 4:21, where appears the Hebrew word *ugab*, translated in the Lutheran Bible as *Pfeifer* (“flute player” or “bagpiper”); and in Daniel 3:5, which contains the Aramaic term *sūmpōnyāh*, translated as “bagpipe” on the grounds of a hypothetical linkage with *symphonia*, a Greek word that denotes the concordance of several simultaneous sounds.

Curt Sachs (1881-1959) suggests the bagpipe birth in the Near East with the only purpose of issuing a pedal note to accompany other instruments handled by an individual musician, providing as evidence the Hellenistic terracotta preserved in the State Museum of Berlin (n. 8798) that would represent a multi-instrumentalist playing simultaneously a pan flute and an aerophone with an air reservoir connected to an insufflation mechanism. The musical archaeologist Kathleen Schlesinger (1862-1953) redirects the attention from the air reservoir itself to the development of the concept of the drone, trying to connect the birth of the bagpipe with the evidence of the use of non-digitable pipes in ancient Egypt, where instruments of these characteristics appear in artistic representations and are found in the subsequent musical tradition through examples such as *arghul*. According to Schlesinger, aerophones already provided with a flexible reservoir would have passed from Egypt or Chaldea to Greece¹, but the evidence in the Greco-Roman world is also scarce. The theatrical works *The Acarnienses* (verses 860 to 863) and *Lysistrata*

(verses 1242 to 1245) by the Greek Aristophanes (around 448-385 BC) have been cited, although the references are obscure and depend to a large extent on the translation. The Hispano-Roman poet Marcus Valerius Martial (40-104 AD) uses the Greek word *ascaules* (*Epigrammaton*, X, 3, “Against Prisco”), which has been translated as “bagpipe”. The also frequently quoted Roman historian Gaius Suetonius Tranquillus (around 169-140 AD) refers to the emperor Nero as *utricularium* (*Life of the Caesars*, VI, “Nero”, chapter 54), a term derived from the Latin *uter*, “wineskin”, and interpreted as “bagpiper”. The works *Discourses* (LXXI, “On the Philosopher”) by the Greek Dion Chrysostomus (40-120 AD) and *Gothic War* (II, chapter 23) by the Byzantine Procopius of Caesarea (500-565 AD), have also been mentioned; none of which being undoubted. Other diffusionist researches conclude that bagpipe arrived from India to the Mediterranean basin through commercial routes and spread through the territory of the Roman Empire, having also been linked its expansion to the later Gothic and Islamic conquests and attributing its invention to the people involved in these great historical processes without no evidence.

Although the *how* can not be definitively established, the development of the air reservoir gave rise to a specific organological concept that would have spread from a place (or places) that diffusionist ethnomusicology has tried to clarify resorting to the available testimonies, which would place us in a time already close to the Christian era. However, the previous lack of evidence can not, strictly speaking, be interpreted as the result of its non-existence, since the necessary technology for its making was already developed, as can be seen in the relief of the Assurnasirpal II palace in Nimrud (north of today’s Iraq), conserved in the British Museum (n. 124543) and dated to 865-860 BC, in which some soldiers are represented swimming while using a wineskin as a float provided with a tube through which the air is blown.

Neither original examples nor other indubitable testimonies have been preserved but, from an evolutionist approach, it is considered that the aerophones with flexible air reservoir hypothetically used in the aforementioned time would not have been essentially different from those belonging to this group of bagpipes that Baines qualifies as “primitive” and even today are used in part of Europe, the Maghreb, the Arabian Peninsula, Transcaucasia, some federal republics of Russia and India.

1. Kathleen SCHLESINGER: “Bagpipe”, *The Encyclopaedia Britannica*, III, 11 ed., Cambridge: University Press, 1910, p. 205: «The Greeks had undoubtedly received some kind of bag-pipe from Egypt [...] or from Chaldea».



INVENTORY NUMBER: FM008711

LOCATION: hall I

NAME: mezued

AREA: Tunisian Republic

PLACE OF PRODUCTION: Susa

MAKER: unknown

DATATION: 2008

CLASSIFICATION

(HS-MIMO) 422.22-7-62 sets of reedpipes with cylindrical bore with fingerholes, all pipes with flexible air reservoir

(AG) B.1.1.2.1.2 primitive cornemuse, with separated bells, with double chanter, with asymmetrical fingerholes, without yoke

(VH) 115 BM bimelodic, single reeds, two unison voices

NOMENCLATURE

Reed: sayeh

Assembly disc for the insufflation pipe: radded

Assembly disc for the melodic pipe: bacra

Insufflation pipe: nesreyya

Air reservoir: dharf

Melodic pipe: fhaf

Assembly disc + reeds + melodic pipes + bells: kaffa

Pavilion: garn

Closing piece of the legs in the air reservoir: garn (made of horn)

Textile ornamentation: mharma

Aerophone composed of a goat skin tied with the wool inwards, to which two parallel bamboo sounding pipes have been added, each of them provided with five fingerholes opened with red-hot irons and placed at the same height. Both pipes are fixed to the air reservoir by means of a wooden assembly disc tied to the neck hole in the skin, the front legs holes being closed by two small tips of gazelle horn that remain high when the reservoir is inflated. For insufflation, a blowpipe has been placed in a hole opened in the skin.

To play, the air reservoir is covered with a handkerchief that isolates it from the body of the musician for hygienic reasons, but also aesthetic. Since an assembly disc has been used in the making of the instrument, the reeds are not encapsulated, a feature that musicians use to introduce *vibrato* passages, by regulating the pressure exerted on the air reservoir with the arm. As in the other Maghreb countries where *mezued* is used, the melodic pipes (*kaffa*) can also be played separately from the air reservoir, resorting to the circular breathing technique.

With small formal variations, the *mezued* is played in Tunisia, Libya and Algeria (here called *buchikua*), differentiating the instruments from each other by the number of fingerholes: six in Algeria, five in Tunisia and four in Libya¹. Specifically in Tunisia, the *mezued* belongs to disadvantaged urban environments, having radiated from the capital to the rest of the country, although it has never been part of the high culture and has even been marginalized. It is usually played together with the *bendir* (frame drum), the *tbal* (cylindrical drum with two membranes) and the *darbuka* (vase-shaped drum), frequently accompanying the male choirs singing and the dances, having a significant presence at weddings, although it is also played in other celebrations and meetings. By metonymy, a type of popular song practiced in Tunisia has also been named like this since the mid-twentieth century.

1. Information provided by El Ayédi (Aryannah, Tunisia, 1989), a Tunisian *mezued* player.



INVENTORY NUMBER: FM002223

LOCATION: hall I

NAME: mezued

AREA: Libya ~ Dawlat Lībiyā

PLACE OF PRODUCTION: Susa

MAKER: unknown

DATATION: 1975

CLASSIFICATION

(HS-MIMO) 422.22-7-62 sets of reedpipes with cylindrical bore with fingerholes, all pipes with flexible air reservoir

(AG) B.1.1.2.1.2 primitive cornemuse, with separated bells, with double chanter, with asymmetrical fingerholes, without yoke

(VH) 115 BM bimelodic, single reeds, two unison voices

NOMENCLATURE

Reed: sayeh

Assembly disc for the insufflation pipe: radded

Assembly disc for the melodic pipe: bacra

Insufflation pipe: nesreyya

Air reservoir: dharf

Melodic pipe: fhaf

Assembly disc + reeds + melodic pipes + bells: kaffa

Pavilion: garn

Closing piece of the legs in the air reservoir: garn (made of horn)

Textile ornamentation: mharma

Instrument practically identical to FM008711, although with only four fingerholes in each melodic pipe, characteristic of the Libyan specimens. To play, the musician covers the top fingerhole with his right or left index (indistinctly) and the rest with the index, middle and ring fingers of the opposite hand, the instrument being able to produce a pentaphonic scale.

This piece was donated to the museum by writer Senén Guillermo Molleda Valdés, according to the Gijón newspaper *El Comercio*, in a brief note published on April 9, 1975, on the occasion of its entry into the collection. In this news its origin is indicated, although no information about the author is provided, remaining unidentified. Nevertheless, the same newspaper published on July 4 an interview with Rafael Meré in which the instrument is linked to “the nomadic shepherds of the Libyan desert”.



INVENTORY NUMBER: FM004424

LOCATION: hall I

NAME: askomadura

AREA: Greece [Periphery of Crete]

PLACE OF PRODUCTION: Voriza

MAKER: Faragoulitakis, Emmanouel

DATATION: 2001

CLASSIFICATION

(HS-MIMO) 422.22-7-62 sets of reedpipes with cylindrical bore with fingerholes, all pipes with flexible air reservoir

(AG) B.1.1.1.1.1.1 Primitive cornemuse, with common wooden bell, with double chanter, with symmetrical fingerholes, with yoke

(VH) 120 BM bimelodic, single reeds, two unison voices

NOMENCLATURE

Reed: bibiki

Support for the melodic pipes: skafi

Insufflation pipe: masuri, fisitiri, stomio

Air reservoir: askós

Melodic pipe: kalami

In contrast to the term *tsabouna*, used in insular Greece to designate aerophones with flexible air reservoir, in Crete is specifically used the word *askomadoura*¹, which results from the union of the words *askós* (“bag”) and *madoura*, usually applied to a reeded aerophone played in the island, with similar characteristics but with no air reservoir.

The *askomadoura* consists of an air reservoir made of goat skin (the animal is required to reach a weight of 15 kg for its use), two melodic reedpipes inserted into a wood carved support and an insufflator pipe, in this case made of vulture bone. In its upper part, this support or *skafi* incorporates the usual half-rounded prolongation that remains hidden inside the air reservoir and protects the reeds. At the lower end, the *skafi* is finished off with a pavilion, also employed in the Turkish *tulum* (see FM011670) and in the Georgian *gudastviri* (see FM002243). Each melodic pipe has five fingerholes placed at the same height, although in other examples from Greek islands the fingerholes number can be unequal, making possible to play polyphonic passages.

From the constructive point of view, the Cretan *askomadoura* is related to instruments of similar structure played in Turkey (*tulum*), Georgia (*gudastviri*), Armenia (*parkapsuk*), the Cyclades and the Dodecanese islands in Aegean Sea (*tsabouna*) and northern India (*marshak*). The peculiarity that links all them is the arrangement of the melodic pipes in the air reservoir, which are attached to the hole of one of the skin legs and not to the neck's one, this being closed with a wooden disc, although in Greek islands and India it is usually closed by a knot.

The *askomadoura* accompanied the wedding songs and conducted the dances of the popular celebrations paired with different percussion instruments. Its recoil is related to the greater prosperity of the *lyre*, a bowed string instrument selected as one of the symbols of Cretan folklore, even surpassing the violin, whose use was banned in 1955 in the state media by the influence of a nationalist purism folkloric stream. However, the bagpipe decline in Greek islands has been a fact throughout the 20th century, and in 2007 its disappearance was reported in the islands of Kasos, Rhodes, Symi, Kastellorizo, Khalki and Tilos. In 2001, year of the acquisition of this piece, its author, Emanuel Faragoulitakis, declared to be the only one that preserved the tradition in his environment.

¹ Ασκομαντούρα in Greek, which should be read “askomadoura”. The usual transliteration “askomandoura” is wrong and outside Greece has distorted the instrument’s name. See FM002232.



INVENTORY NUMBER: FM011670

LOCATION: hall I

NAME: tulum

AREA: Republic of Turkey [provinces of Erzurum, Artvin, Mus, Gümüşhane, Kars, Rize, Trabzon]

PLACE OF PRODUCTION: Pazar

MAKER: Bayraktutan, Baykan (Pazar, 1988)

DATATION: 2017

CLASSIFICATION

(HS-MIMO) 422.22-7-62 sets of reedpipes with single reeds with cylindrical bore with fingerholes, all pipes with flexible air reservoir

(AG) B.1.1.1.1.1.1 Primitive cornemuse, with common wooden bell, with double chanter, with symmetrical fingerholes, with yoke

(VH) 117 BM bimelodic, single reeds, two unison voices

NOMENCLATURE

Reed: dillik, kemiş

Support for the melodic pipes: nav

Insufflation pipe: dudala, ağızlik

Air reservoir: deri

Melodic pipe: sipşi

The *tulum* is an instrument of the Laz people, traditionally played in the northeastern Turkey territory close to the Black Sea, although its use has been reduced throughout the 20th century to the province of Rize, where it has survived thanks to paternal filial transmission. Almost identical aerophones can be found under different names in Georgia (*gudastviri*), Armenia (*parkapsuk*), Greek islands (*tsabouna*, *askomadoura*) and northern India (*mashak*). All of them lack a non-digitable pipe and their sounding pipes, inserted in a wooden support, emerge from one of the leg holes of the air reservoir skin.

The *tulum* consists of an insufflator pipe fitted with a valve (*lülük*) that prevents the air from returning, an air reservoir made of a whole skin and two single reeded melodic pipes with cylindrical bore, with five fingerholes each. Both pipes are integrated in a support (*nav*) whose bottom is topped with a bell to amplify the sound, for which there are two technical solutions: either add two pieces of bovine horn (*boynuz*) or carve in the support itself a common bell, which can be square or round.

The two melodic pipes of the *tulum* requires to handle two holes with each finger. Nevertheless, an interpretive technique has been developed that includes sustained notes, polyphonies of certain complexity and rhythmic effects, resources based on the different fingering of both pipes and complemented by a rich ornamentation.

The *tulum* accompanies the dance. As for singing, is expected from the same player or *tulumcu* to play and sing simultaneously. For this, the songs are developed in short phrases separated by pauses that allow breathing and filling the reservoir with air.

The arrival of this piece to the museum has put an end to the management initiated in 1977 by Rafael Meré, who had requested the luthier and specialist in medieval music Sverre Jensen (Oslo, 1944) his mediation to acquire in Turkey a piece that, for unknown reasons, never came to the museum.



INVENTORY NUMBER: FM002243

LOCATION: hall I

NAME: gudastviri (also: stviri, tulum, chiboni, chimoni, pshavi).

AREA: Georgia [regions of Kartli, Kajeti, Racha, Imereti and Autonomous Republic of Adjara]

PLACE OF PRODUCTION: Imereti [Kutaisi]

MAKER: Mikhailovich, Alexander

DATATION: 1974

CLASSIFICATION

(HS-MIMO) 422.22-7-5-62 sets of reedpipes with single reeds with cylindrical bore with fingerholes, with windcap, all pipes with flexible air reservoir

(AG) B.1.1.1.2.2.1 primitive cornemuse, with common bell, with double chanter, with asymmetrical fingerholes, with yoke

(VH) 95 MSM monomelodic and semimelodic, single reed, two voices

NOMENCLATURE

Support for melodic and semimelodic pipes: tsemstse

Insufflation pipe: khreko

Air reservoir: guda

Melodic pipe, left hand: mtqmeli, damtskebi

Semimelodic pipe, right hand: mebane, modzakhili

Support + reeds + melodic and semimelodic pipes: stviri

Pavilion: rqa

Round wooden piece in the neck of the skin: pepela

The *gudastviri* consists of two fundamental parts indicated by its own name: *guda* or air reservoir, usually made with ovine skin; and *stviri*, a set formed by a wooden support in which two sounding pipes are integrated with their reeds and a pavilion usually made with horn. The support of the pipes incorporates in its upper part a half-rounded piece that protects the reeds but, contrary to what happens in other Georgian, Turkish, Armenian and Greek variants, this model has also an assembly capsule attached to the air reservoir. The sounding pipes, generically called *dedani*, have a different number of fingerholes and play two musical roles, which determine a different name for each one: the left one (*mtqmeli*, with six fingerholes) plays the main melody and the right one (*mebane*, with three) plays the accompanying notes in a lower register. The insufflation is verified by means of a pipe provided with a valve that prevents the air from returning. To avoid excess moisture, the players introduce a cotton ball or *ghrubeli* into the horn, in contrast to techniques such as the insertion of a cannula into the insufflator pipe assembly capsule or the addition of a drain valve to the air reservoir, both used in some Western Europe countries.

It is a profusely ornamented instrument: the whole *stviri* is decorated with rhinestones set in a metallic structure that surrounds both pipes and pavilion, from the end of which hang several chains that hold stars also complemented with rhinestones. As for the garment, it consists of a synthetic fabric that imitates the astrakhan and is edged with yellow fringe, although aesthetic solutions for textile ornamentation are varied, lacking it some of its local variants (*chiboni*, Adjara). As a curious note, the air reservoir is made with a plastic ball.

This aerophone receives different denominations in Georgia: *gudastviri* (Imereti), *stviri* (Racha), *tulum* (Meshketi), *chiboni*, *chimoni* (Adjara) and *pshavi* (Kartli)¹. Its main difference lies in the number of fingerholes, as well as in the musical scales. Their sound, usually deep and dark, is used to accompany the male singing, although in western Georgia (Adjara) the *chiboni* is exclusively used for dance.

1. Information taken from *Georgian Folk Music Instruments*, online, <http://www.hangebi.ge/eng/gallery-gudastviri.html>

BAGPIPES FROM EASTERN EUROPE

They present single reeded pipes with cylindrical bore, except the Bulgarian *gaida*, whose melodic pipe has conical bore. However, two differences are found with respect to groups A and B. The first is that for its making no longer hollow tubular materials such as cane or bamboo are employed, but carved or lathed wood and, occasionally, molten metal (*velike gajde*, Serbia; *cimpoi*, Romania), which implies a more complex technology. The second is that the instruments belonging to group C tend to reinforce the concept of drone by adding autonomous non-digitable pipes expressly designed to perform this function.

The numerous species documented in Eastern Europe countries present these general characteristics, but the specific solutions are varied, so García-Oliva agrees with Baines in distinguishing five families within this group:

- **DIPLE:** two melodic pipes (independent or both carved in a woodblock) or one melodic pipe + one semimelodic pipe (both carved in a woodblock). In both cases, they lack a non-digitable pipe.
- **MACEDONIAN:** one melodic pipe + one autonomous non-digitable pipe without bell. The melodic pipe is angle ended and provided with an upper front fingerhole of smaller diameter used to play musical ornamentation.
- **CARPATHIANS-MIDDLE DANUBE:** one melodic and one semimelodic pipes carved in the same block + one non-digitable autonomous pipe. The melodic pipe can incorporate the aforementioned upper hole to play ornamentation. The semimelodic pipe may have at its lower end an removable joint that allows the tone to be modified.
- **BOCK:** one melodic pipe + one autonomous non-digitable pipe, all horn belled. They can use mechanical insufflation.
- **BALTIC:** one melodic pipe + one or more non-digitable pipes that can share their assembly capsule. The non-digitable pipes are belled, but bells are lathed in the last joint, as is usual in group D, and not made of horn and later added, which is typical of groups A, B and C.

The poor documentation on the bagpipe from the low Latinity provides little information about its morphology, having being cited the late copy of the letter *Ad Dardanum diuersis generibus musicorum*, attributed to Saint Jerome (340-420 AD) although possibly written by Hrabanus Maurus (around 776-856 AD) and preserved in at least two codices (Cim 14523, fol. 51 v, Bavarian State Library and MS 18, fol. 13 r, Municipal Library of Angers). In this letter addressed to Claudius Posthumus Dardanus, prefect of Narbonensis, a few words are dedicated to an aerophone called *chorus*, consisting of two bronze pipes (*cicutis aereis*) attached to a skin, one of them insufflator and the other sonorous.

To compensate for this shortage, organology usually resorts to artistic representations in an attempt to offer a description of medieval instruments, although it must do so through images that require an interpretative effort due to its schematism and imprecision. As far as bagpipes are concerned, testimonies begin to appear in 11th century (*Gradual de Nevers*, National Library of France, MS lat 9449, 1060-1070, fol. 34) and until the middle of the 13th century they present at least two possibilities: instruments with an individual sounding pipe and instruments with several sounding pipes carved in a single blockwood, one of them acting as melodic, not being possible to establish types of bores, reeds, tunings and scales, other than by inducing them from similar instruments preserved in the different European traditions. The first clear representation of a bagpipe with autonomous non-digitable pipes appears in Spain in the 13th century, specifically in the miniature that heads the *Cantiga* 350 of the MS b.I.1 *Cantigas de Santa María* by Alfonso X, also known as “Codex of Musicians”, which is kept in the Monastery of El Escorial Library.



INVENTORY NUMBER: FM002226

LOCATION: hall I

NAME: mih (also: hercegovački mih, diple)

AREA: Bosnia and Herzegovina

PLACE OF PRODUCTION: unknown

MAKER: B. P.

DATATION: 1934

CLASSIFICATION

(HS-MIMO) 422.22-7-5-62 sets of reedpipes with single reeds with cylindrical bore with fingerholes, with windcap, all pipes with flexible air reservoir

(AG) C.1.2 Eastern Europe cornemuse, without drone, with double chanter

(VH) 122 BM bimelodic, single reeds, two unison voices

NOMENCLATURE

Reed: piska

Assembly capsule: kutao, kuta, oglavina

Insufflation pipe: dulac, puhaljka

Air reservoir: mih, mjeh, mješina, mišina

Melodic pipes: dipla

Mirror: rotačka, kolo, torcula

Closing piece for the legs in the air reservoir: zub (of tooth), rog (of horn)

One of the bagpipe models that, with some constructive differences and under various names, has been played in Bosnia and Herzegovina, Serbia, Montenegro and the historical region of Dalmatia (Croatia). The main differences between the instruments documented affect the number of fingerholes (equal or unequal) and the function of their sounding pipes (main melodic or accompanying melodic), it being also usual to play the pipes without an air reservoir, using the circular breathing technique.

The *hercegovački mih* is very similar in structure and sonority to the aerophones belonging to group B, although their pipes no longer consist of two segments of cane or bamboo amplified with horn bells, but they are bell-less and carved in a single woodblock with two inner bores; in fact, one of the denominations applied to this aerophone in the territory referred to, i.e. *diple*, is a *pluralia tantum* noun. In the Istrian peninsula, a variant is documented whose sounding pipes, in divergent position, are coupled to a single frontal assembly capsule (see FM011554).

The piece of the museum's collection features an insufflator pipe with incised geometric decoration and two sounding pipes with the same characteristic, each of which has six fingerholes of equal height and diameter, the highest ones being conceived to play a rhythmic accompaniment and the lowest ones the melody. These sounding pipes are inserted into an assembly capsule in which a naive human head has been carved.

In addition to incised borders and anthropomorphic carvings, the decoration of the instrument includes elements with symbolic meaning: two boar tusks that seal the holes of the legs in the skin of the air reservoir, related to virility, and a circular mirror moored in the back to which a function of protection against the evil eye is attributed.



In the Istrian peninsula (north-west of Croatia) a variant of the *mih* is located, characterized by having two divergent melodic pipes placed in a single frontal assembly capsule, as opposed to the rest of the similar aerophones of the environment (cf FM002226), whose sounding pipes are carved in a single woodblock. This *mih* results from the addition of an air reservoir to the *šurle*¹, i.e. to the set of pipes inserted in its assembly capsule, which was the most common presentation of the instrument, played with circular breathing technique (in Croatian, *predušivanje*), at present extinct.

The melodic pipes of this *mih* have a different number of fingerholes (from the player's point of view, four the right one and three the left one), which allows to perform simple polyphonies. Despite the external profile of its lathing, conical and topped in a sparsely developed pavilion, both pipes are cylindrical and single reeded. Moreover, its morphology resembles that of the *zampogna* in central and southern Italy (see FM002218 and FM011552), also characterized by the divergent position of pipes, all inserted into a single frontal capsule.

The *mih* has been played mainly as a soloist, which does not exclude its use for the accompaniment of dance and its combination with other instruments, such as the popular oboe known as *sopile*.

INVENTORY NUMBER: FM011554

LOCATION: hall I

NAME: mih (also: pive)

AREA: Republic of Croatia [Istra]

PLACE OF PRODUCTION: Zagreb

MAKER: Večković, Stjepan

DATATION: 2017

CLASSIFICATION

(HS-MIMO) 422.22-7-5-62 sets of reedpipes with single reeds with cylindrical bore with fingerholes, with windcap, all pipes with flexible air reservoir

(AG) C.1.2 Eastern Europe cornemuse, without drone, with double chanter

(VH) 114 BM bimelodic, single reeds, two voices

NOMENCLATURE

Reed: piska

Assembly capsule: did, didac, kutao, bačvicu

Insufflation pipe: kana, kanica, kanelica, civ, bochin

Air reservoir: mih, meh, mješina, mišina

Melodic pipe: kanelica, kanela, sopelica, sviralica

1. Information consulted in *Istrian Traditional Instruments Online*, online, <http://www.iti-museum.com/en/>



INVENTORY: FM002247

LOCATION: hall I

NAME: dzhurá gaida (also: trakiiska gaida)

AREA: Republic of Bulgaria [North and Northwest regions, Pirin region, Strandzha region, Trakia region, Southern Dobrudzha region, Shopluk region]

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1965-1970

CLASSIFICATION

(HS-MIMO) 422.212-7 + 422.211.1-5-62 individual reedpipes with single reeds with conical bore with fingerholes + individual reedpipes with single reeds with conical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.2 Eastern Europe cornemuse, with drone, with individual chanter, southern type

(VH) 31 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: piskuna

Assembly capsule: glavina

Insufflation pipe: duhalo

Air reservoir: miah, meh

Melodic pipe: gaidunitsa

Non-digitable bass pipe: ruchilo

In Bulgaria, two aerophones with flexible air reservoir are played: the *dzhurá gaida* or “high pitch bagpipe” and the *kabá gaida* or “low pitch bagpipe”. Both coincide in their morphology, differing essentially in the pipes size (smaller in the *dzhurá gaida*) and in the melodic pipe shape, which in the *dzhurá gaida* is completely straight, while in the *kabá gaida* is finished off at an angle, as it happens in instruments from the Republic of Macedonia, continental Greece and some specimens from Romania. As for the word *gaida*, which designates both aerophones, it is the same one used in Spain, Portugal, Slovakia, Slovenia, Czech Republic, Poland, Macedonia, Albania, Croatia and Serbia. At least three etymologies have been proposed for this word: Arabic (*gayete*, “swell”, “get red”), Gothic (*gaitis*, “goat”) and Francic (*wahtôn*, “watch”, a term used in the troubadour poetry, in which the *gaita* or *gaita* watches during his master’s datings).

The *dzhurá gaida* is the most widespread bagpipe in Bulgaria. It is used in folk dance (*horó*, pl. *horá*), in which the player or *gaidar* performs symmetrical or asymmetrical rhythmic patterns, such as the *paidushko horó* in 5/16 (grouped 2 + 3) or the *ruchenitsa* in 7/16 (grouped 2 + 2 + 3). There is also a vocal repertoire of slow rhythm melodies (*bavna pesen*, pl. *bavni pesni*). To play the *gaida* a remarkable technical ability to undertake complex articulations is required, as well as *vibrato* executed with the upper front fingerhole or *marmorka*, of smaller diameter and tubed with metal or feather calamus. This little fingerhole, documented in Macedonian, Greek and Romanian bagpipes, also takes part in the production of the musical scale, raising a half tone the pitch of each note on which it acts when uncovering it and allowing, therefore, to introduce semitones.

The *gaida* can be played together with other instruments. In Dobrudzha, for example, it is combined with the accordion and the *gadulka*, a bowed string instrument that lacks the usual sympathetic strings in the rest of Bulgaria. It is also common to be accompanied by the *tupan*, a large drum beaten on both sides with two drumsticks.



INVENTORY NUMBER: FM007207

LOCATION: hall I

NAME: kabá gaida (also: rodopska gaida)

AREA: Republic of Bulgaria [Rhodope Mountains]

PLACE OF PRODUCTION: Shiroka Lúka

MAKER: Bochúkov, Kalín

DATATION: 2005

CLASSIFICATION

(HS-MIMO) 422.212-7 + 422.211.1-5-62 individual reedpipes with single reeds with conical bore with fingerholes + individual reedpipes with single reeds with conical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.2 Eastern Europe cornemuse, with drone, with individual chanter, southern type

(VH) 32 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: piskuna

Assembly capsule: glavina

Insufflation pipe: duhalo

Air reservoir: miah, meh

Melodic pipe: gaidunitsa

Non-digitable bass pipe: ruchilo

The *kabá gaida* is distinguished by its unusual melodic pipe, whose bore decreases as it moves away from the reed, forming an inverse cone¹. It should be mentioned also the peculiar carving, hexagonal, and the angled melodic pipe, which suggests a hypothetical previous less-evolved stage in which a horn pavilion could have been present. Beyond this, the melodic pipe of the *kabá gaida* has the same structure as that of the *dzhurá gaida*: both are single reeded; both have seven frontal fingerholes and a posterior one; its highest frontal fingerhole is the *marmorka*; its tonic note (that matches the one played by the non-digitable pipe) is managed with the fourth front fingerhole; and its fundamental note, which is obtained by covering all the fingerholes, is the one that identifies the kind of melodic pipe. Thus, when the *gaidar* talks about a *gaidunitsa* in D, we must understand that this is, in fact, its lowest note, but its tonic is A. Both *kabá* and *dzhurá* are able to emit a diatonic octave, using the *marmorka* to introduce semitones, which in practice allows to play major and minor modes and chromatic passages.

The non-digitable pipe of the *kabá gaida* consists of three extensible joints, usually ringed at their ends to avoid fractures. The wooden parts ornamentation consists of sets of lathed lines and incised circles. All the pipes are attached to the air reservoir by cow horn assembly capsules, although they can also be made of wood and currently of plastic, more resistant according to the makers opinion. The air reservoir, a whole kid skin tied up with the wool inwards, is considerably large and forces the player to withdraw the insufflation pipe in the first moments of inflation and to blow directly through the assembly capsule to shorten the process.

The *kabá gaida* is played in the Rhodope Mountains, located in Thrace (south-central Bulgaria). Because of its low pitch, it is used to accompany songs and recitations. Its most usual tonality is E, occasionally using instruments in D for female singers and in F for the male ones. Its repertoire also includes free rhythm slow songs (*bavni pesni*) and dances (*horá*), performed in all popular celebrations, especially weddings. The player, while playing, usually keeps the non-digitable pipe hanging by.

¹ This phenomenon can be observed in the discussed example and in two other by Dafo Trandáfilov (Gela) and Anastás Ivanov (Smolyan), although a more extensive comparison would be necessary in order to universalize this characteristic.



INVENTORY NUMBER: FM002232

LOCATION: hall I

NAME: gaida

AREA: Greece [Central Macedonia (Peripheral Unit of Piera, Peripheral Unit of Pella)]

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1950-1975

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore without holes, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.2 Eastern Europe cornemuse, with drone, with individual chanter, southern type

(VH) 31 MM monomelodic, single reeds, two voices

NOMENCLATURE (in Daskio)

Reed: tsabuna

Assembly capsule: kokara

Insufflation pipe: fisitari

Air reservoir: tomari

Melodic pipe: floyera

Non-digitable bass pipe: zurnas

Angular piece in the bottom of the melodic pipe: klotsotsari

*Gaida*¹ from Central Macedonia, although it is quite more spreaded in continental Greece. It vanished from the Epirus in the early 19th century, but has survived up to the present in Thrace, Macedonia and Thessaly apart from a pan-European revivalism stream that only had a little influence in the Hellenic world. The morphology of the *gaida* is also found in some bagpipes from countries belonging to the Balkan Peninsula, such as Serbia and Albania (*gajde*), Romania (*cimpoi*), Republic of Macedonia (*gaida*) and Bulgaria (*ka**ba** gaida*): all them have an autonomous non-digitable pipe formed by three joints, plus a melodic pipe angled at its lower end and provided with an upper narrow fingerhole (in Greek, *mumudi*, in Bulgarian, *marmorka*) tubed with a feather calamus or metal. The most significant difference between both instruments is their melodic pipes bore, being cylindrical in the Greek *gaida* and conical in the Bulgarian one.

However, despite belonging to the same country, the *gaida* of the continental Greece is very dissimilar from the Greek islands instruments (*tsabouna*, *askomadoura*), which have all the formal characteristics of the early bagpipes (see group B).

All the wooden parts of this *gaida* are made of hand-carved boxwood, ringed with horn ferrules to avoid fractures and decorated with incised geometrical motifs. The assembly capsules are also made of horn and the air reservoir has been obtained from a large goat skin, tied with the wool inwards.

The *gaida* is usually played to accompany the dance, alone or with percussion instruments: *daouli* and *tumbano* in Greek Macedonia and *defi* in Thrace.

This *gaida* was donated to the museum by the person that would become president of the Hellenic Folklore Society, Dimitrios Sotiris Loukatos (1908-2003), who brought it personally from Athens, as José Avelino Moro referred in an article published in *El Comercio* on 18 June 1975. The manufacturer's name and location are unknown, although the characteristics of the instrument place it quite likely in some population of the aforementioned peripheral units: possibly Elatochori, Katafygio, Daskio or Rizomata. It shows signs of use, so that its production time must have been quite previous to the moment of its arrival to the museum.

1. Γκάιντα in Greek spelling, which should be read "gaida". The transliteration "gainda" is wrong.



INVENTORY NUMBER: FM002236

LOCATION: hall I

NAME: cimpoi

AREA: Romania [Prahova district]

PLACE OF PRODUCTION: Bătrâni

MAKER: Enăchescu, Gheorghe

DATATION: 1950-1966

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore without holes, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.2 Eastern Europe cornemuse, with drone, with individual chanter, southern type

(VH) 33 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: țivlică

Assembly capsule: nadă

Insufflation pipe: suflătoare

Air reservoir: burduf

Melodic pipe: carabă

Non-digitable bass pipe: bâzoi

In Romania there are two kinds of *cimpoi* according to their digitable pipes: with an individual melodic pipe (Macedonian family) and with a set of melodic and semimelodic pipes carved in a single woodblock (Carpathians-Middle Danube), both having an autonomous non-digitable pipe. This specimen, from the historical region of Wallachia, belongs to the first group. Its melodic pipe has seven fingerholes, of which six produce the melody and the highest one, of smaller diameter, is used to introduce the musical ornamentation, a feature that links this instrument to the *gaida* of Bulgaria, Macedonia and continental Greece, besides the angled lower end of the melodic pipe. The non-digitable bass pipe is composed of two joints. All wood components are made of plum and topped with lead inlays that fulfill both aesthetic and protective functions.

This is an eminently rural instrument. Whatever has been its degree of implantation in the past, in the 19th century it began to decline due to the spread of gypsy music, so that when ethnographic research began, little evidence of its use in Romania was documented. In addition, a substantial part of the melodies previously played with the *cimpoi* was already entrusted to the violin. Perhaps due to this recess, its constructive technique remained apparently unaltered, as well as the scales and the tunings of the melodic pipes.

In the district of Prahova, the *cimpoi* is at present a practically extinct instrument, remaining only one player alive; nevertheless, in the 20th century fifties and with a background of popular music exaltation, a band of nearly fifty *cimpoieri* was formed. The ultimate two renowned makers and players were Nicolae Arion and Gheorghe Enăchescu, having been preserved a musical example of this last (*Că la Breaza* dance) recorded by the Institute of Ethnography and Folklore of Bucharest between 1935 and 1957 and later published by ethnomusicologists Tiberiu Alexandru and Alan Lomax.

This piece was part of the initial collection of the museum, although the catalog of 1970 does not provide information about its origin and authorship, which have been found in subsequent research.



INVENTARIO: FM011549

LOCALIZACIÓN: sala I

NOMBRE: cimpoi

ÁREA: Romania [distrito de Vrancea]

LUGAR DE PRODUCCIÓN: Nistorești

AUTOR: Stanciu, Ion (Nistorești, 1945)

DATACIÓN: 2017

NOMENCLATURE

Reed: ancea

Assembly capsule: bucea

Insufflation pipe: suflătoarea

Air reservoir: burduf

Melodic pipe: carabă

Non-digitable tenor pipe: bâzoi

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with
cylindrical bore with fingerholes + individual
reedpipes with single reeds with cylindrical bore
without fingerholes, with windcap, all pipes with
flexible air reservoir

(AG) C.2.2.2 Eastern Europe cornemuse, with
drone, with individual chanter, southern type

(VH) 33 MM monomelodic, single reeds, two voices¹

¹ Not specifically treated in the cataloguing. This position is awarded by analogy with the morphologically identical *cimpoi* from Prahova (FM002236).

Second Romanian piece of the museum collection, in this case from the historical region of Moldova and belonging to the first group described, i.e. with an individual melodic pipe (see FM002236). It is an instrument of reduced dimensions whose pipes are carved in yew wood and finished with a layer of varnish. The insufflation pipe lacks a valve to prevent the air from returning, so the player must occlude it with his tongue. The melodic pipe or *carabă* presents the habitual angle at its lower end and produces a scale of six notes with closed fingering. The non-digitable pipe consists of a single piece topped in a hollow cup-shaped resonator and its tuning is only possible by extracting it from its assembly capsule and manipulating the reed. The air reservoir is a whole young sheep skin tied with the wool out; it keeps the head, stuffed, to which glass eyes have been fixed. The horns are surrounded with a silver beads bracelet, a ribbon with the colors of the Romanian flag having been knotted around the neck.

The maker, Ion Stanciu, recounts the manufacturing technique of the *cimpoi*, which he claims to have inherited by family tradition, making his first instrument at the age of 14 with the help of his father, also a bagpipe maker. The process begins with felling in new moon, followed by a drying that lasts from six months to a year, during which the wood must remain in the shade to avoid fractures. The skin of the sheep, which is sacrificed at Easter time, is kept for two days covered in salt and then dipped in lime or sheep's whey for ten days at a temperature of 25-30° C. The wooden pieces are hand-carved, assembled and, finally, the reeds are accorded, which in both sounding pipes are single.

According to Ion Stanciu himself, the *cimpoi* is used in his land during Christmas and Easter, which does not exclude other family and community celebrations. The Romanian press presents this artisan as the last of the district of Vrancea and he himself affirms that his sons did not want to continue the family tradition, although he has taught several students.



INVENTORY NUMBER: FM002233

LOCATION: hall I

NAME: șimponi

AREA: Romania [Hunedoara district]

PLACE OF PRODUCTION: Muncelu Mare

MAKER: Covan, Cosma (1924-2002)

DATATION: 1966

CLASSIFICATION

(HS-MIMO) 422.22-7+422.211.1-5-62 sets of reedpipes with single reeds with cylindrical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.1 Eastern Europe cornemuse, with drone, with double chanter

(VH) 97 MSM monomelodic and semimelodic, single reeds, three voices

NOMENCLATURE

Reed: *pisconia*

Assembly capsule: *butie*

Insufflation pipe: *sufleriu*

Air reservoir: *burduș*

Melodic pipe + semimelodic pipe: *cărăbă*

Removable joint of the semimelodic pipe: *pipă*

Non-digitable bass pipe: *dârloniu*

Joints of the non-digitable bass pipe: *țava cu pisconia, țava de mijloc, vârvu dârloniului*

Șimponi of Hunedoara district, in the historical region of Transylvania, belonging to the second group of Romanian bagpipes. It presents important constructive similarities with some bagpipes from Hungary, a country with which Romania borders on the west and of which this district was part until 1918; in comparison to the Hungarian instruments, the main difference lies in the pitch, which in Hunedoara is higher, using tones such as C, D and E flat.

This *șimponi* is formed by a sheepskin reservoir, an insufflation pipe, a non-digitable bass pipe of three extendable joints ended in a small horn pavilion and a set of melodic and semimelodic pipes carved in a single woodblock and inserted in a front assembly capsule representing a goat. The melodic pipe has six fingerholes, of which the top one modifies the height of the scale and allows to introduce musical ornamentation. The semimelodic pipe has a single digitable hole that allows raising or lowering a tone the accompaniment note. In its lower part, it also incorporates a removable joint carved in wood, the *pipă*, which can be attached or removed allowing to modify the pitch of the pipe.

It is an instrument of relatively complex making, profusely ornamented with incised borders and tin inlays. In the assembly frontal capsule that holds the *cărăbă* appears the date of manufacture, 1966. It was donated to the museum by the *Institutul de Etnografie și Folclor Constantin Brăiloiu* of Bucharest, at that time directed by the ethnologist and folklorist Mihai Pop (1907-2000). The 1970 catalog published by the City Council of Gijón mentions that it comes from Hunedoara, being possible after this information to determine the exact origin and the maker, being also verified that it is today an extinct instrument.



INVENTORY NUMBER: FM002248

LOCATION: hall I

NAME: koza (also: dudy podhalańskie)

AREA: Republic of Poland [Lesser Poland Voivodeship]

PLACE OF PRODUCTION: Zakopane

MAKER: Skupień, Tomasz (1955-2005)

DATATION: 1969

CLASSIFICATION

(HS-MIMO) 422.22-7+422.22-5-62 a sets of reedpipes with single reeds with cylindrical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.1 Eastern Europe cornemuse, with drone, with double chanter

(VH) 103 MSM monomelodic and semimelodic, single reeds, three voices

NOMENCLATURE

Reed: treść

Assembly capsule: futro

Insufflation pipe: duhac

Air reservoir: miech

Melodic pipe + semimelodic pipe + non-digitable tenor pipe: gajdzika, fulorka

Non-digitable bass pipe: bąk

Koza with the most common morphology in the region of Podhale, in the Carpathians (south of Poland), which differentiates it from the rest of the Polish bagpipes, located in the Beskid-Silesia and Beskid-Zywiec mountains (also in the Carpathians) and the western Voivodeships of Wielkopolska and Lubusz.

The *koza* is characterized by a set of sounding pipes bored in a single woodblock, three in this case: a melodic pipe with five fingerholes, a semimelodic pipe with a single fingerhole to perform the rhythmic accompaniment and a non-digitable pipe that emits a pedal note. Apart, it also has an autonomous non-digitable bass pipe housed in its own assembly capsule, formed by three joints and lacking a bell (although other specimens do incorporate it) which the musician places over his right shoulder or leaves hanging while playing. The air reservoir is a whole goatskin, tied with the wool inwards. The insufflation is direct, which again differentiates the *koza* from other Polish bag aerophones which usually incorporate a mechanical insufflator. The most appreciated woods for its making are plum, cherry and sycamore, and the pieces can be reinforced with rings (as in this case) or with metal inlays.

The *koza* was used by traveling shepherds and musicians until it was relegated by the violin in the 19th century, being on the verge of disappearing and beginning its recovery from the sixties thanks to the dedication of Tomasz Skupień (1955-2005), whose biographers point out their precocious interest in traditional music despite having no family background. He came into contact with the *koza* in 1969 when he joined the group founded by the violinist Bartłomiej Obrochta, "Bartuś" (1850-1926) and had access to the last living bagpipe player, Józef Galica-Baca (1908-1989), making his first instruments at an early age. Skupień exemplifies the tendency of the European revivalist movement to introduce modifications to expand the musical possibilities although, given the date of production (1969), this exemplar could be a true testimony of the techniques traditionally used in its spread area.

The piece was donated by the ship owner Suardiaz, according to an article in *El Comercio* dating back from May 29, 1969, where it's described as "made with the skin of a kid, small horns and coins", these ones having been lost.



INVENTORY NUMBER: FM002276

LOCATION: hall I

NAME: pukl (also: české dudy, chodské dudy, puklík, kozel, kozlík)

AREA: Czech Republic [Chodsko region]

PLACE OF PRODUCTION: Stod

MAKER: Jungbauer, Lubomír (Zlatá, 1950)

DATATION: around 1990

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62 individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.1 Eastern Europe cornemuse, with drone, with individual chanter, Western type

(VH) 25 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: piskor, strojek, frkaček, fukačka

Assembly capsule for the melodic pipe: hlava

Insufflation mechanism: měch

Air reservoir: pytel

Melodic pipe: melodická píšťala

Non-digitable bass pipe: huk, bordunová píšťala

First joint of the non-digitable bass pipe: krátič

Pavilion: roztrub

Instrument that, with some variants, is played in a territory that includes the Czech Republic, Slovakia, Poland, Austria and Germany, where it has received the generic name of *bock*, already present in *Syntagma Musicum* (1614-1619) by Michael Praetorius. Their common characteristics are the mechanical blow, the cylindrical bores and the single reeds in all the sounding pipes, topped with horn pavilions. Their differences lie in the size and tuning of the sounding pipes, as well as in the use of melodic and semi-melodic pipes carved in a block, in Slovak specimens.

The *pukl* is played in the Chodsko region, southwest of Bohemia, where it coexisted in 19th century with two models now extinct: the *dudy* with direct blow and the *německé dudy* with mechanical blow, both characterized by the position of the non-digitable pipe, that hangs before the player, while in the *pukl* it is placed on the shoulder and towards the back.

As more remarkable features, the *pukl* incorporates in its non-digitable pipe a technical solution to shorten its length and increase its ergonomics: the *krátič*, a rectangular woodblock with three connected parallel bores, creating a single air channel¹. The assembly capsules reserved for the melodic and non-digitable pipes integrate elbows called *velký kříž* or “big cross” (for the non-digitable pipe) and *malý kříž* or “small cross” (for the insufflator) that redirects the position of these pipes, making their handling easier. Another peculiarity of the instrument is the tuning system of the melodic pipe, consisting in the addition in each fingerhole of a screw that, when turned, increases or decreases the relative height of each note.

The use of bagpipes in Bohemia is previous to the specific of the *pukl*, developed during the Baroque. In fact, the first Czech representation of a bagpipe is a musician angel frescoed in the Karlštejn castle (14th century), there being no graphic evidence of like-*pukl* instruments until the Flemish painting *Peasant Party* (Roelant Savery, 1605). Oral tradition states that the *pukl* was introduced into Chodsko from Bavaria. The instrument became one of the symbols of Czech culture in a nationalist context, after the premiere in 1898 of the opera *Psohlavci* (based on the homonymous novel by Alois Jiráček, published in 1884), where the *pukl* appeared on stage.

¹ The ergonomic shortening of the non-digitable pipes is documented in other instruments developed during 17th and 18th centuries, the French *musette* being the best known case.



INVENTORY NUMBER: FM002221

LOCATION: hall I

NAME: kozioł biały (also: kozioł weselny)

AREA: Republic of Poland [Greater Poland Voivodeship]

PLACE OF PRODUCTION: Poznań

MAKER: unknown

DATATION: 1970

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.1 Eastern Europe cornemuse, with drone, with individual chanter, Western type

(VH) 27 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: stroik

Assembly capsule for the melodic pipe: główka

Assembly capsule for the non-digitable bass pipe: komora

Insufflation pipe: jabłko

Insufflation mechanism: dymką, mieszek

Air reservoir: wór

Melodic pipe: pizczalka, przebierką

Non-digitable bass pipe: bąk, burdon

Pavilion: rozrąb, róg

This specific *kozioł* was traditionally played in the commune of Zbąszyń, bordering the Lubusz and Wielkopolska Voivodeships. It is a mechanical blowing instrument composed of a goatskin air reservoir with specifically white wool (due to its use as a bridal instrument), a single reeded melodic pipe and a non-digitable pipe folded on itself by means of metal elbows (pl. *krzyże*, sing. *krzyż*) to shorten its length and make it more manageable. Both sounding pipes are ended with horn and metal pavilions to increase the sound. All wooden parts including the bellows are black painted, which contrasts with the white of the air reservoir.

The assembly capsule that holds the melodic pipe emerges from a goat's head made with the goat skin itself, in allusion to the animal from which it is obtained. In fact, the word *kozioł*, which names the instrument, means "goat". An adjective or noun is often added to distinguish the possible types: *slubny* ("authentic, original") and *czarny* ("black") are applied to a *kozioł* with a black air reservoir and a straight non-digitable pipe that sounds in the wedding day, paid by the fiancée; *biały* ("white") and *weselny* ("wedding") are specifically applied to the *kozioł* with a white air reservoir and a folded non-digitable pipe usually played during bridal dances, paid by the dancers, where they play together with other melodic instruments, mainly the violin.

This piece does not appear in the 1970 museum's catalog, but in the newspaper *La Hoja del Lunes* of December 14 in the same year it's said that "arrived a few days ago from Poland".



INVENTORY NUMBER: FM011319

LOCATION: hall I

NAME: gajdy (also: hrubé gajdy, moravské gajdy)

AREA: Slovak Republic [Záhorie region]; Czech Republic [Moravian Carpathians]

PLACE OF PRODUCTION: Trenčín

MAKER: Dufek, Juraj (Bojnice, 1976)

DATATION: 2016

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.1 Eastern Europe cornemuse, with drone, with individual chanter, Western type

(VH) 25 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: piskor

Assembly capsule: vývod

Insufflation mechanism: dymák

Air reservoir: měch

Melodic pipe: gajdica, píšťala

Non-digitable bass pipe: huk

Pavilion: roztrub

Instrument of remarkable size from Eastern Slovakia, although its use is also documented south of the bordering region of Moravia (Czech Republic), specifically in the Carpathians (Kopanice and Horácko). It shows all the *Bock* family characteristics, which also includes instruments such as the Czech *pukl* (see FM002276) and the Polish *koziol* (see FM002221), i.e. mechanical blowing, single reeded cylindrical pipes, great horn pavilions and a non-digitable pipe arranged at an angle (by means of an assembly capsule called *klučka* in Czech) and even folded to facilitate the player's handling. The *gajdy* is played with closed fingering (lifting one finger for each note and covering the rest). The fundamental note of the melodic pipe is A flat and it is able to produce nine notes.

In Záhorie (Slovakia), the *gajdy* was normally used to accompany singing and folk dances, alone or in combination with other instruments. In the neighboring Moravia, culturally very similar, it was reserved for the same uses, having been documented a duality as an instrument of shepherds and peasants, but also of wandering musicians. It has been also described musician sagas, such as the family of the farmer Jan Hrbáč, from Velké (1840-1918), whose descendants maintain the family tradition up to the present and whose repertoire was partially collected by the composer and ethnomusicologist Leoš Janáček (1854-1928). However, the *gajdy* suffered in both territories a considerable decay in the 20th century, having disappeared most of the original instruments, as well as their repertoire. In Záhorie, the last traditional player was Ján Břida, from the village of Gbely.



INVENTORY NUMBER: FM002227

LOCATION: hall I

NAME: säckpipa (also: pipsäck, spelposo, bälgpipa)

AREA: Kingdom of Sweden [Dalarnas län]

PLACE OF PRODUCTION: United Kingdom [London]

MAKER: Donovan Thomas, Robert (1938-1993)

DATATION: 1976

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.3.1 Eastern Europe cornemuse, with drone, with individual chanter, Northern type, Scandinavian branch

(VH) 17 MM monomelodic, single reeds, two voices

NOMENCLATURE

Reed: tunga, rör

Insufflation pipe: mundocka

Air reservoir: säck

Melodic pipe: spelpipa

Non-digitable tenor pipe: bordun, bordunpipa

The *säckpipa* is a small instrument equipped with two cylindrical single reeded sounding pipes (melodic and non-digitable) and an insufflator pipe, being its most noteworthy feature the deep grooves in the front of the melodic pipe, designed to offer a more comfortable support for the fingers over its six front fingerholes (plus a posterior one). The non-digitable pipe, with an only joint, occupies a separate assembly capsule and is placed horizontally while playing. The air reservoir consists of a tanned leather, sewn peripherally and after oiled to prevent air loss through the seams.

The instrument was intended for the accompaniment of dances and popular songs of simple melody. About its possible presence in Sweden in past times, some texts place it back to 16th century, plus the frescoes painted in several churches: Martebo (1300), Åspo (1400), Härkeberga (1480), Harnevi (1480), Edebo (1515) and others, which show two kinds of instruments: either with an individual melodic pipe, or with a conical melodic pipe plus a non-digitable pipe, this one placed on the shoulder. In any case, these testimonies reflect a greater organological variety than that preserved in a tradition, whose decline began in the 19th century. In fact, the composer Carl Abraham Mankell (1802-1868) offers a succinct description in *Sveriges Tonkonst och Melodiska National-Dikt* (1853) where he presents the *säckpipa* as an instrument with an individual non-digitable pipe, which he considers as a proof of its antiqueness, also affirming that it was only played in the province of Dalarna. It was in Mockfjärd, Floda, Nås, Venjan and Järn parishes where its use was maintained until the middle of the 20th century, when the last traditional player, Gudmunds Nils Larsson from Dala-Järna (1892-1949) died.

Since the last decades of 20th century, the *säckpipa* has experienced a new boom, having been integrated in not strictly traditional contexts and appearing in different musical groups, for which some modifications have been introduced, such as the increase in the number of notes, the supplementary non-digitable pipes and even the mechanical insufflation.

The museum's piece arrived in March 1976 and is a replica of the original instrument (Stockholm, Nordiska Museet, n. 50918), from the parish of Mockfjärd (province of Dalarna) and dated back in the 19th century. This instrument was discovered in 1939 during the eviction of the Nordiska Museet collection and, with the teaching of the only living interpreter, Gudmunds Nils Larsson, has been the basis of the Swedish revivalist movement, initially promoted by Mats Rehnberg, continued by Robert Donovan Thomas and Ture Gudmunsson and consolidated in the eighties by Leif Eriksson and Per Gudmundson.



INVENTORY: FM002245

LOCATION: hall I

NAME: torupill (also: kotipill, kitsepill, lõõtspill, pill)

AREA: Republic of Estonia

PLACE OF PRODUCTION: United Kingdom
[London]

MAKER: Donovan Thomas, Robert (1938-1993)

DATATION: 1973

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with
cylindrical bore with holes + individual reedpipes
with single reeds with cylindrical bore, with
windcap, all pipes with flexible air reservoir

(AG) C.2.2.3.2 Eastern Europe cornemuse,
with drone, with individual chanter, Northern
type, Estonian branch

(VH) 35 MM monomelodic, single reeds, two
voices

NOMENCLATURE

Reed: keel, vile, piuk, roog, raag

Assembly capsule: kibu, klopa, torupakk,
kasilise pakk

Insufflation pipe: puhumispuhk, naput, naba,
puhknap, napp

Air reservoir: tuulekott, magu, kott, loots,
botines

Melodic pipe: sormiline, putk esimik

Non-digitable pipe (indistinctly): passitoru,
pass, kai, tori, pill, pulk, toro

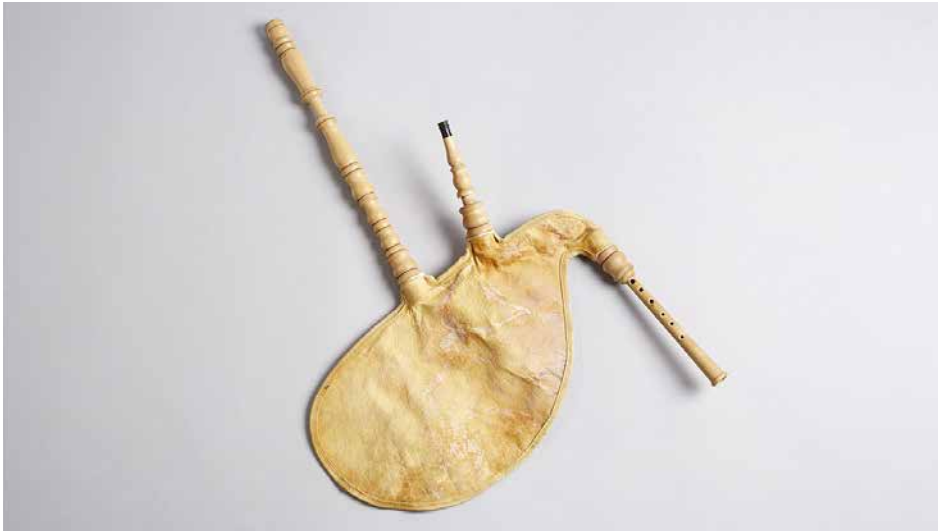
Torupill is the most commonly name in Estonia to designate aerophones with flexible air reservoir. This name contains the word *pill*, to which Finnish origin is attributed and would mean “musical instrument”, although it can also be attributed Swedish origin (*spel*), Latvian (*spēle*) or Germanic (*spiele*), terms that, in their respective countries, make reference to the act of playing music. Characteristics such as the deep grooves of the melodic pipe are very close to the Swedish *säckpipa* (see FM002227), but the access route to Estonia of the instrument has not been clarified; nevertheless, note that one of its possible etymologies links it, indeed, with Sweden, which would also be corroborated by its musical repertoire, in which the influence of this country is detected.

The first historical reference to the *torupill*, which appears in the *Chronicle of Livonia* by Johannes Renner (1525-1583), places it in the peasant revolt of 1560 against Ivan IV of Russia. Although it has been quite popular throughout the country (except in the southeast, where its use has not been documented), by the mid-nineteenth century it was almost extinct. Since the 17th century *torupill* suffered the Protestant persecution, exacerbated in 18th by the influence of the Moravian Brotherhood, being described the instrument as “diabolical” and “infernal” (*Teufels Blasebalg, Hollensack*). With this religious background, it would be progressively replaced by the violin, which assumed a great part of its traditional functions and even its repertoire, a phenomenon that has also been described in Romania. The last traditional interpreter was Aleksander Maaker, “Torupilli-Sass” (1890-1968), who had inherited his knowledge of his uncle, the sailor Juhan Maaker, “Torupilli-Juss” (1845-1930). However, the constructive and interpretative techniques were exhaustively documented by the musician Olev Roomet (1901-1987), whose work as a maker and divulger laid the foundations for the recovery of the instrument.

The interpreters themselves have been responsible for the *torupill* making. The most appreciated material for the air reservoir was the stomach of the gray seal, although some of them were made of ox, cow, elk and dog, as well as of skins and bladders. The air reservoirs were protected from rodents by seasoning them with bitter herbs and it was customary for the player to bring a second one with him. As for the pipes, they used to be carved in woods such as juniper, pine and ash, although there were examples of cane. A *torupill* incorporated from one to three non-digitable pipes placed in a posterior assembly capsule; the most low pitched one being tuned one octave below the melodic pipe, and the higher pitched, a fifth.

The main uses of the *torupill* were the accompaniment of ceremonial dances (*Voortants, Sabatants*) and nuptial courtships. It was also played at the Christmas and San Martin festivities (*Martinmas*).

The museum's *torupill* is a replica of the specimen preserved in the Stockholm Musikmuseet.



INVENTORY NUMBER: FM002275

LOCATION: hall I

NAME: soma stabules (also: somas stabules, stabules, somu stabules, somu dūdas, somu dūkas, soms, pūšļa stabule, dūdu pūslis, dūdas, dūduls, dūkas, dūka, dūciņas, kulenes)

AREA: Republic of Latvia

PLACE OF PRODUCTION: Riga

MAKER: Jansons, Māris

DATATION: 1994

NOMENCLATURE

Reed: spiedze (of cane), spiega (of feather)

Assembly capsule: satvars (not traditional name)

Insufflation pipe: pūšamais

Air reservoir: soma, soms, kule, pūslis, plēšas

Melodic pipe: stabule, ragastene, raksta gals, raksta stabule, dūda, dūka

Non-digitable bass pipe: dūda, dūka, base, bāga, bauze

CLASSIFICATION

(HS-MIMO) 422.211.2+422.211.1-5-62
individual reedpipes with single reeds with cylindrical bore with holes + individual reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) C.2.2.3.2 Eastern Europe cornemuse, with drone, with individual chanter, Northern type, Estonian branch

(VH) 18 MM monomelodic, single reeds, two voices

The *soma stabules* traditionally played in Latvia is composed of an insufflation pipe fitted with an occlusal valve, an air reservoir, a melodic pipe with cylindrical bore and a non-digitable pipe tuned two octaves below the melodic one, although in contemporary reconstructions sets of bass and tenor non-digitable pipes have been introduced. Hardwood species such as maple, birch and apple, were often used for wood pieces; nevertheless, in some specimens that incorporate pavilions, these could be carved in softer woods, such as pine. The air reservoir admitted different raw materials, generally whole skins of kid, lamb, calf, pig, dog and cat, although stomachs have also been used. As for the reeds, cane has been documented, but also feather calamus, although oral sources do not clarify the species used. On the other hand, none of the instruments kept in museums conserves the reeds, which has given rise to hypothetical reconstructions that go from reeds cut out from goose or turkey feather's calamus, to reeds with a vibrating sheet added to tubes of different materials.

Soma stabules is another of the instruments whose tradition was gradually extinguished until the 20th century. The first documentation, which speaks of folk dances, dates from the 16th century and it is believed that it was already in use in the 15th century, but since 1753 its use was forbidden for religious reasons and many pieces were requisitioned and destroyed and its decline began. In the last decades it has acquired new vitality thanks to the recovery movement of popular traditions, whose main contribution was, in the case of Latvia, the reconstruction of the old instruments through extant pieces and images conserved in museums.

This one was acquired to its author during the *Rencontres Internationales de Luthiers et Maîtres Sonneurs* de Saint-Chartier (Indre, France) back in 1994.

WESTERN EUROPEAN BAGPIPES

The bagpipes belonging to group D have a double reeded melodic pipe with conical or bocinoid bore, plus at least one independent non-digitable single reeded bass pipe. The acoustic relevance of the double reed is that, at the same length, a pipe with this kind of reed will sound one octave higher than a single reeded one. Therefore, the instruments belonging to this group are comparatively brighter and powerful than all the previously discussed.

The complex casuistry of this extensive territory, in which exist a great variety of instruments linked to different local traditions, goes beyond the characteristics described, revealing the geographical criterion as scarcely useful from the classificatory point of view, requiring some considerations. Thus, in the center-southern Italy, some variants of the *zampogna* present single reeded melodic pipes with conical bore. The French *musette* and the English Northumbrian Smallpipes, both of Baroque design, employ double reeded melodic pipes with cylindrical bore. In the Landes of Gascogne (France), the *boha* shows the characteristics of some Eastern European instruments, i.e. single reeded sounding pipes carved on a wooden block. As for Spain, the use of double reeded non-digitable tenor pipes (Aragón) and double reeded non-digitable sopranino pipes (Galicia) has been confirmed. Mechanical insufflation, documented in the 16th century and adopted by instruments from both Eastern and Western Europe, adds new difficulty to the classification. Baines' proposal, which introduced some mechanical insufflation instruments into group D and traced divisions according to morphological affinity and geographical proximity, was rearranged by García-Oliva, who isolated the Baroque instruments in a specific group (E), put together the *zampogna* with other Mediterranean instruments and subdivided Western Europe bagpipes into three families:

- **MEDITERRANEAN FAMILY:** all the non-digitable pipes are placed in the same assembly capsule. If they share their assembly capsule with the digitable pipes, these ones are just two (south-central Italy); if not, it only appears a digitable pipe inserted in a lateral assembly capsule (Mediterranean area of Spain). The reeds can be single or double. Direct insufflation.
- **FRANCO-OCCITAN FAMILY:** a double reeded melodic pipe with conical bore and a single reeded non-digitable tenor pipe, both sharing a square front assembly capsule, plus a single reeded non-digitable bass pipe placed in a lateral assembly capsule. Direct or mechanical insufflation.
- **CLASSICAL WESTERN FAMILY:** a double reeded melodic pipe with conical bore, plus one or more single reeded non-digitable pipes with cylindrical bore, each placed in its own assembly capsule. Direct or mechanical insufflation.

The lack of documentation is once again a problem when tracing the chronology of these instruments. Dating back from the 14th century, painters, carvers and sculptors represented scenes in which appear bagpipes with a bell-ended melodic pipe, this having been interpreted as evidence of internal conicity and, therefore, of double reed presence, establishing the aforementioned time as a milestone for its birth, in the absence of previous testimonies. However, this approach has been questioned by the discovery of a 15th century piece during an urban intervention that took place in 1985 in the German town of Rostock. In spite of its external aspect of conical pipe with belled pavilion, it has been designed to lodge a single reed, material evidence that, once again, forces to interpret with caution the artistic testimonies. For the rest, the diffusionist ethnomusicology resort to the Jacobean routes to explain the expansion of this bagpipe model, having been traditionalized in the territories crossed by those routes and developing there numerous variants.

Western Europe bagpipes are instruments of remarkable sonority, as we have already pointed out, so their place is outdoors, being present at all kinds of communal celebrations. The Reformation triggered its decay in some countries, although in the catholic environment they continued to be admitted by the Church until present, being played in events such as Masses, processions and other celebrations of religious nature, like the devote offerings to the saints and the bridal entourages. Because of their powerful sound, they have also been used in the military field, participating in parades and in some cases developing specific functions on the battlefield.

Within the nationalist narrative developed in the 19th century and continued to this day in certain countries, the bagpipe has been admitted to ceremonies and acts of civic and even political nature, not being infrequent for its textile ornamentation to include the colors of national and regional flags. This same narrative, together with the activity of Folklore science developed since the late 19th century, has led to the revitalization of popular instruments that were in varying degrees of decline in industrial societies, among which the bagpipe has enjoyed special notoriety.

This phenomenon has perhaps been more intense in Western Europe, although, in general, it has given rise throughout the continent to new spaces for traditional music, such as dance shows, concerts, folk parades and contests.



INVENTORY NUMBER: FM002218

LOCATION: hall I

NAME: zampogna (also: zampogna alla campagnola, zampogna a chiave, zampogna numerata)

AREA: Italian Republic [Lazio (Frosinone)]

PLACE OF PRODUCTION: Villa Latina

MAKER: D'Agostino, Domenico (1907-1978)

DATATION: 1940-1950

CLASSIFICATION

HS-MIMO) 422.122-7 + 422.122-5-62 sets of reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with double reeds with conical bore, with windcap, all pipes with flexible air reservoir

(AG) D.2.1 Western European cornemuse, Mediterranean family, chanters beside drones

(VH) 135 BM bimelodic, double reeds, three voices + a mute drone

NOMENCLATURE

Reed: canna

Shared assembly capsule for all sounding pipes: ceppo, cipp

Insufflation pipe: abbuttarello, buttafiato

Air reservoir: otre

Melodic pipe, right hand: ritta, dritta

Melodic pipe, left hand: manca

Silent non-digitable pipe: moschetta

Non-digitable baritone pipe: contra

Fontanelle in the melodic pipe, left hand: barilotto

In Italy there is a remarkable amount of aerophones with flexible air reservoir, being used instruments with different morphologies and numerous variants that could be synthesized in the following scheme:

ITALIAN ISTRIA [*piva*]: two single reeded melodic pipes, either parallel and carved in a woodblock or divergent and made in two separate woodblocks. They lack a non-digitable pipe.

NORTH [*baghèt* (Lombardia), *baga* (Veneto), *müsa* (Alessandria, Pavia, Piacenza, Genova), *piva emiliana* (Emilia Romagna)]: double reeded melodic pipe with conical bore + non-digitable bass pipe or a set of single reeded bass and tenor pipes.

CENTER-SOUTH [*zampogna*, *ciaramedda*, *surdulina*]: all sounding pipes placed in an shared assembly capsule (except the *zampogna di panni*, from Puglia, with a melodic pipe and a non-digitable pipe, each into its assembly capsule). The left melodic pipe can incorporate a key (*zampogna a chiave*) or not (*zoppa*).

Singel reeded [paesi Arbëreshë, Catanzarese, Reggio Calabria, Agrigento, Catania, Messina]

Double reeded [basso Lazio (Ciociaria, Valle di Comino), Molise (Scapoli, Castelnuovo al Volturno, San Polo Matese), Basilicata, Sicily (Syracuse, Agrigento, Palermo)].

This *zampogna*, one of the nine variants of Lazio, is characterized by divergent double reeded sounding pipes with conical bore, inserted in a shared assembly capsule attached to the hole in the air reservoir neck. The melodic pipes, tuned in two different octaves, are of unequal lengths, the left one making the accompaniment. This pipe has a key to manage the lower fingerhole, invisible behind a fontanelle. the greater non-digitable pipe plays the fifth degree of the scale and the smaller is silent. All the pipes are open-belled, contrary to what happens in other models, whose bell is closed or partially closed.

The *zampogna*, paired with the *piffero* (popular oboe), has been used mainly in the *Novena di Natale* (from December 16 to 24), during which *zampognari* and *pifferari* went from house to house playing the *pastorella*, a popular genre that would inspire to Georg Friderich Händel the notorious "Pifa" of his oratorio *The Messiah* (HWV 56, 1742).



Variant of the *zampogna* played in the northeast of Sicily, where it receives the name of *ciarammedda*. Made with wild olive wood (although heather was also used), it consists of a whole goatskin air reservoir, tanned with salt and without visible wool, to which two assembly capsules have been tied: the first one, smaller, designed to hold the insufflation pipe, consisting of a cane without a valve to prevent the air return; and the second one, larger and frustoconical shaped, provided with five bores of different calibers and also of frustoconical bore, destined to house as many pipes. Two of these pipes are melodic, in this case of equal length (47 cm), so the instrument receives the name *a paru*, which indicates the parity of its lengths; in addition, it incorporates three functional non-digitable pipes, provided with single reeds and tuned in the fifth degree of the scale.

The instrument, accorded in G, also has five keys related to the adjustment and distributed in two sets: three of them are used to mute independently each sounding pipe, thus facilitating the tuning between them, and the other two, wedge-shaped, fulfill the mission of manipulating the beeswax with which the fingerholes are partially sealed, enlarging or reducing them to obtain an accurated tuning of each scale degree. The ornamentation consists of lathed moldings in the woodpieces and satin ribbons hanging from the sounding pipes, representing the colors of the Italian flag.

Paired with the *ciaramella* (popular oboe), the *zampogna* was used in Sicily on the occasion of the *Novena di Natale* and in Saint Joseph's festivity, although it was also common to play it together with the *tamburello* (tambourine) in the accompaniment of dances (*balletti*) and of the popular songs (*canzunetti*).

INVENTORY NUMBER: FM011552

LOCATION: hall I

NAME: ciarammedda a paru (ciarammedda a paru dei Piluritani)

AREA: Italian Republic [Sicily (Messina)]

PLACE OF PRODUCTION: Messina

MAKER: Altadonna, Rosario (Messina, 1979)

DATATION: 2017

CLASSIFICATION

(HS-MIMO) 422.22-7 + 422.22-5-62 sets of reedpipes with single reeds conical bore with holes + sets of reedpipes with single reeds with conical bore, with windcap, all pipes with flexible air reservoir

(AG) D.2.1 Western European cornemuse, Mediterranean family, chanters beside drones

(VH) 126 BM bimelodic, single reeds, five voices

NOMENCLATURE

Reed: zammara

Shared assembly capsule for all sounding pipes: busciola

Insufflation pipe: sciuscialoru

Air reservoir: utri

Melodic pipe, right hand: ritta, canna ri sei

Melodic pipe, left hand: manca, canna di quatro

Non-digitable alto pipe: fischiettu

Non-digitable tenor pipe: quatta

Non-digitable baritone pipe: bassu



INVENTORY NUMBER: FM002222

LOCATION: hall I

NAME: joc de xeremies (also: cornamusa)

AREA: Spain [Balearic Islands (Majorca)]

PLACE OF PRODUCTION: Muro

MAKER: unknown

DATATION: 1800-1900

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.2.2 Western European cornemuse, Mediterranean family, isolated chanter in individual stock

(VH) 78 MM monomelodic, hybrid reeds, two voices + two mute drones

NOMENCLATURE

Reed for the melodic tube: canyeta

Reed for the non-Digitable Tube: bruma

Shared assembly capsule for all non-digitable pipes: braguer

Assembly capsule for the insufflation pipe: anou

Assembly capsule for the melodic pipe: anou

Insufflation pipe: bufador

Air reservoir: sac, sarró

Melodic pipe: grall

Non-digitable tenor pipe: fillol

Joints of the non digitable tenor pipe: prima, campana

Non-digitable bass pipe: trompa

Joints of the non-digitable bass pipe: prima, mitja, campana

Textile ornamentation: vestit

In the Mediterranean coast of Spain there is a type of bagpipe morphologically differentiated from those played in the rest of the peninsula, called *joc de xeremies* in Majorca and *sac de gemecs* in Catalonia. Its origin is considered to be Catalanian-Provençal, its arrival to the island dating back to the time of the conquest by James I (1229). Among the oldest iconic representations is a musician angel in Palma cathedral (14th century), although its partial destruction does not allow to establish whether the morphology of the instrument corresponds to that conserved in later Majorcan tradition. Both Majorcan and Catalan variants have morphological similarities with the Italian *zampogna*, as in all cases they have a front assembly capsule to hold several divergent sounding pipes, all pointing towards the ground. The main difference is that the *zampogna* gathers all the sounding pipes in a front capsule, while the *joc de xeremies* and *sac de gemecs* have an outer side capsule in one of the skin's legs holes, which holds the melodic pipe. As a curiosity, the small non-digitable pipes or *fillols* in the *joc de xeremies* were mute in the old specimens. In fact, the instrument ceased to be made around 1910, being revitalized in the second half of the 20th century, onwards becoming all the pipes functional. For the rest, the traditional *joc de xeremies* was tuned in C according to the old tuning fork, although according to the current tuning fork (A=440 Hz) those instruments would be today in C sharp.

The *joc de xeremies* was played in combination with flute and drum in the musical ensemble called *colla de xeremies*, which not only put music to the popular dances, but also took part in official acts and religious ceremonies.

The museum's piece, which was already part of the initial collection, is made of jujube wood (*ziziphus jujuba*), although the first section of the *trompa* and the insufflation pipe have been replaced before its arrival, so we are probably facing a fairly old instrument, as also suggested by the patina of use and some signs of wear. On June 4, 1966, the newspaper *La Nueva España* alluded to the difficulty of acquiring an original Majorcan instrument and added that "by chance, our countryman, General Antonio Mendoza, solved the problem".



The morphology of the *sac de gemecs* is identical to that of the *joc de xeremies* from Majorca. From its assembly capsule, tied to the hole in the skin neck that acts as an air reservoir, three non-digitable pipes are placed: the *bordó llarg*, traditionally tuned in B (Northern Catalonia) and in C (Principality of Catalonia); the *bordó mitjà*, tuned a fifth above the *llarg*; and the *bordó petit*, tuned in B or C, an octave above the *llarg*. The melodic pipe has bocinoid bore, is provided with a double reed and produces a scale of nine notes.

In Catalonia, the *sac de gemecs* was mainly used in street music, accompanying popular dances, especially the *contrapàs* and the *sardana curta*; although it also appeared in other civic and religious contexts: Christmas Eve, wedding processions, serenades and popular *comparsas*, and so on. It could be played alone or in a group, the usual ensembles being the *mitja cobla*, with two musicians (one in charge of the *flabiol* and the *tamboril* and the other in charge of the *sac de gemecs*); the *cobla de tres quartans*, with three musicians (*flabiol* and *tamboril*, *tarota*, *sac de gemecs*); and the *cobla de ministrers*, with more musicians and various combinations of wind and percussion instruments.

It ceased to be played in the forties, being recovered at the end of the century in the revivalist movement developed in several western countries.

INVENTORY NUMBER: FM004497

LOCATION: hall I

NAME: sac de gemecs (also: manxa borrega, ploranera, coixinera, moça verda, catarineta)

AREA: Spain [Catalonia (Northern Catalonia, Principality of Andorra, Principality of Catalonia)]

PLACE OF PRODUCTION: Villanueva y Geltrú

MAKER: Orriols i Sendra, Xavier (Villanueva y Geltrú, 1951)

DATATION: 2001

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.2.2 Western European cornemuse, Mediterranean family, isolated chanter in individual stock

(VH) 77 MM monomelic, hybrid reeds, two voices + two mute drones

NOMENCLATURE

Reed: inxa

Shared assembly capsule for all the non-digitable pipes: braguer

Assembly capsule for the insufflation pipe: nou

Assembly capsule for the melodic pipe: nou

Insufflation pipe: bufador

Air reservoir: sac, sarró

Melodic pipe: grall

Non-digitable tenor pipe: bordó petit

Non-digitable baritone pipe: bordó mitjà

Non-digitable bass pipe: bordó llarg

Pavilion: campana

Textile ornamentation: vestit



CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.1.2.1 Western European cornemuse, Franco-Occitan family, wide conical bore

(VH) 49 MM monomelodic, hybrid reeds, three voices

NOMENCLATURE

Reed for the melodic pipe: pita, incha, inxa, incheta, caña

Reed for the non-digitable pipes: caña

Shared assembly capsule for melodic pipe + non-digitable tenor pipe: cepo de los clarines, pieza de los clarines, brocal

Individual assembly capsule for the non-digitable bass pipe: cepo, cepo del bordón, brocal

Insufflation pipe: soplador, bufador, soplete

Air reservoir: boto, bot, botarrón, bocoy

Melodic pipe: clarín, clarinete, mediana, medianeta, grall, gralla, grallet

Non-digitable tenor pipe: bordoneta, tenoreta

Non-digitable bass pipe: bordón, tenor, baixo

Joints of the non-digitable bass pipe: templador (1st joint); bordón, tenor, baixo (2nd joint)

Textile ornamentation: vestido, faldeta, sayas

The Aragonese *gaita* is composed of a double reeded melodic pipe inserted in parallel together with a single reeded (sometimes double) non-digitable tenor pipe in a shared assembly capsule, while a single reeded non-digitable bass pipe occupies its own outer side capsule. This last pipe, divided into two sections, ends in an approximately spherical resonator or *copa* (cup), in the centre of which the air exit hole is opened, sometimes protected with a metal piece called *tachuela* (tack), which prevents the sound from being interrupted. The wooden pieces are boxwood or jujube lathed and covered with snake skin, a phenomenon for which several *emic* interpretations have been documented, ranging from phallic symbolism to wood protection or tuning stabilisation. The air reservoir is obtained from a kid's skin, tanned and tied with the wool inwards. When playing, the non-digitable pipe is left hanging, although it can be placed over the shoulder while walking; in any case, the *gaita* is attached to the body of the player with a cord that helps him to carry it more safely.

In oral tradition, the instrument has been named *gaita*, although in Ribagorza and La Litera (eastern Aragon) it was used the term *bot*, which gives its name to the air reservoir. The name *gaita de boto* is also traditional, although of little use. Since the 20th century eighties, the expressions *gaita aragonesa* and *gaita de boto* have spread, both explained in an identity context. The lexical richness that characterises the nomenclature of its parts is due to a linguistic situation of contact between Spanish, Aragonese and Catalan languages.

This piece was donated by the *Asociación Gaiteros de Aragón* and replaces the one previously displayed in hall I, made by Faustino Menéndez in the museum's workshop, for which he resorted to the plan provided in 1980 by the bagpiper of the *Grupo de Danzantes de La Almolda* (Saragossa).

INVENTORY NUMBER: FM004425

LOCATION: hall I

NAME: gaita (also: bot)

AREA: Spain [Aragon (Huesca (comarcas de Sobrarbe, Ribagorza, Alto Gállego, Somontano de Barbastro, La Litera, Bajo Cinca, Hoya de Huesca, Monegros), Zaragoza (comarcas de Monegros, Ribera Baja del Ebro, Zaragoza)]

PLACE OF PRODUCTION: Zaragoza

MAKERS: García, Rafael; Grima, José; Alfayé, Ignacio; Gros, Mario; Herrero, Araceli; Salesa, Luis

DATATION: 1998



INVENTORY NUMBER: FM002264

LOCATION: hall I

NAME: boha (also: bonlora, boha-au-sac, chalemína, thiabreta, pifre, bohica)

AREA: French Republic [Gascogne]

PLACE OF PRODUCTION: Toulouse

MAKER: Desblancs, Bernard

DATATION: 1991

NOMENCLATURE

Reed: tuhèt, spiula, canèth, canavèra, tutèt

Assembly capsule: soca

Insufflation pipe: bohèt

Air reservoir: saca

Melodic + semi-melodic pipes: pihèt

Removable joint of the semimelodic pipe: brunidèir, brunidèire, brounideyre

CLASSIFICATION

(HS-MIMO) 422.22-7-5-62 sets of reedpipes with single reeds with cylindrical bore with holes, with windcap, all pipes with flexible air reservoir

(AG) D.1.1 Western European bagpipe, Franco-occitan family, chanter with cylindrical bore

(VH) 89 MSM monomelodic and semimelodic, single reeds, two voices

The *boha* conserves the most common morphology in the artistic representations of the bagpipe from the 13th century. Firstly, it lacks an independent non-digitable pipe; secondly, its melodic and semi-melodic pipes, with cylindrical bore, are carved in a rectangular block and the semi-melodic pipe is prolonged in a *brunidèir*, a joint that can be removed or added, modifying the note produced by this pipe. This last characteristic, together with the cylindrical bore, is linked to some bagpipes from Hungary, Romania and Croatia. In any case, the *boha* is today an atypical instrument in Western Europe; possibly an example of the resistance to disappear of an older morphology, later relegated by the bagpipes with conical melodic pipe and non-digitable tenor pipe arranged in parallel in a shared assembly capsule.

Before 1950, time in which its disappearance was documented, the *boha* was played in haute-landes, petites landes, landes girondines and Bazadais to accompany parades and to make music for dances at local festivals, especially weddings. A bagpiper or *bohaire* could play alone, but the instrument also has taken part in ensembles along with the hurdy-gurdy, the piccolo, the violin and some percussions. Since the 20th century seventies and like many other popular European instruments, it experienced a new impulse thanks to the revitalization of its making (based on the old preserved pieces) and the spread through schools, concerts, festivals and record productions.

This revivalist movement has produced various monographs that have contributed to the lexical normalization of the *boha*'s names, and today there are official denominations that attempt to standardize the diversity of terminology documented through oral sources. On the other hand, revivalism has given rise both to the replication of old models and to the commercialization of tempered models, offering new sound combinations. Today, it is an instrument played throughout the Gascony territory.



INVENTORY NUMBER: FM002266

LOCATION: hall I

NAME: cornemuse (también: grand cornemuse, corneluse, musette)

ÁREA: French Republic [regions of Berry, Bourbonnais, Nivernais; Massif of Morvan]

PLACE OF PRODUCTION: Riom

MAKER: Durin, Serge (Riom, 1959)

DATATION: 1991

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with holes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.1.2.2.1.1 Western European cornemuse, Franco-occitan family, narrow conical chanter, several drones, bass drone over shoulder, direct blow

(VH) 55 MM monomelodic, hybrid reeds, three voices

NOMENCLATURE

Reed for the melodic pipe: feuille (in Berry)

Reed for the non-digitable pipe: anche

Assembly capsule (indistinctly): souche, boîtier

Insufflation pipe: bouffoir, biberon (in Bourbonnais), bouffoué (patois)

Air reservoir: panse, sac (in Bourbonnais)

Melodic pipe: hautbois, chalumeau (in Bourbonnais)

Non-digitable tenor pipe: petit bourdon

Non-digitable bass pipe: gros bourdon

Grande cornemuse bouronnaise is one of the possible names given to the largest bagpipe used in central France. In a morphological approach, this instrument would belong to the Franco-Occitan family, characterized by two parallel pipes (melodic and non-digitable tenor) sharing a frontal assembly capsule, plus a non-digitable bass pipe in his own top assembly capsule. According to the local traditions involved, its decoration includes lathed mouldings, tin or *sautivet* inlays (by its introducer, Jean Sautivet, 1798-1867), pyrographs, carvings, mirrors and rings.

In central France, cornemuses are usually distinguished by their size, taking as a reference the length of the melodic pipe in inches (1 inch: 2.54 cm), which gives rise to the following general distinction: *cornemuses du centre* (10, 11, 13, 14, 16 and 18 inches, with semi-closed fingering) and *grandes cornemuses du centre* (20, 23, 24, 26 and 30 inches, with open fingering). Thus, people talk about the *musette 13 pouces* del Berry (Nivernais, Morvan, Bourbonnais, Haute-Marche, Basse Auvergne), the *cornemuse 16 pouces* and the *cornemuse 18 pouces* (Berry, Bourbonnais, Nivernais) and the *grande cornemuse bouronnaise* (Berry, Nivernais, Haute-Marche, basse Auvergne).

Regarding to other small models, these are given specific names: *chabreta* (Limoges, see FM002267), *musette Meillet*, designed by Claude Meillet (Varennes, Basse Auvergne, 1808-1886), *musette Béchonnet*, designed by Joseph Béchonnet (Effiat, Basse Auvergne, 1820-1900), *cornemuse Dechaud*, designed by Jean Dechaud (Allier, Basse Auvergne, 1829-1904), and *cabrette auvergnate* (origin of a specific model developed in Paris by the emigrant Auvergne community, see FM002217).

The museum has two pieces produced in Serge Durin's workshop: a 23-inch *grande cornemuse* (in C) made of rowan wood with aluminium inlays and a 16-inch *cornemuse* (G) made of boxwood and decorated with pyrography motifs.



CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with holes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.1.2.2.2.2 Western European cornemuse, Franco-occitan family, wide conical chanter, several drones, other positions

(VH) 56 MM monomelodic, hybrid reeds, three voices

NOMENCLATURE

Reed: linga, ansa, tsarameu

Shared assembly capsule for melodic pipe + non-digitable tenor pipe: empenha

Individual assembly capsule for the insufflation pipe: tenon

Individual assembly capsule for the non-digitable bass pipe: tenon

Insufflation pipe: potiron, buffareu

Air reservoir: peu

Melodic pipe: auboi

Non-digitable tenor pipe: piti bordon

Non-digitable bass pipe: gròs bordon

Pavilion of the melodic pipe: pé

Fontanelle in the melodic pipe: lanterna

Key in the melodic pipe: chau

Textile ornamentation: roba

INVENTORY NUMBER: FM002267

LOCATION: hall I

NAME: chabra (also: chabreta)

AREA: French Republic [Limousin region (departments of Haute-Vienne, Corrèze, Creuse)]

PLACE OF PRODUCTION: Parthenay

MAKER: Coudignac, Daniel

DATATION: 1991

Chabra or *chabreta* of the Limousin whose name is related to the goat, animal that provides the skin for the air reservoir. Formally, it presents the characteristics of the Franco-occitan family: a melodic and a non-digitable tenor pipes sharing a frontal assembly capsule, plus a non-digitable bass pipe in a lateral inner assembly capsule, this one laying on the player's arm. A peculiar feature of these instruments is the profuse decoration of the rectangular-shaped *empenha*, embellished with carvings, incrustations of tin or lead and mirrors (*glaças*), including religious references and motifs such as circles, suns, stars and hearts. The rest of the instrument is also embellished with rich ornamentation including lathed mouldings, ivory and bone rings, incised lines and acid and potassium tinctures.

The *chabreta* descends from the generically named *cornemuses à miroirs* (mirrored bagpipes), whose morphology began to develop in the 17th century, dating back the first preserved specimens to the 18th century, some of which already incorporated mechanical insufflation. The oldest instruments, known as *grandes cornamuses à miroirs* (big mirrored bagpipes) were larger than the later *chabretas* and could incorporate up to four non-digitable pipes. Successive generations of makers reduced their sizes until reaching the present ones.

In the 19th century, the *chabreta* was displaced by other foreign instruments, practically vanishing around the First World War. After this, only a few players remained active, from which the instrument recovery began in the 20th century seventies.



INVENTORY NUMBER: FM002217

LOCATION: hall I

NAME: cabrette (also: cabrette auvergnate)

AREA: French Republic [Region of Aubrac, Region of Auvergne, Paris]

PLACE OF PRODUCTION: Paris

MAKER: Rouquet, René; Hugon, François

DATATION: 1956-1970

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62 individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.1.2.2.1.2 Western European cornemuse, Franco-Occitan family, narrow conical chanter, one drone, mechanical blowing

/ E.2.1.2. baroque cornemuse, conventionally lathed drones, conical chanter, without bass regulators

(VH) 40 MM monomelodic, hybrid reeds, one voice + one mute drone

NOMENCLATURE

Reed: anche

Shared assembly capsule for the melodic pipe + non-digitable pipe: tête

Insufflation pipe: porte-vent

Air reservoir: sac

Insufflation mechanism: soufflet

Melodic pipe: cormel, pied

Non-digitable mute pipe: brounsidou, rondinaire

Assembly capsule + melodic pipe + non-digitable mute pipe: pied

Textile ornamentation: robe

Mechanically blown instruments developed in the late 19th century by the Auvergne community emigrated to Paris, although this model originally came from the French Massif Central. It was played in the *bal musette* of the capital until it was displaced by the most powerful accordion, beginning a period of decadence that reaches until the middle of the 20th century. Despite its different historical origins, the lathing and the structure of the Parisian *cabrette* are reminiscent of the courtesan *musette* developed during the 17th and the 18th centuries, although with a significant difference: in contrast to the two melodic pipes of the *musette*, the *cabrette* has only one melodic pipe arranged in parallel to one non-digitable (undrilled and therefore mute) pipe; this is again due to the influence of the accordion, whose harmonic flexibility forces the unmovable tonal centre of the bagpipe's drone to be eliminated. The players or *cabretaires* have compensated the lack of drones by developing a very rich and idiomatic ornamentation, the *picotage*, which makes the sound of this bagpipe easily recognizable.

As in the *musette*, the air supply is verified by means of a mechanical insufflator made up of two blades to which a piece of leather has been nailed around the perimeter, forming an air chamber which, when receiving pressure from the right arm of the instrumentalist, leads the air to the flexible air reservoir, to which it is connected by means of an insufflator pipe covered with brocade cloth. The air reservoir is also dressed with brocade in which a buttonhole allows access to the skin, this one sewn around its perimeter in gooseneck shape.

This *cabrette* was made by two Parisian craftsmen: René Rouquet, according to the inscription engraved on the pied, and François Hugon, who made the insufflation mechanism, as indicated by a second inscription on its surface. These craftsmen were part of the revivalist movement that took place in Paris, which began with the foundation of the association *Cabrettes et Cabretaires* in 1956. The making date of this piece is not stated, although it already appears in Rafael Meré's catalog (1970).



INVENTORY NUMBER: FM002246

LOCATION: hall I

NAME: crabo (also: boudègo)

AREA: French Republic [departments of Tarn, Hérault, Haute-Garonne, Aude]

PLACE OF PRODUCTION: Villardonnell

MAKER: Alexandre, Charles

DATATION: 1970-1973

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62 individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.1.1 Western European cornemuse, classic family, narrow conical chanter, one drone

(VH) 44 MM monomelodic, hybrid reeds, two voices

NOMENCLATURE (Charles Alexandre, 1977)

Reed: caramel (without tudel), unso (with tudel)

Insufflation pipe: buffet

Air reservoir: outre, ouiro, embaïssou

Melodic pipe: graïle

Non-digitable bass pipe: boundo

This aerophone takes its name either from the animal from which the skin of its air reservoir comes (*crabo* means “goat” in Occitan) or from the fact itself of having an air reservoir (*boudègo* is applied to wineskins). The most common term is the first, except north of Aude, where the second formula is usually used. According to Charles Alexandre, the term *boudègo* is first documented in reference to this instrument in the *Ditciounari Moundi* (p. 42, word “boudègo”), published in 1638 by Jean Dujat (1606-1688).

The *crabo* surpasses in size to any of the Western Europe bagpipes, having its melodic pipe around 42 cm and its non-digitable pipe around 1 m of length. The air reservoir, contrary to what usually happens, incorporates the hindquarters of the goatskin, including the four legs and reaching, therefore, a capacity of 40 to 60 liters of air.

The ornamentation of the *crabo* consists of lathed mouldings in the wood and reinforcement ferrules inserted in the ends of the pipes, which can be painted in bright colours; on the other hand, in fringe strips for the non-digitable pipe and pompons for the air reservoir, these ones fixed in the natural orifices of the skin corresponding to the four legs.

Its repertoire consists of slow marches played during the month of May as a serenade, wedding marches, processional marches and linked couple dances: *polka* and *mazurka*, which constitute the main part of their repertoire, developed along the 20th century, although there are older examples such as *bourrée* and *farandole*.

The museum’s *crabo* comes from the workshop of Charles Alexandre, the main promoter of its recovery thanks to the fieldwork carried out since 1965, on which his monographic *La cornemuse du Languedoc*, published in 1977, is based. The details of the acquisition of this piece remain unknown. It has not been in the 1970 catalog, but in 1973 Rafael Meré published in *El Comercio* an article in which he glosses on some contributions of Charles Alexandre, so that presumably the instrument was already in the museum at that time.



INVENTORY NUMBER: FM002228

LOCATION: hall I

NAME: veuze (also: vèze, vèse, vesse, vouzille, bouèze, bouzine)

AREA: French Republic [Haute Bretagne (Pays Nantais, Marais breton-vendéen)]

PLACE OF PRODUCTION: Nantes

MAKER: Laurenceau, André

DATATION: 1976

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62
individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, one drone

(VH) 43 MM monomelodic, hybrid reeds, two voices

NOMENCLATURE

Air tank: sac, bousine

Melodic tube: pied

Non-digitable bass pipe: voezion, vuezon

Veuze (from the Latin *vesīca*, “bladder”, or perhaps from the Breton *beuz*, “boxwood”) is a polysemous term used in French Upper Brittany to designate the bagpipe, the harmonium and the accordion, as well as some chain and quadrille dances. In the oral tradition of Nantes, this voice is applied to other aspects of everyday life. For example, *veuzer* means “to cry” and *un veuze* is “a crying child”. These and other similar expressions often contain a pejorative semantic nuance referring to an annoying noise.

The *veuze* belongs to the bagpipes group with Late Middle Ages morphology extended along the Atlantic coast and the northwest of the Iberian Peninsula, its most notable aesthetic peculiarity being the grooved lathing of its melodic pipe pavilion, which is repeated in the ten preserved old specimens (plus another ten photographed) all them being easily recognisable. For the rest, it is similar to the *binioù kozh* of western Brittany (see FM002229), although it sounds at a lower octave.

The last players were François-Marie Morenton “Le Rouge de Bréca” (1863-1943) and Jean-Marie Rouaud, who died in 1948. The decline of the *veuze* was linked to the hegemony of the dance of linked couple dances, led by instruments capable of introducing modulations and chromatic passages, hardly accessible resources for aerophones with diatonic melodic pipes of short extension and non-tempered scale, whose encapsulated reeds also make any dynamics impossible. The substitution of old instruments for others that also assume their musical functions has been a constant since the industrial era, being the accordion one of the preferred ones. However, although the *veuze* used to be played solo, pairs of *veuzous* (Marais of Vendée, Guérande Peninsula) and even ensembles of *veuze* and accordion have been documented, whose players attempted to assume the new repertoires. Ethnomusicological researches began late, so the *veuze*’s traditional interpretative technique has not been described. The Breton revivalist movement has resorted to popular singing as a source for always hypothetical reconstructions.

This piece is a replica of the so-called *Halgand veuze*, located in 1942 by Bernard de Parades (1921-2000) and Jacqueline Hautebert (1922-1997). It belonged to Halgand, a Brière fisherman who, at the early 20th century, entertained weddings and *pardons* (pilgrimages to a sanctuary). The *veuze* is not mentioned in the museum’s 1970 catalog, although the newspaper *El Comercio* announced on 11 March 1976 the arrival of a “Breton bagpipe of coconut wood”, a fact that definitively clarifies its date of entry.



INVENTORY NUMBER: FM002229

LOCATION: hall I

NAME: biniou kozh (also: biniou bihan, poach-biniou, sac'h-biniou)

AREA: French Republic [Basse Bretagne (departamentos de Morbihan, Finistère, Côtes d'Armor, Ille-et-Vilaine)]

PLACE OF PRODUCTION: Carhaix

MAKER: Guillou, Per (1933-1978)

DATATION: around 1970-1973

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62 individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, one drone

(VH) 42 MM monomelodic, hybrid reeds, two voices

NOMENCLATURE

Reed for the melodic pipe: lañchenn doubl

Reed for the non-digitable pipe: lañchenn simpl

Assembly capsule: kefiou

Insufflation pipe: sutel

Air reservoir: sac'h

Melodic pipe: levriad, cornichet, flaouit

Non-digitable tenor pipe: korn-boud

Textile decoration: goloadur

Biniou kozh means “ancient bagpipe” in the Breton language, an expression alluding to the coexistence in French Lower Brittany of two bagpipe models: this one, previous in time and practically extinct in 20th century, and the *biniou nevez* or “new bagpipe”, which is none other than the Great Highland Bagpipe, introduced in 1895 by Charles Le Goffic (1863-1932) and adapted to Breton folklore along the 20th century.

The main feature of the *biniou kozh* is its small size, which determines a very high pitch. As far as its historical origin is concerned, its morphology presents all the features of the low-medieval bagpipes spreaded through Western Europe, although the testimonies preserved in Brittany do not go beyond 16th century and present an instrument similar to the Upper Brittany’s *veuze*, having been proposed the early 19th century as the moment in which it was reduced to its present dimensions.

The *biniou kozh* is played coupled with the *bombarde* according to the technique known as *kan ha diskant*, which can be translated as “call and answer”: the *biniou*, which constantly plays the higher line, proposes a melody and the *bombarde*, which intermittently plays the lower one, responds to it. This formula is used in line and round Breton dances, called *dro* and *an dro*.

The museum’s *biniou kozh* is made of fruit wood and shows an intense patina of old age. It is also decorated with cast tin inlays, which cover all its wooden parts except the melodic pipe. Its date of making has not been established, although its maker has recently been identified as Per Guillou, from Carhaix (Brittany). Its arrival took place around 1973. So, on April 15 of that year, the newspaper *El Comercio* published an interview with Rafael Meré, the museum’s curator of that time, in which appears a photograph where the instrument, not included in the 1970 catalog, was already displayed.



INVENTORY NUMBER: FM010832

LOCATION: hall I

NAME: gaita de fole

AREA: Spain [Zamora (Sanabria, Aliste, Carballeda, Tábara, Alba, Valles de Benavente)]

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1900-1950

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62 individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, one drone

(VH) 48 MM monomelic, hybrid reeds, two voices

NOMENCLATURE

Reed for the melodic pipe: palleta, ferrete

Reed for the non-digitable pipe: pallón, palletón

Assembly capsule: empate

Insufflation pipe: asoplador

Air reservoir: fole

Melodic pipe: puntera

Non-digitable bass pipe: hornión

Joints of the non-digitable bass pipe: primero, del medio, tercero

Textile ornamentation: vestido

Gaita from the province of Zamora, although it arrived at the museum from Ermua in what must be understood as the result of the Spanish internal emigration towards industrialized areas, with the consequent decontextualization of musical instruments and other items whose identification may depend on the opinion of a specialist.

This instrument consists of eight wooden pieces that make up the three usual pipes: insufflator, melodic and non-digitable with three joints, each pipe having its own assembly capsule or *empate*. Its size corresponds to a high pitched bagpipe or *gaita grillera*, also existing models that would correspond to a low pitched bagpipe or *gaita tumbal*. The melodic pipe or *puntera*, whose lathing does not match to that of the rest of the pieces, could have been imported from neighbouring Portuguese Miranda, not a surprising phenomenon, given that the instruments of both territories are characterised by the scale with neutral III and VII degrees, and other documented Zamoran pieces also manifest this particularity in II and VI degrees. As for the air reservoir, it has been obtained from a tyre, which reveals that the instrument was still used during 20th century central decades, when rubber replaced the skin in different parts of the peninsular northwest and especially in Galicia.

The decoration is based on lathed mouldings, but the non-digitable pipe's pavilion shows incised scenes depicting human and animal figures. The piece has an intense antique patina and preserves most of its original parts, except for the insufflator and the first non-digitable pipe joint, although these are so old repositions that they do not diminish its documentary value.

The *gaita* was used in Zamora to accompany parades such as the *Alborada* (a musical tour through the village during the dawn), the *ronda* (a lad tour in which they sing and eventually play instruments) on the religious procession; and also masses, stick dances and certain songs related to work.



INVENTORY NUMBER: FM002244

LOCATION: hall I

NAME: gaita de fole

AREA: Portuguese Republic [historic region of Trás-os-Montes]

PLACE OF PRODUCTION: Freixiosa?

MAKER: unknown

DATATION: 1900-1950

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62
individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, one drone

(VH) 48 MM monomelodic, hybrid reeds, two voices

NOMENCLATURE

Reed for the melodic pipe: palheta

Reed for non-digitable pipe: palhão

Assembly capsule: bucha

Insufflation pipe: assoprete, soprete

Air reservoir: fole, boto

Melodic pipe: ponteiro, ponteira

Non-digitable bass pipe: ronco, bordão

Joints of the non-digitable bass pipe: ombreira, intermeia, copa

Textile ornamentation: clothing (air reservoir); farrapo (non-digitable pipe)

The *gaita* was played all over Portugal, and could be considered one of the main popular instruments during 16th century, although the bourgeoisie's preference for cordophones gave rise to a popular imitation that triggered its decline, being relegated in 20th century to Minho, Trás-os-Montes, Coimbra and Estremadura. In Lisbon, the instrument making has been documented, being particularly noteworthy the work of "Casa Silva". Its morphology matches with that of the rest of the *gaitas* of the peninsular northwest area and its making includes techniques of carving, geometric decoration and polychromy. From the acoustic point of view, it can be mentioned its tendency to use the D mode (dorian), documented in the oldest specimens, one of which is conserved in the National Museum of Ethnology. With respect to the neighbouring territories, there are timbric and modal similarities between the *gaitas* of Minho and Galicia, although the modality of the instruments from Miranda (D or dorian) and Zamora (A or aeolian) differs.

In Portugal, the *gaita* is played during the *Alvorada* (a musical tour through the village during the dawn), stick and sword dances, popular balls and religious celebrations such as the *Missa do Galo* (Rooster's Mass) and Christmas celebrations. The instrumental ensemble is formed by *gaita*, *caixa* (snare drum) and *bombo* (bass drum), this set being called *os gaiteiros*; nevertheless, in some regions the *gaita* plays alone in the so-named *círios* or religious processions.

Although its exact place of production is unknown, this piece arrived in Gijón from the parish of Freixiosa (council of Miranda do Douro, district of Bragança, historical region of Trás-os-Montes) and was one of the first to enter the museum. Although Rafael Meré described it in his 1970 catalog as "rudimentary, rough and poorly lathed" and Alfonso García-Oliva insisted in 1992 that it is "an instrument with a very rustic appearance and manufacture", certainly it has considerable documentary interest, since it preserves intact all its original pieces and belongs to a generation of craftsmen prior to the one that promoted the acoustic standardisation of numerous popular European aerophones.

The presence of *Grupo Folclórico Mirandês de Duas Igrejas* during the summer festivities of Gijón in 1956 and 1966 has been documented, as well as Rafael Meré's personal contact with this group and its founder, the ethnologist António Maria Mourinho (1917-1996), which made possible for the town council to acquire the instrument from the visiting piper, Alexandre Augusto Feio, "Gaiteiro da Freixiosa" (1914-1999).



INVENTORY NUMBER: FM002220

LOCATION: hall III

NAME: gaita (also: gaita asturiana, gaita redonda)

AREA: Spain [Principality of Asturias (Las Regueras)]

PLACE OF PRODUCTION: Las Regueras

MAKER: Álvarez, Manuel, "Carbayu"

DATATION: around 1900

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62
individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, one drone

(VH) 47 MM monomelodic, hybrid reeds, two voices

NOMENCLATURE

Reed for the melodic pipe: payuela

Reed for non-digitable pipe: payón

Assembly capsule: asientu

Insufflation pipe: soplete

Air reservoir: fuelle

Melodic pipe: punteru

Non-digitable bass pipe: roncón

Joints of the non-digitable bass pipe: prima, terciá, copa

Textile ornamentation: vistíu (air reservoir); pezolera (non-digitable pipe)

Regarding its morphology, the Asturian *gaita* corresponds to the Later Middle Ages model of Western Europe, of which there are several examples in the northwest of the Iberian Peninsula. Its traditional making techniques and materials were maintained until 20th century eighties, when a new generation of craftsmen and players undertook the revision of the instrument, introducing synthetic materials, tempering its tuning and fixing its pitches in B-flat for the *gaita tumbal* (low pitch bagpipe), C for the *gaita redonda* (medium pitch bagpipe) and D for the *gaita grillera* (high pitch bagpipe), so being vanished older tonalities such as B and C sharp. As far as its external appearance is concerned, this specimen presents the most common one in Asturias, characterised by the sobriety of its lines (except for the insufflation pipe, which is always more recharged than the rest) and by the use of aesthetic lines fixed in successive periods, ranging from the half *bocel* to the baroque moulding, synthesizing and fixing a model that Asturian society perceives as its own, which has given rise to an aesthetic conservatism that continues up to present, as well as a certain reluctance, in traditionalist environments, to introduce elements whose characteristics do not match with the aforementioned model.

The *gaita* has accompanied the *asturianada* (asturian song) and has put music to the *Alborada*, the parades, the giants and bigheads *comparsas*, the religious processions, the *ramos* (popular offerings to the saints) and the wedding processions, as well as to the dances, assimilating popular repertoires from different times between which the castanet couple dances predominates. The usual accompaniment to the *gaita* has been the *tambor* (drum), both constituting one of the most stable instrumental combinations documented in Asturias. Mainly throughout the 20th century the pipe bands have risen, today made up of a section of *gaitas* that develop different voices and another one of percussion instruments, generally integrated by several snare drums and kettledrums and a bass drum.

This *gaita* belonged to José Antonio García Suárez, "El Gaiteru de Veriña" (1928-2006), who, according to his own statement, donated it to the museum in 1966 due to its pitch, too low for a generation of tenor singers who preferred brighter instruments. The piece came from the workshop of Manuel Álvarez, "Cogollu", one of the most appreciated Asturian makers. His work was developed from late 19th century to early 20th, his skills being inherited by his son Antonio Álvarez Vega (1884-1959), known by the same nickname. The *gaitas* of both makers served as a timbric and aesthetic model for the renovation movement of the eighties in Asturias.



INVENTORY NUMBER: RDM1160

LOCATION: storeroom

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1925



INVENTORY NUMBER: FM004052

LOCATION: storeroom

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1900 - 1930



INVENTORY NUMBER: FM005976

LOCATION: storeroom

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: Villaviciosa

MAKER: Solares Rivero, Antonio, "Sebrayu"

DATATION: 1930 - 1940



INVENTORY NUMBER: FM010141

LOCATION: storeroom

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: Las Regueras ~ Les Regueres

MAKER: Álvarez Vega, Antonio, "Cogollu"

DATATION: 1947



INVENTORY NUMBER: FM004038
LOCATION: storeroom
NAME: gaita (also: asturiana)
AREA: Spain [Principality of Asturias]
PLACE OF PRODUCTION: Cangas de Onís [Margolles]
MAKER: Remis Vega, José, "Margolles"
DATATION: 1940 - 1050



INVENTORY NUMBER: FM006123
LOCATION: hall III
NAME: gaita (also: asturiana)
AREA: Spain [Principality of Asturias]
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1060 - 1970



INVENTORY NUMBER: FM011536

LOCATION: storeroom

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: Onís [Benia]

MAKER: Sánchez Campillo, Manuel

DATATION: 1960 - 1970



INVENTORY NUMBER: FM004056

LOCATION: hall III

NAME: gaita (also: asturiana)

AREA: Spain [Principality of Asturias]

PLACE OF PRODUCTION: Colunga

MAKER: Alonso Cachafeiro, Miguel

DATATION: 1997



INVENTORY NUMBER: FM002235

LOCATION: hall I

NAME: gaita (also: gaita galega, gaita de fol)

AREA: Spain [Galicia]

PLACE OF PRODUCTION: Lugo

MAKER: Pérez Sánchez, Paulino (1907-h. 1975)

DATATION: 1960-1966

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.2.1.2 Western European cornemuse, classic family, wide conical chanter, Atlantic species, several drones, in several stocks, in several positions

(VH) 46 MM monomelodic, hybrid reeds, three voices

NOMENCLATURE

Reed for the melodic tube: palleta

Reed for the non-digitable pipes: pallón, palletón

Assembly capsule: buxa, asento

Insufflation pipe: soplete, soprete

Air reservoir: fol

Melodic pipe: punteiro

Non-digitable tenor pipe: ronqueta

Joints of the non-digitable tenor pipe: prima, copa

Non-digitable bass pipe: ronco, roncón, orneón

Joints of the non-digitable bass pipe: prima, tercio, copa

Textile ornamentation: xustillo (air reservoir); freque, farrapo (non-digitable pipe)

Gaita in B natural tonality made of selected boxwood and with horn rings, material of which also the insufflation pipe is entirely made. It has a set of two non-digitable pipes, bass and tenor, this one placed in a lateral inner capsule that emerges from the opening of the dress cover. The air reservoir is made of rubber and incorporates a valve to drain the humidity introduced by the player's breath.

The Galician *gaita* is usually ascribed to the Western European late Middle Ages type, characterised by direct insufflation, the double reeded melodic pipe with conical or bocinoid bore and the non-digitable single reeded bass pipe with cylindrical bore. Although this is the most widespread model in Galicia, the reality is more complex and includes cylindrical melodic pipes of reed or wood with single reeds (idioglotic or heteroglotic), as well as Renaissance elements such as mechanical insufflation and sets of non-digitable pipes in different positions and with several harmonic functions. The greatest variety can be seen in the pitch and combination of the non-digitable pipes, which can be of three kinds: *ronco* (cylindrical bore, single reed, bass), *ronqueta* (cylindrical bore, single reed, tenor) and *ronquillo* (conical bore, double reed, sopranino), Until the middle of the 20th century and with different degrees of vitality, these pipes were grouped in five ways:

Single *ronco* in a top capsule [through all Galicia]

Ronco in an individual upper capsule and *ronquillo* in an individual inner lateral capsule [A Coruña, Pontevedra (except Baixo Miño), Ourense (O Carballiño)].

Ronco and *ronquillo* in a shared upper capsule, parallel [Lugo (Vilalba, Sarria)]

Ronco and *ronqueta* in a shared upper capsule, divergent [Pontevedra (Baixo Miño), A Coruña (Noia)]

Ronco in an upper individual capsule plus *ronqueta* and *ronquillo* in a shared inner lateral capsule, divergent [A Coruña (Arzúa, Melide)]

Due to the influence of Antonio Represas García (Ponteareas), García de Riobó (A Estrada), Faustino Santalices Pérez (Bande) and Paulino Pérez Sánchez (Sarria), from the mid-twentieth century onwards began to spread the set of a *ronco* in an individual top capsule plus a *ronqueta* in an individual inner side capsule. Subsequently, the most significant change has been related to the *gaita marcial* (martial bagpipe) developed in the environment of the Real *Banda de Gaitas* of the *Diputación de Ourense*, which combines *ronco*, *ronqueta* and *ronquillo* in three individual top capsules.



INVENTORY NUMBER: FM011318

LOCATION: hall I

NAME: baghèt

AREA: Italian Republic [Lombardy (Bergamo, Brescia)]

PLACE OF PRODUCTION: Premolo

MAKER: Carisio, Pietro (Gandino, 1972)

DATATION: 2016

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.2.2 Western European cornemuse, classic family, wide conical chanter, Alpine species, several drones

(VH) 66 MM monomelodic, hybrid reeds, three voices

NOMENCLATURE

Reed for the melodic pipe: pi-i

Reed for non-digitable pipes: spölèta

Insufflation pipe: bochi

Melodic pipe: diana

Air reservoir: бага

Non-digitable tenor pipe: prim orghègn

Third joint of the non-digitable tenor pipe: coppa

Non-digitable bass pipe: second orghègn

Third joint of the non-digitable bass pipe: coppa

Replica of the *baghèt* played by Quirino Picinali, “Manòt” (1880-1962), from Gandino (Bergamo), whose only significant difference is that the maker has replaced the air reservoir with a synthetic material similar to flock or stuffing, with the aim of providing consistency to prevent the pipes from being unduly hanging or badly placed when displayed. These pipes are fixed to a like-suede bag cover, sewn along its perimeter in swan-neck shape. Four holes have been opened in this cover, corresponding to the pipes that emerge from it. Three of these are sounding pipes (one melodic and two non-digitable) and the fourth, insufflator. Each of them is connected to the air reservoir by means of its own individual assembly capsule, a feature documented in all the Italian Appennino bagpipes, as opposed to the southern *zampogne*, in which the whole pipes are placed in a shared assembly capsule.

The instrument parts are the usual ones for Western European bagpipes: a direct insufflation pipe, a double reeded melodic pipe with conical bore ended in a bell-shaped pavilion and, in this case, a set of two non-digitable single reeded pipes with cylindrical bore, the bass one divided in three joints assembled by slides and the tenor in two. The third joint of the bass pipe and the second joint of the tenor one are ended with an approximately spherical pavilion, both being called *coppa*; however, there is no evidence that the rest have been given any name, which is explained by the widespread perception of the non-digitable pipe as a unique item whose parts lack entity to bear a name of their own¹. In the case of the *baghèt*, the obvious analogy of the pavilion with the homonymous vessel has led to the adoption of a name that is also documented in several instruments of the Iberian Peninsula with identical morphology².

The *baghèt* is first documented in 14th century, its best-known representations being the fresco of St Bonaventure in the church of Santa Maria Maggiore in Città Alta (1347), the fresco of the castle of Bianzano (late 14th century) and the macabre dance of the church of San Vigilio in Pinzolo (1539). In the later tradition, it has been an instrument of popular and pastoral making, generally played in winter, time of less work, until the feast of the Epiphany. Although it must have been spread throughout the province, only in two valleys reached the 20th century: Val Seriana and Val Gandino, completely vanishing during the fifties. The last active player of the old generation was Giacomo Ruggeri, “Fagòt”, from Casnigo (1905-1990), thanks to whose memory fingering, style and repertoire were recovered.

This replica was donated to the museum by its maker, Pietro Carisio, one of the craftsmen who today continue the revivalist movement promoted in the eighties by Valter Biella and Luciano Carminati, with the precedent in the seventies of Roberto Leydi (1928-2003).

1. This phenomenon is also observed in countries such as Bulgaria (see FM002247 and FM007207) and certain territories of Greece (FM002232) and Romania (FM002236), where none of the digitable pipe joints has a name.

2. See FM004425, FM010832, FM002244, FM002220 and FM002235.



INVENTORY: FM002238

LOCATION: hall I

NAME: piob mór (also: Irish War Pipe)

AREA: United Kingdom [Northern Ireland]

PLACE OF PRODUCTION: Islamic Republic of Pakistan [Sialkot]

MAKER: Isaac Brothers Ltd.

DATATION: 1960-1965

NOMENCLATURE

Reed for the melodic pipe: ribheid

Reed for non-digitable pipes: gaothaiche

Assembly capsule: stoc

Insufflation pipe: gaothan, gaothain

Air reservoir: bag pioba

Melodic pipe: sionnsair

Non-digitable pipe (indistinctly): fonn, fuinn

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, several drones, in several stocks, over the shoulder

(VH) 68 MM monomelodic, hybrid reeds, three voices

In Gaelic, the expression *piob mór* or “large bagpipe” refers to a war instrument used in Ireland and Scotland which, at its earliest stage, incorporated two non-digitable pipes, reaching the current set of two tenors and a bass in the 18th century. The earliest Irish documentation dates from 16th century, having being cited the poem *The Image of Irelande, with a Discoverie of Woodkarne*, by John Derricke (1578-1581), whose 1581 edition includes an engraving representing a direct insufflation bagpipe with two non-digitable pipes of different lengths. This morphology is confirmed in *De Rebus in Hibernia Gestis* (Antwerp, 1584), by the Irish poet and historian Richard Stanihurst (1547-1618), in which an express reference is made to these pipes and functions. As for the voice *piob*, it was already used at the late 17th century by Seán Ó Neachtain (around 1645-1729) in the poem *Dha fhear dhéag is piobaire* (*Twelve men and a piper*), which describes Father Pierce as *piobaire an mhála shramaigh* or “sluggish bag piper”.

No original specimen of this instrument has been preserved in Ireland. The current Irish War Pipe is actually the adaptation of the Great Highland Bagpipe, which happened in the second half of the 19th century, coinciding with the development of Irish nationalism. Its adoption was promoted by Henry Grattan Flood, who, inspired by the preserved historical evidence and without original pieces to study, took as a model the Great Highland Bagpipe, removed one of its non-digitable tenor pipes. Since then, the Irish War Pipe has experienced a revival in both civil and military fields, being used by the infantry regiment Royal Irish Rifles until the 20th century sixties.

There is also another model of direct blown Irish bagpipe, the Brian Boru Bagpipe, designed in London in 1908 by Henry Starck, who, also inspired by the Great Highland Bagpipe, added sets of three and four keys to the melodic pipe to increase its range. Today, as in French Brittany, the Scottish model of three non-digitable pipes and a semi-closed fingered melodic pipe has once again prevailed in civil and military pipe bands in Ireland, only one band having preserved the Brian Boru: the Ballygowan Pipe Band, founded in 1946.

This piece has been manufactured in Sialkot (Pakistan) by Isaac Brothers. It formed part of the museum’s initial collection and was photographed at its inaugural ceremony, which took place on June 29, 1966.



INVENTORY NUMBER: FM002239

LOCATION: hall I

NAME: piob mòr (also: Great Highland Bagpipe)

AREA: United Kingdom [Scottish Highlands]

PLACE OF PRODUCTION: Islamic Republic of Pakistan [Sialkot]

MAKER: Isaac Brothers Ltd.

DATATION: 1960-1965

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, several drones, in several stocks, over the shoulder

(VH) 68 MM monomelodic, hybrid reeds, four voices

NOMENCLATURE

Reed for the melodic pipe: ribheid shionnsair

Reed for the non-digitable tubes: gaothaiche

Assembly capsule: stoc

Insufflation pipe: gaothaire

Air reservoir: màl

Melodic pipe: sionnsar

Non-digitable tenor pipe: two mheadhon

Non-digitable bass pipe: two mor

Textile ornamentation: còmhdach na pioba

According to Francis M. Collinson (*The Bagpipe*, 1975), the first Scottish writing that mentions an aerophone with a flexible air reservoir dates from 1396, the year in which the Battle of the Clans (North Inch, Perth) took place. The medieval Scottish iconography matches that of the rest of Europe in representing a single non-digitable bass pipe. There are doubts about its later development. Instruments with two non-digitable pipes were used until at least 1821. In fact, in Glasgow, Edinburgh and Inverness there are extant pieces previous to this date with two possible sets: bass + tenor and tenor + tenor. The most widespread theory is that the set of bass + two tenors dates from the 18th century. As for the melodic pipe, it has a range of one octave plus a subtonic note, and its tuning has fluctuated between A and B-flat; in any case, its scale reproduces mode VII or mixolydium, i.e. major with a diminished VII degree. Despite the hegemony of equal temperament and its influence on Western European bagpipes since the 20th century, Scotland has not abandoned this medieval mode or tempered its degrees.

The Great Highland Bagpipe has developed in two areas, civil and military, the latter one being the best world known. Its repertoire is divided into *ceòl mòr* or “great repertoire” and *ceòl beag* or “light repertoire”. The *ceòl mòr* or *piobaireachd* includes what is considered classical bagpipe music, the oldest in time. It is a soloist and virtuoso genre built on a slow theme, the *urlàr*, on which up to eighteen variations are developed based on clusters of gracenotes of increasing complexity, demanding notable technique and memory from the player. As for the *ceòl beag*, it is made up of dancing airs of different procedences acclimated to the instrument, the most common being Strathspey, Reel and Jig. The pipe bands, specialized in parades, usually play this last repertoire, including also the March and the Hornpipe.

British colonial policy has expanded the Great Highland Bagpipe throughout the imperial territory, maintaining its original structure or giving rise to hybridizations such as the Indian *marshak*, which according to Baines has been developed by imitation, adding non-digitable pipes to previous local single reeded instruments. However, in India and Pakistan, instruments with a purely Scottish morphology continue to be produced, such as this one. Like the Irish War Pipes (see FM002238), it was acquired from the Pakistani firm Isaac Brothers, entering the museum in 1966 and being displayed from the very day of its inauguration.



INVENTORY NUMBER: FM002240

LOCATION: hall I

NAME: biniou bras

AREA: French Republic [Lower Brittany]

PLACE OF PRODUCTION: Nantes

MAKER: Laurenceau, André

DATATION: 1969

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) D.3.2.1.2.1.1 Western European cornemuse, classic family, wide conical chanter, Atlantic species, several drones, in several stocks, over the shoulder

(VH) 67 MM monomelodic, hybrid reeds, four voices

NOMENCLATURE

Reed for the melodic pipe: lañchenn doubl

Reed for non-digitable pipes: lañchenn simpl

Assembly capsule: kefiou

Insufflation pipe: sutel

Air reservoir: sac'h

Melodic pipe: levriad

Non-digitable tenor pipe: korn-tenor

Non-digitable bass: korn-boud

Textile ornamentation: goloadur (air reservoir); kordaeouenn (non-digitable pipes)

The Great Highland Bagpipe was introduced in Brittany at the later 19th century and was chosen as the pillar of the renewal of traditional Breton music by the *Kenvreurezh ar Viniaouerien* (1931) and *Bodadeg ar Sonerion* (1943) associations, to play a hegemonic role in the *bagadoù* or pipe bands since 1950. At that time, the Great Highland Bagpipe was adapted to the traditional Breton open fingering by two makers related to the aforementioned associations: Hervé Le Menn (1899-1973) and Dorig Le Voyer (1914-1987). The first specifically Breton model, with only two non-digitable pipes, was renamed by the *Kenvreurezh ar Viniaouerien* as *biniou nevez* or “new bagpipe”, being changed its name to *biniou bras* or “great bagpipe” under the influence of *Bodadeg ar Sonerion*, in which Dorig Le Voyer established, in practice, the technical guidelines of the instrument, thus recovering the second non-digitable tenor pipe. Since the sixties, the *bagadoù* has returned to the original semi-closed Scottish fingering, although the new instruments are still made in Brittany. Today, its most common name is *biniou bras*.

The Breton *bagadoù* (singular, *bagad*) take part in parades, being present in both military and civil fields. In general, its aesthetics is defined by this particular use and shows a strong martial air, although these ensembles incorporate a section of *bombardes* that reproduces the old question - answer scheme inherited from the Breton tradition, being the precursor of this stream Polig Montjarret in 1947. Moreover, some *bagadoù* now incorporate a greater variety of instruments in a more open line that admits elements from jazz, rock and world music.

The museum's piece was made around 1969 by André Laurenceau (Nantes), who sold his instruments under the brand “Lanig” in his own shop. It is reviewed in the 1970 catalog, although it has been illustrated with a wrong photograph. It is made of rosewood and ferruled with metal and synthetic ivory.

BAROQUE BAGPIPES AND THEIR DERIVATIVES

The bagpipes of group E are characterized, more than by a new morphology, by the greater sophistication of the technology employed in the making of pre-existing elements, materialized in the narrowing of the bores to reduce their volume, the addition of keys to increase the number of notes, the incorporation of mechanisms that allow to modify the tone of the non-digitable pipes in order to play in different tonalities and the use of the mechanical insufflation to stabilize the tuning. All this leads us to a mostly courtesan and bourgeois environment.

The bagpipes that incorporate all or part of the aforementioned features have put into crisis the idea of a pastoral instrument, widely spread in the Christian sphere since the 13th century, when the instrument was introduced in the Adoration and Annunciation iconography as a prop for the shepherd figure. This kind vision was reinforced from the 19th century onwards in a romantic context of nationalist thinking developed by some European people who kept the bagpipe in their musical tradition and regarded it as a first-rate ethnic marker. In spite of this perception, which places all the emphasis on the peasantry material and immaterial culture, the historical evidence reveals a parallel development of sophisticated instruments already in relatively early times and urban environments.

Since the Renaissance, the artistic representations of the bagpipe have shown a tendency to reduce its sounding pipes size, as well as to employ sets of pipes with different functions. The best documented examples are the *sordellina* and the *phagotum*. The *sordellina* was a Neapolitan instrument of popular origin introduced in the 16th century in aristocratic environments, being made by professional luthiers who developed a complex mechanical blown aerophone with several double reeded cylindrical pipes able to play polyphonic music. No original pieces have been preserved; however, some pictorial and literary representations remained, as well as the monographic treatise *Libro per scriver l'intavolatura per sonare sopra le sordelline* by Giovanni Lorenzo Baldano (1576-1666)

and a detailed description in *Harmonia Universalis* by Marin Mersenne (1588-1648). The *phagotum*, invented by Afranio degli Albonesi (1489-1565), was also a mechanical blown instrument with two metal reeded melodic pipes with keys, having been documented that it sounded at a musical evening offered in 1532 by the Duke of Ferrara.

As for France, from the 17th century onwards and in courtly environments were played the so-called *cornemuses à miroirs*, possibly related in their origin to the *sordellina* and the *phagotum*. Their earliest models incorporated mechanical insufflation and sets of non-digitable pipes. Their decay in the court, around 1670, would give rise to the subsequent development of several popular instruments in the Limousin. However, the most notorious case is that of the *musette*, which symbolized the “pastoral spirit” of that time aristocracy. Developed during the 17th and 18th centuries by the Hotteterre and Chédeville dynasties, the *musette* was introduced among the chamber instruments, giving rise to a remarkable musical literature that lasted until the eve of the 1789 Revolution.

According to Baines, the refined technology of the *musette* was already known in the United Kingdom from late 17th century, expanding around the Scottish and English border the so-called “Border Pipes”, again with mechanical insufflation and sets of non-digitable pipes. Other examples are the Irish Uilleann Pipes which, from the second half of the 18th century, also incorporated stopped semi-melodic pipes managed with regulators, and the Scottish Pastoral Bagpipe, of which literary references appear in pastoral musical dramas, such as *The Gentle Shepherd* by Allam Ramsay (1686-1758) and *The Beggar's Opera* by John Gay (1685-1732).

Apart from those already mentioned, some other continental bagpipes incorporate the mechanical insufflation at least since the 18th century, having been preserved examples in the traditions of Galicia, Poland, Czech Republic, Slovakia, Hungary, Croatia and Serbia.



INVENTORY NUMBER: FM002272

LOCATION: hall I

NAME: Lowland Pipe (also: Border Pipe)

AREA: United Kingdom [Scottish Lowlands]

PLACE OF PRODUCTION: Stirling

MAKER: Anderson, James

DATATION: 1991

CLASSIFICATION

(HS-MIMO) 422.112-7+422.22-5-62 individual reedpipes with double reeds with conical bore with fingerholes + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) E.2.1.2 Baroque cornemuse, conventionally lathed drones, conical chanter, without regulators / D.3.2.1.2.2.2 Western European cornemuse, classic family, wide conical chanter, Atlantic species, several drones, in a single stock, in other positions

(VH) 69 MM monomelodic, hybrid reeds, four voices

NOMENCLATURE

Reed for the melodic pipe: ribheid

Reed for non-digitizable pipes: ribheid, ribheid-dhois

Assembly capsule: stoc

Insufflation mechanism: sionnach

Air reservoir: màla

Insufflation pipe: gaothaire

Melodic pipe: seannsair, feadan

Non-digitable tenor pipe: dos

Non-digitable bass pipe: dos mòr

Textile ornamentation: còmdach

From the middle of the 18th century to the beginning of the 20th it was usual in the Scottish Lowlands to play mechanical blown bagpipes, also employed in Northern England, specifically in Tyne and Wear and Northumberland counties, the latter one bordering Scotland. In this territory there are currently four bagpipe models: Lowland Pipe and Northumberland Half-Long Pipe, both with conical melodic pipe; and Scottish Smallpipe and Northumberland Smallpipe, both with cylindrical melodic pipe. All of them are mechanically blown and have several non-digitable pipes horizontally inserted into a shared assembly capsule and accorded in different tones.

Specifically from Scotland are the Scottish Smallpipe and the Lowland Pipe, differentiated by the melodic pipe bore and, consequently, by its volume. The museum's piece belongs to the second typology. Both instruments are often confused because, although the Scottish Smallpipe melodic pipe has cylindrical bore, it is usually ended in a slightly bell shape, which produces a sensation of conicity.

The museum's Lowland Pipe was made in 1991 by James Anderson. It has three B-flat non-digitable pipes following the tuning scheme of the Great Highland Bagpipe, i.e. bass - tenor - tenor.



CLASSIFICATION

(HS-MIMO) 422.111.2-71+422.22-5-62 individual reedpipes with double reeds with cylindrical bore with fingerholes with keys + sets of reedpipes with single reeds with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) E.2.2.2.2 Baroque cornemuse with conventionally lathed drones, cylindrical chanter, mechanical blow, stopped chanter

(VH) 75 MM monomelodic, hybrid reeds, four voices

NOMENCLATURE

Reed: reed

Assembly capsule: stock

Insufflation mechanism: bellows

Insufflation pipe: blowpipe

Air reservoir: bag

Melodic pipe: chanter

Non-digitable tenor pipe: tenor drone

Non-digitable alto pipe: alto drone

Non-digitable baritone pipe: baritone drone

Non-digitable bass pipe: bass drone

Stopping valve for non-digitable pipes: stopper, plunger

Textile ornamentation: bag cover

It is known as "Northumbrian Smallpipe" a bagpipe from the British counties of Northumberland and Tyne and Wear. It is one of the four models located in the border territory of Scotland and England, these instrumentos being collectively called "Caul Win' Pipes" or "Border Pipes".

The Northumbrian Smallpipe has a stopped melodic pipe with cylindrical bore, provided with a variable number of keys (the standard is seven) that can play two complete octaves with closed fingering, i.e. uncovering only one hole at a time while keeping the rest covered. It also has four non-digitable pipes equipped with stoppers to activate or mute them, being also possible to raise their tone by means of holes that can be covered or uncovered at will, thanks to a rotating ring device. In general, three of the non-digitable pipes are accorded in the sequence tonic - fifth - octave, while the fourth one remains silent.

Mechanical blown bagpipes are first documented in the territory described around 1695, specifically in *James Talbot's Manuscript* (Christ Church Library Music, Oxford, MS1187), which contains descriptions of the musical instruments of that time. Thenm, their melodic pipe lacked keys and their three non-digitable pipes were tuned in G - D - g. From around 1733 and 1738 also date the first preserved scores, which appear in *William Dixon's Manuscript* (A. K. Bell Library, Perth, Scotland).

INVENTORY NUMBER: FM002268

LOCATION: hall II

NAME: Northumbrian Smallpipe

AREA: United Kingdom [England (counties of Tyne and Wear and Northumberland)]

PLACE OF PRODUCTION: Hartlepool

MAKER: McQuade, Dave

DATATION: 1991



The Uilleann Pipe (usually “Uilleann Pipes” in plural) is, together with the French *musette*, one of the most formally sophisticated and difficult bagpipes to play. It requires remarkable coordination from the musician, who must use an insufflation mechanism to feed the air reservoir, manage the melodic pipe (whose the lower end must be knee-stopped, unless the player wishes to obtain certain notes) and activate with the right wrist the keys of the three semimelodic pipes or regulators, which allow to form chords while playing. This instrument also has three non-digitable pipes: bass, baritone and tenor, emitting a total of seven voices. Its complexity is such that the beginners use simplified models to start their apprenticeship.

The name “Uilleann Pipe”, with which this instrument is known today, comes from the Irish Gaelic *Píobai Uilleann* or “elbow bagpipe”, in reference to the way of supplying air with the insufflation mechanism, attached with a strap to the right forearm.

Although there is previous documentation on the use of the bagpipe in Ireland, the mechanical blown Uilleann Pipe only began to develop at the early 18th century. In fact, the expression “New Bagpipe” has been noted around 1740 among the first denominations for this baroque bagpipe. The oldest preserved specimen dates from the second half of the 18th century and is of simpler making than later Uilleann Pipes.

INVENTORY NUMBER: FM002269

LOCATION: hall II

NAME: píobai uilleann (also: Uilleann Pipes)

AREA: Republic of Ireland

PLACE OF PRODUCTION: Isle of Man

MAKER: Jerry, Colin (1936-2008)

DATATION: 1991

CLASSIFICATION

(HS-MIMO) 422.122-71+422.22-5-62 sets of reedpipes with double reeds with conical bore with fingerholes with keys + sets of reedpipes with cylindrical bore, with windcap, all pipes with flexible air reservoir

(AG) E.2.1.1 Baroque cornemuse, conventionally lathed drones, conical chanter, bass regulators / D.3.1.2.2.2 Western European cornemuse, classic family, narrow conical chanter, several drones, in a single stock, in other positions.

(VH) 111 MSM monomelodic and semimelodic, hybrid reeds, seven voices

NOMENCLATURE

Reed for the melodic pipe: feag seamsúir

Reed for non-digitable pipes: feag dois

Assembly capsule: stoc gaothaire

Insufflation pipe: gaothaire

Insufflation mechanism: boilg

Air reservoir: màla

Melodic tube: seamsúir

Semi-melodic tenor pipe: rialtán teanóir

Semi-melodic baritone pipe: rialtán baratóin

Semi-melodic bass pipe: rialtán doird

Non-digitable tenor pipe: dos teanoire

Non-digitable baritone pipe: dos baratóin

Non-digitable bass pipe: dos doird

Textile ornamentation: clúdach



INVENTORY NUMBER: FM002270

LOCATION: hall II

NAME: musette

AREA: French Republic

PLACE OF PRODUCTION: Parthenay

MAKER: Coudignac, Daniel

DATATION: 1991

CLASSIFICATION

(HS-MIMO) 422.121-71+422.121-72-5-62 sets of reedpipes with double reeds with cylindrical bore with fingerholes with keys + sets of reedpipes with double reeds with cylindrical bore with bandmechanik, with windcap, all pipes with flexible air reservoir

(AG) E.1.2.1 Baroque cornemuse with drones inside a cylinder, with two cylindrical chanters

(VH) 141 BM bimelodic, double reeds, seven voices

NOMENCLATURE (Jacques Hotteterre, 1738)

Reed: anche

Assembly capsule: boîte

Insufflation pipe: porte-vent

Insufflation mechanism: soufflet

Air reservoir: peau

Melodic pipe, right hand: grand chalumeau

Melodic left, left hand: petit chalumeau

Non-digitable pipe: bourdon

Non-digitable pipe stopping mechanism: layette

Textile ornamentation: couverture

The *musette* is an instrument of remarkable difficulty, not only because of its complex structure and significant technical possibilities, but also because of the rich and demanding musical literature written for it during 18th century. Developed in France by two leading families of luthiers, the Chédeville and the Hotteterre, the *musette* is a sophisticated version of the “pastoral” instrument par excellence, the bagpipe, for the interpretation of orchestral music, chamber music and instrumental or vocal amusements, appearing in the Paris Opera, in the aristocratic and bourgeois salons and in the country festivals of the social elite of that time.

Its decay began on the eve of the 1789 Revolution, being completely vanished. Today, instrumentalists dedicated to the historical reconstruction of Baroque music have made it sound again, rescuing a musical repertoire forgotten for centuries or, at most, played with other instruments of similar pitch.

The *musette*, fed by mechanical insufflation, has two melodic pipes equipped with keys that allow polyphonic passages to be played. It also has a variable number of non-digitable pipes drilled in a wood or ivory cylinder, which can be activated or muted by a mechanism of sliding stoppers or *layettes*; the most common 18th century model incorporated five. All the reeds of the *musette* are double, even those of the non-digitable pipes.

This specific *musette*, made with ebony and bone and tuned in G or C, is a copy of an original piece by the luthier, oboist and bagpiper Nicolas Chédeville (1705-1782), one of its main promoters, who in 1739 obtained the royal privilege of transcribing for the *musette* Italian compositions, becoming widely known his arrangements of Antonio Vivaldi's *Il pastor Fido* (RV 54-59) and *Le quattro stagioni* (op. 8, RV 269, 315, 293 and 297).

HISTORICAL RECONSTRUCTIONS

In the 20th century a musical movement of historicist character begins in Europe whose purpose is the interpretation of musical works according to the style and sonority of its own time, being one of its pioneers the Polish pianist Wanda Landowska (1879-1959), for whom the Pleyel firm made a harpsichord premiered in 1912, replacing the piano in its interpretation of the keyboard works by authors such as Bach and Couperin. The main resources used by the musicians linked to this trend are the analysis of the original scores in the light of the theoretical treatises of their time and the rehabilitation of historical instruments, also resorting to the reconstruction of those that were completely extinguished and of which only artistic representations and more or less detailed written references remain.

The bagpipe, mainly but not exclusively linked to popular musical traditions, has interested this trend which, in order to substantiate the reconstructions, has resorted to the few preserved specimens and mainly to the medieval, renaissance and baroque arts, where it

appears with relative frequency. Enlightened codices, carvings, sculptures and paintings by different schools (among which the Flemish one should be mentioned) have served as a model to recreate instruments that have increased the already wide range of bagpipes available in Europe, and are now common in concert halls, film productions and even mass events such as medieval markets and open-air dramatizations.

The exhibition of the world bagpipes collection concludes with a thematic unit dedicated to historical reconstructions and located in the second hall of the museum. In accordance with their morphological properties and geographical distribution, the items that form this unit could have been integrated into the exhibition route, interspersed with other similar instruments, but the survival of the latter in the different local traditions, a characteristic that the reconstructed instruments do not share, makes it more recommendable to exhibit them in a specific section.



Reconstruction of a bagpipe model frequently represented during the 14th and 15th centuries. All the wooden pieces are made with yew and the sounding pipes are bell-ended, as can be seen in part of the iconic representations of bagpipes made in the aforementioned period, although in this case the pavilions are much larger and open, which suggests that one of the sources specifically used for this reconstruction may have been the *Ellesmere Manuscript* (EL 26 C9, Huntington Library, California), which contains *The Canterbury Tales* by Geoffrey Chaucer (around 1343-1400), where the instrument is played by the miller. The melodic pipe has a narrow conical section and a double reed. The non-digitable pipe is divided into two joints and fitted with a single reed. The air reservoir is made of garnet-coloured leather and sewn around in swan-neck shape.

Although the bagpipe is regarded in the United Kingdom as a northern instrument, historical evidence indicates that it was also used in England since Late Middle Ages. Its decline began in the 16th century, its presence being restricted to the county of Northumberland. The last traditional player, John Hunsley (Manton, North Lincolnshire), died around 1850. The British revivalist trend of the eighties was connected to Blowzabella, whose founders, William O'Toole and Jonathan Swayne, studied luthery techniques at the London College of Furniture. Taking as a model historical writings and artistic representations, the bagpipes documented in English territory have been reconstructed since then, for which different solutions have been offered in matters such as tunings and sets of sounding pipes.

This piece comes from Julian Goodacre's workshop in Peebles (Scotland), who names it "Leicestershire Smallpipe". According to his own statement, his reconstructions are a synthesis developed since the eighties from the sources aforementioned. In this specific case, he proposes a D tuning, a melodic pipe with a range of nine notes with semi-closed fingering and a non-digitable pipe tuned one octave below the tonic of the melodic pipe.

INVENTORY NUMBER: FM002277

LOCATION: sala II

NAME: baggepipe (*Account of the Expenses of Eleanor, Sister of Edward III*, around 1332) / baygpipe (*Catholicon Anglicum*, 1475) / Leicestershire Smallpipe (at present)

AREA: Western Europe

PLACE OF PRODUCTION: Peebles

MAKER: Goodacre, Julian

DATATION: 1992-1995

CLASSIFICATION

(HS-MIMO) 422.112-7+422.211.1-5-62
individual reedpipes with double reeds with conical bore with fingerholes + individual reedpipes with single reeds with cylindrical bore without fingerholes, with windcap, all pipes with flexible air reservoir

(AG) D.3.1.1 Western European cornemuse, classic family, narrow conical chanter, one drone

(VH) 53 MM monomelodic, hybrid reeds, two voices



INVENTORY NUMBER: FM002234

LOCATION: hall II

NAME: bagpipe

AREA: Western Europe

PLACE OF PRODUCTION: United Kingdom [London]

MAKER: Robert, Donovan Thomas (1938-1993)

DATATION: around 1970

HISTORICAL SOURCE: Late Middle Ages iconography



INVENTORY NUMBER: FM011671

LOCATION: hall II

NAME: dudey

AREA: Western Europe

PLACE OF PRODUCTION: Spain [Cantabria]

MAKER: García-Oliva Mascarós, Alfonso

DATATION: around 1990

HISTORICAL SOURCE: Michael Praetorius, *Syntagma Musicum*



INVENTORY NUMBER: FM002225

LOCATION: hall II

NAME: doedelzak

AREA: Western Europe

PLACE OF PRODUCTION: Belgium

MAKER: Laudy, Jacques (1907-1993)

DATATION: around 1965

HISTORICAL SOURCE: Flemish School painting, 16th - 17th centuries



INVENTORY NUMBER: FM002237

LOCATION: hall II

NAME: bagpipe

AREA: Western Europe

PLACE OF PRODUCTION: United Kingdom [London]

MAKER: Robert, Donovan Thomas (1938-1993)

DATATION: around 1970

HISTORICAL SOURCE: oil painting by Abraham Bloemaert (1564-1651)

THE ASTURIAN TRADITIONAL INSTRUMENTS COLLECTION



Music and dance are activities that involve all social strata, although until well into the 20th century have been regarded with suspicion, both by the Church, which saw in their profane manifestations an excuse for the relaxation of social mores, and by civil authorities, fearful of disorder. These objections, materialized in regulations and moral writings, together with the general precariousness of living conditions, contributed to restrict them to occasions of a certain exceptionality, being the object of a severe criticism by Jovellanos in his *Memorandum about Public Entertainments* (1796):

Our peasants get together to have fun in the pilgrimages and that is where the police regulations follow and importunate them. The use of sticks (which makes necessary here more than the defence, the country dangerousness) has been forbidden. Men's dances have been prevented. Women's dances cease in the afternoon. And finally the pilgrimages, which are the only entertainment of these hard-working and innocent people, are forced to dissolve before prayer. How is it possible that they are well found and content with such an annoying police?

Despite the judgement of Jovellanos, the Bourbon administration had already adopted some lax measures in this regard, such as the opening of public dances at the behest of the Count of Aranda (1775), which would lead to an era of certain prosperity, marked by coexistence and even hybridization of national genres then to use (*seguidilla*, *fandango*, *bolero*) with other foreigners who had begun to be introduced since the early 18th century (French *contradanza*). Throughout the 19th century, the upper classes developed their musical life through theatres, singing *cafés* and bourgeois salons, where they continued to receive European musical trends and especially fashionable dances, which would reach the popular classes. Music, in fact, was closely related to dance, a favorite of Spaniards, as Joseph Townsend (1739-1816) pointed out in *A Journey through Spain in the Years 1786 and 1787*, where he stated that opera could not prosper in Spain, because its upper classes were very closed, except when they go to dances. In Asturias, documentation of musical habits was scarce until the 18th century, when stories such as the one offered by Townsend himself about a society dance in Avilés date from:

The balls are given by the principal person in the city. And such is the simplicity which reigns in this distant province, that the servants and peasants are allowed to gather at the room's entrance to see the dance. The most favorite dances are the *English*, the *Minuet* and the *Country Dance*, but sometimes they dance the *Cotillion* and, towards the close of the evening, the *Fandango*.

The scarce musical activity of the popular classes was linked to religious worship (during the saint's festivities and other events related to the liturgical cycle), to certain rites of passage (entry into the Army camps, marriage, death) and even to work (rhythmic songs in repetitive work, community work). There is, for example, documentation on the use of

the bagpipe in funerary rites, such as the account of a mass sung with the accompanying of the *gaita* in 1811 in memory of Juan Pérez Bermúdez, a resident of La Castañal, in the parish of Cordobero de Pravia:

Note of what added the account of the mass sung of Our Lady of Carmen, said on September 20 with nine priests, including the priest of Cordobero and bagpiper and wax, half a pound left prevented by his will Juan Pérez Bermúdez, neighbor of La Castañal in this parish of Folgueras. This mass was ordered by Juan Bermúdez y Perez in his will and celebrated in the parish of Cordobero close to the very image of Carmen, as ordered by the deceased, and the priest of Cordobero won eight reals, 8; payments, each seven reals, 56; and bagpiper eight reals, 8; wax 9 reals, 9; all add up to 81 reals. And, for being it true, I sign it in the Rectory House of Cordobero in September 20 in the same day that was celebrated in the year of 1811. Benito Suárez de Soto.

The oral transmission, which has elonged the lifetime of old melodies, and the lack of knowledge of their authorship, which has turned the transmitters into depositaries and custodians, have given rise to a patrimonial perception of these sound materials in a context of romantic thinking, still in force. What we call "traditional music" is the result of the historical accumulation of songs, dances and musical genres from different periods, resulting in a synthesis that is at present categorized as cultural heritage protected under current legislation.

Musical instruments are part of this heritage. They were produced by local artisans with different levels of specialization, although some were built by the performers themselves, usually children who had fun with bark flutes and other materials that were easy to obtain and transform. From the middle of the 19th century and strongly related to linked couple dances (*waltz*, *polka*, *pasodoble*), industrial instruments were introduced in Asturias which, like the accordion, assimilated part of the old repertoires and provided new sonorities. As for the popular musician, community members themselves developed their skills empirically, on the grounds of observation, repetition and memory, to later carry out his functions in a restricted geographical area. In a few cases, such as that of the pipers, music was their second profession, for which they received a small payment in cash or species. Only itinerant musicians, usually blind who played stringed instruments, lived exclusively from this occupation.

19th century regionalism raised some elements of popular music up to the category of identity symbols. This trend was promoted by a minority of illustrated bourgeoisie, intellectuals and artists, but also by the Asturian communities emigrated to Madrid and America, economically influential collectives whose homesickness for the lost land moved them to preserve the customs of their ancestors, either through the financing of local

festivities or through the spectacularization of their folkloric elements. All of this favoured the cultivation of three cultural spheres: singing, dance and traditional clothing, which were henceforth inseparable. In the described context, the bagpipe became the icon of the musical temperament of the Asturian people as such a people; a not strictly musical function that it still performs today.

However, Asturian organography is relatively extensive and includes instruments more spread than the bagpipe itself, due to their link with religious offerings, dances and work meetings (*filandones* and *esfoyaces*). The idea of a large popular instrumentarium already existed in Spain in the 19th century. In 1856, for example, the *Pot-pourri de aires nacionales* by Carlos Llorens (1821-1862) was premiered in Valencia and the Asturian military band in charge of its execution gathered different instruments to adjust its sonority to the varied uses of the Spanish lands. This event was described by *El Clamor Público* (3711, 27 August 1856):

The *pot-pourri* begins with a prelude based on the *Zorcico* of the Basque provinces, in 5/4 beat, whose measurement difficulties Mr. Llorens has saved with remarkable intelligence. During this symphonic prelude the instrumentation is gracefully glossing the aforementioned provincial air with the whistle of the Basque provinces. An original clarinet melody follows, perfectly developed, and upon reaching a cadence that seems to announce another song of the same genre, the old Valencian *Jota* is suddenly heard, whose popular theme is developed by the composer with grace and originality. This song is interrupted by another tenor melody, original, during which the *Fandango* is heard, the clarinets imitating the part entrusted to guitars and *bandurrias*, which does not cease to produce a singular effect, giving a new character to this vulgar and manhandled song. There follow some *Boleras* with a lot of effect, accompanied by castanets, and through a quick transition the composer passes to a great original *Nocturno* that ends in the *Habas Verdes*. Then the old *Minué* is heard, glossed with the dance called *El Pantalón*, and ends with the *Muñeira*, played with the Galician bagpipe. The *Zorcico* is heard again with the *pito* and the drum, and after an original baritone melody, the composer places the *Jota aragonesa*, the well-known song of the Valencian *dulzaina*, glossed by the band, the *Polo* and the *Caña*, *obligato* passages with baritone, castanets, triangles and tambourine, and finally the *Jaleo de la Viña*. The composition ends with a coda. We have already said the welcome that the *pot-pourri* has received from the public. We would like to commend his excellent performance by the Asturian military band and the care taken to bring together all the provincial instruments in order to present in all their originality the airs of which the piece is composed.

At the end of the 19th century, Fermín Canella synthesised in his monograph *De Vita et Moribus* the Asturian popular organography, pointing out that “the most characteristic and provincial instruments are the *tambor* [drum] and the Celtic *gaita* [bagpipe]; [...] and likewise, the *panderos* or *panderetas* [tambourines] and the *castañuelas* [castanets], also called *tarreñuelas* or *pitos*, that shepherds carve in the mountain with ancient drawings”. This assessment shows the recognition of the ethnicity of some instruments that, in theory,

could have assumed or at least shared the function of symbolising the Asturian music, but this was not the case. There are at least two reasons for the unanimous choice of the bagpipe. The first is that in Asturias it has been documented since the 16th century that bagpipes took part in the main festive, sacred or profane events. There is documentation of its presence in the *alegrías* celebrated in Oviedo in 1506 on Three Kings’ Day, in 1527 on the birth of Philip II and in December 1783 and January 1784 on the birth of the Bourbon infants Carlos and Felipe. This way of celebrating the aforementioned events was not interrupted along the 19th century, when the bagpiper appeared in events similar to those described and even in royal visits such as the one that took place in 1877. During its course, Alfonso XII and Princess María de las Mercedes were received in Gijón, as narrated in the newspaper *La Época* (9019, 24 July):

In front of the royal palace many peasants of the contours danced with their colourful costumes. King and princess were pleased to hear the popular songs of the Moorish *Giraldilla* and the severe singing of the Asturian *Danza Prima*, to the sound of the bagpipes and drums. Some young people climbed the *cucaña* and upon reaching the reward of roosters and several *duros* [Spanish currency of that time] cried *Viva!* to His Majesty and Highness.

To emphasize the main festivities with bagpipes is actually an “upward” projection of the popular musical microcosm of Asturias, in which every relevant community celebration had to include the bagpipe, which was not perceived as a mere playful addition, but as an element of prestige that, by the significant fact of its admission into the temple, guaranteed the necessary solemnity of any event in which it intervened. The abundant ornaments and pendants characteristic of the instrument, which expresses a protocolary character preserved throughout the centuries, is neither casual nor capricious. However, this favourable social perception is not enough justification. If the bagpipe prevailed over other possible candidates, it was also due to a second motif of physiognomic order: the singular look conferred by its own morphology, with medieval resonances. All of this opposed, on the one hand, with modernity and, on the other, with the Hispanic identity embodied in the guitar, whose cultivation lacked relevance in Asturias, circumscribing itself to urban areas, non-significant in terms of the construction of local identity. That physiognomy of the bagpipe, easily assimilated with the ideas of ancestry and authenticity, played the decisive psychological card to make it prevail as a symbol of a territory whose history went back to the foundation of the Hispanic Christian kingdoms and, beyond, to paganism.

In these circumstances, the other instruments used in Asturias became practically invisible and, like the model of society that had conceived and employed them, they declined with the advance of the industrial era. This situation explains the scenic folklore developed since the beginning of 20th century, which is the re-reading of an aspect of popular culture in a nationalist approach. One of the tasks of musical nationalism was the pianistic transcription of popular songs and dances stylized according to the taste of the upper

classes, producing throughout 19th century albums and songbooks to be performed in salons, theaters and bandstands, but as the popular classes became aware of being depositories of a cultural asset, groups were formed throughout Spain whose activity focused on the revitalization of certain dances and traditional clothing with a common purpose: to preserve them for being lost. Popular music thus entered a double path: on the one hand, the daily practice, characterized by an eclecticism that admitted genres from the metropolis, unleashing the recess of the old ones or their hybridization with the new; on the other, the folkloric practice, which put its eyes on the songs and dances of previous generations, in an attempt to purify them of high composition artifices and foreign novelties, to give them back their presumed original forms. In Asturias, this trend gave the bagpipe a hegemonic position, although throughout the 20th century introduced the remaining instruments in festivals, contests, parades, handicraft exhibitions and other events, already characterized during Franco's regime by the monopoly exercised over them by the institutional and propagandistic apparatus of the State. Thus, for example, the *Obra Sindical de Artesanía* published in the newspaper *Voluntad* (2577, October 2, 1943) a call for proposals to acquire Asturian instruments:

All the pipe makers of the province are invited to present prices for the acquisition of a bagpipe as typical as possible with destination to the Madrid Craft Market. Shepherds or artisans are also invited to present the price of a square or round tambourine with the typical adornments that characterize them.

In spite of what has been said, from the point of view of State folkloric groups, which restricted their concept of the Asturian to a rigid selection of material and immaterial testimonies considered indigenous, widely disseminated instruments were marginalized, such as the modern accordion, devoid of ethnicity, and the ancient but already decayed hurdy-gurdy, associated with beggarship. Others, due to scarce documentation, simply remained unknown, contributing to their revaluation the articles published since the

eighties by the Gijón folklorist and first director of the *Museo del Pueblo de Asturias*, Luis Argüelles Sánchez (1929-2014). The instrumentarium socially admitted as "Asturian traditional" was completed after the advent of the 1978 Regime, whose territorial policy, based on the autonomous community with its own culture and history, favoured the raising of independent groups with new methodological grounds, giving precedence to the use over ethnicity and admitting, in practice, any documented sounding device in Asturian territory, whether or not it was a musical instrument in its strict sense. Thus, household goods and other tools occasionally used to make music (such as the sieve), instruments from high composition (such as the violin), instruments of industrial manufacture (such as the accordion) and entertainment instruments made with perishable vegetable materials (such as bark flutes) were progressively incorporated into a list that was to be the object of exhibitions, seminars and monographic writings.

As part of this line of interpretation, in 1998 the Museo de la Gaita opened a hall dedicated to traditional (and, in a broad sense, popular) instruments, of which we have preserved written documentation, oral testimonies and original pieces. This new hall complements the immediately preceding, dedicated to the Asturian bagpipe, with the purpose of presenting the latter in a context that allows the visitor to relativise its importance in the local music history, after more than a century of folkloric activity that has distorted the perception of that cultural artifact due to its intense symbolic reading.

The pieces belonging to the collection displayed in this hall come from Asturian territory or, at least, have been used in it, regardless of their artisan, industrial or foreign making. All of them are original, except some aerophones of bark and other vegetal materials taken from the environment are destroyed in their natural drying process, so that the specimens exhibited are of relatively recent making, although entrusted to informants who played them in their youthness and know first hand their constructive technique.



INVENTORY NUMBER: FM003056

LOCATION: hall IV

NAME: tarrañueles

PLACE OF PRODUCTION: Oviedo

MAKER: García González, Diogenes

DATATION: 1998

CLASSIFICATION

(HS-MIMO) 111.12 concussion plaques

Idiophone composed of two flat and oblong lists of chestnut tree played by hitting each other. Its use is varied, ranging from individual entertainment to rhythmic accompaniment of voice or melodic instruments.

It has accompanied the Christmas *aguinaldo* songs and, occasionally, the couple dances, in which it replaced the castanets; in these cases, the dancer could handle a pair with each hand.

Its easy making (but not its easy playing) made it a very popular and widespread instrument, documenting the use of similar domestic utensils, such as wooden or metal spoons, in contexts such as those described.



INVENTORY NUMBER: FM000584

LOCATION: hall IV

NAME: morgaces

PLACE OF PRODUCTION: Quirós [Lanuces]

MAKER: García García, Fructuoso

DATATION: 1940-1950

CLASSIFICATION

(HS-MIMO) 111.12 concussion plaques

Utensil for collecting chestnuts, conceived to protect the fingers from the spines of the fruit's shell. It consists of a semicircular list of wood folded on itself in its thinner central point, so forming tweezers with rounded tips. The natural tension of the wood, which tends to keep the tweezers separate, allows them to be moved away from each other or to be approached by exerting pressure on them.

In Asturias, domestic utensils and different kind of tools have been used as percussion instruments. The characteristic that unifies all them is that they do not suffer modifications in their structure, recovering their ordinary function once their musical use has ended. The *morgaces* have been used as a rhythmic instrument in the town of Caleao (Caso). The technique there applied consisted of putting the clamps on the knee, held at one end with one hand, and hitting the opposite end with the other. When bouncing on the knee, a counter-stroke is obtained which, when properly handled, enriches the rhythmic effect.



INVENTORY NUMBER: FM002911 /
FM002912
LOCATION: storeroom
NAME: cuyares
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1930-1940

CLASSIFICATION
(HS-MIMO) 111.12 concussion plaques

Handmade wooden spoons, another example of the adaptation of domestic utensils to a musical function consisting of rhythmic accompaniment of singing and dancing, for which two techniques can be used indistinctly: either hitting them on the knee (see FM000584) or holding them high between the fingers, in the manner of castanets (see FM003056).



INVENTORY: FM003052
LOCATION: hall IV
NAME: cañavera
PLACE OF PRODUCTION: Mieres
MAKER: Mallada Fernández, Sabino
DATATION: around 1930

CLASSIFICATION
(HS-MIMO) 111.13 idiophone, concussion troughs

Idiophone made from a section of longitudinally cut cane, provided with a metal reinforcement ring that prevents its breakage. The long beating tongue of the cane has been narrowed by both sides to increase its sonority. This instrument has been more documented in other communities, mainly Andalusia (*caña rociera*) and Catalonia (*picacanya*), being in Asturias quite occasional and even rare. In the *Museo del Pueblo de Asturias* photograph collection there is only an extant example taken around 1945 by the photographer Valentín Vega Fernández (1912-1997).

This piece was owned by the bagpiper Sabino Mallada Fernández, from Mieres. According to his own statement, he played it during his youth and kept it until present.



INVENTORY NUMBER: RDM1112

LOCATION: hall IV

NAME: castanets

PLACE OF PRODUCTION: Cangas del Narcea

MAKER: unknown

DATATION: 1900 -1925

CLASSIFICATION

(HS-MIMO) 111.141 castanets

The castanets produced in Asturias show varied formats, generally oval and polygonal, presenting incised decorations and even polychromies, although neither one nor the other are obligatory. In spite of this variety, they contain the main morphological features of the classic Spanish castanets: *orejas* (ears), *panza* (belly), *corazón* (heart), *labios* (lips), *puntos* (dots) and union by means of cords. Nevertheless, the *escudo* (shield) is usually attenuated or even disappears in the strictly Asturian castanets. However, some pieces imitating the classical Spanish castanets and reproducing their aesthetics and proportions have also been collected.

Castanets were made by craftsmen skilled in wood working, provided with the necessary tools. The woods had to be light and resonant, to play with little weight and good sound: alder, apple, yew and cherry, although the most appreciated was *pláganu* [sycamore]. Each craftsman had his own design, embodied in cardboard templates, which has led to a remarkable diversity of forms. Professional work and ornamentation made the product more expensive, so it was not always affordable. For this reason, it was usually a homemade production that imitated the most spread models, although introducing variants in shape and decoration, which sometimes makes it difficult to assign them to a specific area. The high cost would also explain the large number of pieces that have come to us with domestic repairs consisting of small nailed tinplate or added wood. The castanets were regarded as objects of certain value, especially when they included carvings. So, for example, it is not strange to find unpaired pieces in the council of Cangas del Narcea, as it was customary there to leave in inheritance one of the castanets that form a pair (each one being called *mano*, "hand") to each descendant.

The castanets of greater size, formal variety and ornamental richness are produced in Cangas del Narcea, where they accompany the *ramos* (offerings to the saints) as well as the dance called *Son d'Arriba*, developed through a series of octosyllabic quartets. For the rest, the purpose for castanets in Asturias is the rhythmic accompaniment in the dance *braceos* (brace movements), being played by the dancers, but never by the musicians leading the dance. The arrival of the linked couples dances meant the decline of this instrument, remaining in the 20th century progressively relegated to folkloric manifestations and to another of its traditional uses: the rhythmic accompaniment of the *ramos*, during which women sing and play behind the trusses in which the offerings are carried.

There are also little castanets known as *pitos*, fixed to the thumb and played by snapping the fingers in coincidence with the strong part of the musical beat. In fact, after the castanet dancing tradition had declined, the practice of snapping the fingers was maintained.

From the eighties and due to the proliferation of new folkloric groups independent of the State, the making of traditional castanets increased in Asturias, generating a small industry whose articles can be acquired today in musical and tourist shops, being observable in its look some typical features of this market: surfaces with finishes that imitate the patina of old age, synthetic varnishes, ornamental carvings with fantasy motifs, and so on.



INVENTORY: RDM1127
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: circa 1925



INVENTORY NUMBER: RDM1139
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: circa 1925



INVENTORY NUMBER: FM001019
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM000618
 LOCATION: hall IV
 NAME: castanet
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM011380
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Caleao
 MAKER: Calvo, Arcadio
 DATATION: 1900-1950



INVENTORY NUMBER: FM005445
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM011378
 LOCATION: hall IV
 NAME: castanet
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM000986
 LOCATION: hall IV
 PLACE OF PRODUCTION: Cangas del Narcea
 NAME: castanets
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM010863
 LOCATION: storeroom
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM005264
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: unknown
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: RDM1110
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY: FM001021
 LOCATION: hall IV
 NAME: castanets
 PLACE OF PRODUCTION: Cangas del Narcea
 MAKER: unknown
 DATATION: 1900-1950



INVENTORY NUMBER: FM003055

LOCATION: hall IV

NAME: Iloqueru

PLACE OF PRODUCTION: Llanes [San Roque del Acebal]

MAKER: Noriega García, Ignacio (1924-2009)

DATATION: 20th century

CLASSIFICATION

(HS-MIMO) 111.242.122 clapper bell

Handmade bell with a flat handle and a wooden clapper fixed by a leather pin. Although it is an object related to the animal husbandry, it has been reported as a musical instrument in the *cencerradas* that took place at widowers' weddings, old people marriages, and so on. It has also been played in Carnival festivities (in Asturian, *Antroxu*), during which, fixed to a leather belt, they form part of the costumes of the lads that gathers to go through the village performing comedies.



INVENTORY NUMBER: FM003054

LOCATION: hall IV

NAME: bell

PLACE OF PRODUCTION: United Mexican States [Jalisco (Tizapán)]

MAKER: Fundación de Campanas HLG

DATATION: 20th century

CLASSIFICATION

(HS-MIMO) 111.242.122 clapper bell

Small bell (9 cm high) cast in bronze and externally decorated with grooves. Its external face also contains a relief which looks like a Latin "I" or perhaps a Roman numeral. It has lost its clapper, only retaining a broken wire that originally holded it. The handle has a solid constitution, although it is affected by rust.

From its size it can be deduced that this bell was intended for the use of the altar boy during the Consecration in religious services.



INVENTORY NUMBER: FM000845

LOCATION: hall IV

NAME: matraca (also: matr cula)

PLACE OF PRODUCTION: Candamo

MAKER: unknown

DATATION: around 1910

CLASSIFICATION

(HS-MIMO) 112.1 shaken idiophones

Idiophone made up of a pine board on which two lathed wooden fasteners have been fixed, holding a revolving axis provided with two barrel-shaped mallets. The surface has been polychromed with bluish and reddish colours, currently very faded. As the table on which the mallets beat is broken, maybe due to the instrument activity, it has been restored by nailing a thin metal plate to the affected endpoint. The wear of the surface where the mallets beat also indicates a prolonged activity.

The *matraca* has been used in the *Oficio de Tinieblas*, the religious services celebrated in the afternoons from Maundy Thursday to Maundy Saturday), when Catholic tradition requires the bells to remain silent. During this liturgical time it has also been played in processions. In the convents, it also served to call to *maitines* (morning prayer).



INVENTORY NUMBER: FM002437

LOCATION: hall IV

NAME: matraca (also: matr cula)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1920

CLASSIFICATION

(HS-MIMO) 112.1 shaken idiophones

A variant of the *matraca*, formed in this case by a rectangular board provided with an oval handle plus two other clappers, joined to the previous one by means of four small iron hinges. The internal face of both clappers has been emptied, in the manner of the castanets' *coraz n* (concave inner part) to increase their resonance when they stroke to each other.



INVENTORY NUMBER: FM002111

LOCATION: hall IV

NAME: carraca (also: ronquiella)

PLACE OF PRODUCTION: Tineo [Obona]

MAKER: unknown

DATATION: 1900-1935

CLASSIFICATION

(HS-MIMO) 112.24 cog rattles

A rattle raised on a wooden support, this one consisting of an irregularly shaped base and a perpendicular pillar to which has been attached a shaft of enough length to trespass from side to side the instrument's body. This latter consists of a long-shaped structure formed by several boards that compose a hollow box opened by one of its sides, in the centre of which has been arranged a cogwheel in contact with two wooden tabs nailed to each end of the box. To play the instrument, its body has been provided with a small crank that, when activated, forces it to turn on the axis that connects it to the pillar, the tabs beating the cogwheel.

The making of this piece is somewhat peculiar, since, in general, rattles lack the wooden support described and the box rotates freely around its axis, holded by the player himself. However, there are various sizes and even larger pieces, in which case the handle must be holded with both hands.

Rattles and ratchets were used in the Offices of Darkness, from Maundy Thursday to Maundy Saturday, replacing the bells. They were also played by sacristans during the processions. Their presence is also documented in the *pandorgada* or *cencerrada*, popular gatherings on the occasion of the widowers' weddings or old people marriages. Its use decreased along the 20th century, having been noted a residual use as children's toys, for which small models of soft colored woods were made. Folklorist Aurelio de Llano verifies the presence of these instruments in religious contexts in his book *Asturian Folklor* (1922), where he describes the popular tradition known as *matar judíos* (killing Jews):

On Maundy Thursday afternoon lads and kids go to the church with their *bárganos* [sticks], the youngest ones wearing *ronquiellas* and *matraques* [rattles and ratchets]. Those of the *bárganos* are placed in the middle of the church forming a circumference and when the priest extinguishes the last *vela tenebraria* [darkness candle], they begin to kill Jews beating on the slabs until the *bárganos* become splinters.



A guimbard made up of an oval-shaped iron frame prolonged into two rhomboid extensions that run in parallel, maintaining a constant distance between them without joining at the end. The distance between these extensions demarcates the necessary space to house a flat and flexible metallic tongue that is inserted into the frame at the mid-height of its oval section, in a socket opened in the metal. This tongue is folded at the end, so creating a tab that the musician (holding the frame with one hand and approaching his teeth to these extensions) points with the other to produce the sound, which can be modulated resorting to inspiration-spiration games and also by modifying the volume of the oral cavity.

This instrument has been developed into small traditional industries and trades, specifically smithies, where it was manufactured by means of forging processes, heating the metal to bright red and moulding it with hammer blows. In spite of its simple construction, an expert performer could play rhythmic bases and even simple melodies of short musical range, which allows him to act as a soloist and even accompany dances.

INVENTORY NUMBER: FM003691

LOCATION: hall IV

NAME: trompa

PLACE OF PRODUCTION: Cangas del Narcea
[La Castañal]

MAKER: unknown

DATATION: around 1935

CLASSIFICATION

(HS-MIMO) 121.221 single heteroglot
guimbardes



A pan forged in a single piece of iron and provided with a handle finished off with a hook to hang it. The considerable length of this handle is due to its use in the traditional *llar* (fireplace), i.e. cooking directly over the fire on a *trébede* or iron tripod.

The use of kitchen utensils and certain farming implements for the rhythmic accompaniment of dances is widely documented in Asturias. Saucepans, sieves and more recently industrial pepper cans have successfully replaced tambourines and other percussion instruments when not available.

This pan is played by rubbing and tapping the handle with an iron key. It has been used in the councils of Tineo and Valdés by the *vaqueiros de alzada* (cow shepherds) although its use is not exclusive or mandatory for that community. The early creation of folkloric groups such as the one founded in 1906 by Rogelia Gayo y Gayo (Valdés, 1866-1959), as well as the typification of *Vaqueiro* folklore as a singular case within the Asturian musical panorama (to which have contributed events such as the *Festival Vaqueiro y de la Vaqueirada*, instituted in 1959 and annually celebrated until today), have had the effect of consolidating the use of this kitchen utensil as a musical instrument, even introducing modifications aimed at reinforcing its sound function, such as the addition of a serrated surface on the handle to increase its resonance. In the reconstructions of the *Vaqueiro* dances after the eighties, these changes have been dispensed and original pans have been used again.

INVENTORY NUMBER: FM001635

LOCATION: hall IV

NAME: payel.la (also: cazu)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1875 -1900

CLASSIFICATION

(HS-MIMO) 133.1 individual friction vessels



INVENTORY NUMBER: FM000801

LOCATION: hall III

NAME: tambor

PLACE OF PRODUCTION: Mieres [La Piedra]

MAKER: González Álvarez, José (1861-1949)

DATATION: 1920-1930

CLASSIFICATION

(HS-MIMO) 211.212.11-92-811 individual double-skin cylindrical drums, one skin used for playing, with membrane lapped onto a hoop, with tension ligature

Handmade drum consisting of a resonance box carved in a wood trunk and blue painted, whose bases are closed with two leather membranes attached to two thin hoops placed at both ends of the box and inserted in two major hoops, thicker and consistent, made of walnut wood bright red painted. These hoops are connected to each other and to the resonance box by means of a hemp rope arranged in a zigzag and provided with eight leather tensioners (in Asturian, *apretones*), which serve to regulate the tension of the membranes or *parches*, also existing some pieces with ten tensioners. The excess rope hangs from the base of the instrument in a braid.

The upper membrane, known as *batidor* (beater), is the one that receives the hits from the drumsticks, which in this case have been preserved. The lower membrane or *bordoneru* is in close contact with four thick gut strings or *bordones* that run through it diametrically and, regulated by a tension screw attached to the resonance box, rectify the timbre of the instrument.

The drum played in Asturias has a military origin and was spread throughout Spain in the 18th century, as indicated by the colors of the resonance box (the Bourbon dynasty blue) and of the major hoops (the Spanish Infantry red). This model was adopted in the Asturian central councils as the main and almost exclusive accompaniment to the bagpipe, with which it formed a balanced duo, both being instruments of remarkable resonance. Its constant presence in civic and religious celebrations made it a well known object, inspiring popular songs such as this one transcribed by Aurelio de Llano in the *giraldilla* songs chapter of his book *Esfoyaza de cantares asturianos* (1924):

*Con un tamborilero
me tengo de casar.
Tamborilazos vienen,
tamborilazos van¹.*

The usefulness of the drum as bagpipe companion led to the establishment of local artisans who maintained its constructive features and even its original colors, making it transmitted generationally and giving rise to its full perception as a traditional Asturian instrument. However, in all the eastern and western Asturian councils the bagpipe was usually accompanied by industrially manufactured snare drums, not excluding the possibility of foreign products.

This piece belonged to José Suárez del Valle, “Santa Clara”, a drum player from Turón, and comes from the workshop of José González Álvarez, “José La Piedra”, from Mieres, better known as a bagpipe maker. It is an example of notable interest for the unusual making of its resonance box, which would normally be made of assembled slats or a heat twisted sheet of wood.

1. I must marry / a drummer, / drum beats come, / drum beats go.



INVENTORY NUMBER: FM011537
LOCATION: hall IV
NAME: tambor
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1900-1950



INVENTORY NUMBER: FM008637
LOCATION: storeroom
NAME: tambor
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1900-1950



INVENTORY NUMBER: FM004945
LOCATION: hall IV
NAME: tambor
PLACE OF PRODUCTION: Spain
MAKER: unknown
DATATION: 1906



INVENTORY NUMBER: FM011399
LOCATION: storeroom
NAME: tambor
PLACE OF PRODUCTION: French Republic
MAKER: unknown
DATATION: towards 1860



INVENTORY NUMBER: FM011542
LOCATION: hall III
NAME: tambor
PLACE OF PRODUCTION: Spain
MAKER: unknown
DATATION: 1900-1950



INVENTORY NUMBER: FM002287
LOCATION: hall IV
NAME: tarola
PLACE OF PRODUCTION: Spain
MAKER: unknown
DATATION: 1900-1950



INVENTORY: FM005909

LOCATION: hall IV

NAME: bombu

PLACE OF PRODUCTION: Langreo
[La Felguera]

MAKER: unknown

DATATION: 1920-1930

CLASSIFICATION

(HS-MIMO) 211.212.11-92 individual double-skin cylindrical drums, one skin used for playing, with membrane lapped onto a hoop

Handmade bass drum composed of a large resonance box made of heat-twisted wood, plus two hoops made according to the same technique and assembled with a set of eight mechanical tensioners produced in a smithy by means of forging techniques. The membranes, coiled in their corresponding little hoops and embedded in the major ones, are of thick leather, having been attached to both them rounded leather reinforcements, which suggest that the instrument may have been struck on both sides, possibly due to the deterioration of one of the membranes, although the possibility of using two mallets cannot be excluded. Nevertheless, the technique documented in Asturias consists of striking only one side. The whole instrument has a dark patina.

The bass drum has been used by wandering musicians, generally *lazarillos* accompanying blind hurdy-gurdy and fiddle players. There are references all over Asturias, especially in journalistic chronicles that include descriptions of saint's festivities, such as the one offered by *El Eco de Cabranes* on the *Carmen* of Torazo (96, 10 September 1911):

The pilgrimage is at its peak. Here, to the beat of the bagpipe and the drum, they jump and shake as if a delirium possesses them, in two long rows (men to one side and women to the other), the flower and cream of the village youth. There, to the sound of bass drums and fiddles, people dance the *Machaquito* and the *Pon pon*, not without losing from time to time the compass by paying more attention to the amorous lullabies than to the notes of the intemperate orchestra. On this side, the *Giraldilla* supporters spin and dance, singing at the same time, with the melody of *Dime vida mía, dime para cuándo* [*Tell me, sweetie, tell me when*], the most ingenious lyrics of the popular muse.

There is a bass drum variant that incorporates either a single cymbal fixed to the resonance box (both cymbal and membrane beaten with the same drumstick), or a set of cymbals, one fixed to the resonance box and the second free, beating to each other). Both solutions highlight the rhythmic accompaniment with the timbral combination of metal and skin. It has been mainly documented in the councils of Tineo and Valdés, where it was used by the *vaqueiro* people to accompany dances such as *Dancitas* (round dances) and *Valsiao* (waltz). Since the eighties, some folkloric groups have recovered their use, which is still a minority today.

The bass drum has also been used as an accompaniment to bagpipes and clarinets in western Asturian councils. Throughout the 20th century it has been noted a growing presence in popular orchestras, alone or integrated into a battery. The battery and accordion ensemble appears frequently in 20th century photography. Moreover, the festive manifestations linked to Carnival and football are the other great field of action for this instrument. In all cases, the bass drum marks the strong parts of the musical beat when used in dance contexts, also reinforcing the rhythmic base of *charangas*, *comparsas* and other ensembles of popular musicians.



INVENTORY ROOM: RDM1148

LOCATION: hall IV

NAME: pandereta

PLACE OF PRODUCTION: Oviedo

MAKER: unknown

DATATION: 1920-1940

CLASSIFICATION

(HS-MIMO) 211.311 single skin frame drums

Handmade tambourine, consisting of a chestnut wood hoop whose inner face still preserves the moulding traces. A leather membrane and six double orders of die-cut tinfoil rattles have been attached to this hoop, at present affected by rust. The piece has a considerably dark patina.

In Asturias, the tambourine is the most popular musical instrument, due to its relatively easy acquisition, handling and transportability. Always in female hands, it was used in some community works, in which it was observed the custom of inviting the assistants and organizing casual dances. At the dancing parties, the tambourine was in charge of setting the rhythm for the castanet dances, led by female voices. Descriptions such as this one offered by V. Canteli in his article "Asturian Customs" (*Asturias*, October 1938) are relatively frequent:

Lads and girls dance the Asturian *Jota* to the sound of the tambourine played by María Rosa at the same time as she sings:

*Galán, si vas a la fila,
mírala de corro en corro;
mira a la que mejor hila,
que la rueca es un tesoro¹.*

All the young people dance in unison the moving that begins the lad in the right head. The same movement; the same rhythm. It is not possible that there is a more harmonious and, at the same time, more varied dance. At each new stanza, new change. The player sings this one, almost bable:

*Cásate conmigo, Xuan,
que soy buena filaora,
pos filo una fusa al día
y tosquilo una boroña².*

To finish the dance, María Rosa plays *El Xiringüelu*:

*Mira cómo lo bailen
los rapazucos,
mira cómo ximielguen
los pendexucos³.*

The tambourine would later appear in the linked couple dances, in which it accompanies melodic instruments or voices, also being documented its use as a mendicant instrument, in the hands of blind *lazarillos*. Another of its utilities has been the accompaniment of the *ramos* that some devotee or the whole town offered to a saint or to another religious figure of their devotion. On these occasions, the tambourines accompanied the offerings on its way to the Church, walking behind the truss and singing the mandatory chants.

1. Gallant, if you go to the spinning work, / Look at her in every group; / look at the girl that best spins, / because the spinning wheel is a treasure.

2. Marry me, Xuan, / because I'm a good spinner, / because I thread a spindle a day / and I eat a whole loaf.

3. See how they dance it / the lads, / see how they shake / their *pendexucos*.



Handmade *vanu* (sieve) consisting of a circular hoop made by torsion, on which has been mounted a wool-less tanned sheepskin that entirely closes one of the sides of the aforementioned hoop, forming a tighten and smooth surface. This membrane lacks the usual holes in other similar utensils and is partially covered with another nailed skin that surrounds the entire hoop's perimeter and reinforces its attachment with the first skin.

The original aim of these unperforated sieves is to separate the grain from the disposable vegetable parts (in Asturian, *poxa*) by shaking it outdoors on windy days. However, due to its similarity to frame drums or tambourines, the *vanu* has also been used to accompany singing and dancing, directly struck with the hand. In councils such as Aller, Lena, Tineo and Grado has been documented a single 25 cm stick provided with two little heads at both ends to struck the membrane. These oral testimonies have been used in the folk music developed in Asturias since the eighties to justify the adoption of the Irish *bodhran*, a struck frame drum used by the musical groups working in this line.

INVENTORY NUMBER: FM000950

LOCATION: hall IV

NAME: vanu (also: vañu)

PLACE OF PRODUCTION: Oviedo

MAKER: unknown

DATATION: 1875-1925

CLASSIFICATION

(HS-MIMO) 211.311 single skin frame drums



INVENTORY NUMBER: FM002286

LOCATION: hall IV

NAME: pandeiru

PLACE OF PRODUCTION: Cangas del Narcea

MAKER: unknown

DATATION: around 1940

CLASSIFICATION

(HS-MIMO) 211.312 double-skin frame drums

In south-western Asturias¹ it has remained in use until the 20th century the *pandeiru*, a double-skin square drum mounted in a wooden frame (chestnut, oak, birch or walnut) of variable size, whose internal faces may be hollowed out to lighten its weight. Around this frame some *guitarras* (thin gut strings) are wrapped in several layers and then covered with a kid's skin. There are two techniques for this: the first is to cut the skin in rectangular shape, fold it over itself and sew it on three of its sides following the contour of the frame. The second requires the use of a whole skin; once the remaining parts are discarded, the frame is "dressed" with the skin and it is sewn at both ends. Before sewing, it is customary to introduce a bunch of pebbles or legumes that enriches the timbre.

The *pandeiru* is a female instrument played in front of the chest, holding it between the thumb and the index fingers of the left hand and hitting it in combination with the fingers of both hands (except the thumbs) and with the palm of the right hand. The first testimonies of this type of tambourine in Asturias appear in two 13th century churches in Villaviciosa: San Juan de Amandi and Santa Eulalia de la Lloraza. In San Juan de Amandi two women have been represented with brial and headdress, sculpted in the attitude of playing and occupying the first and second capitals of the blind archery that runs around the presbytery. Although the tambourine is placed in an identical angle to the current one, i.e. "in rhombus", both women maintain it very high and to the right of their heads. This position, which is still used in Miranda do Douro (Portugal), could have coexisted with the one represented in Santa Eulalia de la Lloraza, i.e. with the instrument low placed, as is customary today in Asturias.

The *pandeiru* performs the same functions as the tambourine: to put music to wedding ceremonies, specifically the so-called "wedding songs"; the accompaniment of dances, especially of castanet dances, but not excluding those of linked couples; the accompaniment of the *ramos* and the musicalization of small family or neighborhood evenings (in western Asturian, *filas*) and some community works. When played at weddings and *ramos*, the *pandeiru* can be decorated by covering it with ribbons (in western Asturian, *colonias*), fringes and fabric flowers, ornamentation to which some songs interpreted with their accompaniment refer:

*Venimos a recibirlos
con panderos enrosados,
que otra cosa no tenemos
para poder obsequiarlos*².

As far as use is concerned, the distinction between tambourine and *pandeiru* is merely geographical, the tambourine appearing throughout Asturias (even in the areas where the *pandeiru* is spread) and the use of *pandeiru* becoming restricted to Asturian southwest at the end of its tradition, which does not mean that in the past it had not greater spread.

1. Cangas del Narcea and, according to Aurelio de Llano, Ibia, where he claims to have seen it in 1921, also speaking of single-skin square tambourines, i.e. covered only by one of their faces.

2. We come to receive you / playing *pandeiros* covered with roses, / because we do not have something else / to entertain you.



Fiddle for children made with two sections of a corn stalk, each delimited by its corresponding knots. Two longitudinal cuts have been made to the longest section, extracting two thin strands that act as strings. The same happens in the shortest section, although only one string has been extracted. Since the fiddle has been obtained from the plant's own stem, a thick thread has been wound at each end of both sections, as a reinforcement, in order to prevent the tension of the strings from causing them to detach from the instrument's body. One section is used as a box and the other as a bow.

There is documentation about children's fiddles provided by the folklorist Luis Argüelles, who discovered this particular item and published an article in the newspaper *El Comercio* on December 6, 1981. Its use must have been quite widespread, although original pieces are not preserved, since they are seasonal instruments which only sound while the corn stalk remains green, becoming unusable when dried. At the next harvest, the children will make a new fiddle and so on.

As in Asturias, corn fiddles have been documented in Catalonia, Galicia and in several countries: France, Serbia, Hungary and the United States of America, where its construction and even its use are similar to those described.

INVENTORY NUMBER: FM011409

LOCATION: hall IV

NAME: vigulín (also: tarucu)

PLACE OF PRODUCTION: San Martín del Rey Aurelio [Blimea]

MAKER: García González, Alejandro?

DATATION: 1981

CLASSIFICATION

(HS-MIMO) 312.11-71 idiochord true tube
zythers



INVENTORY NUMBER: FM003028

LOCATION: hall IV

NAME: mandolina

PLACE OF PRODUCTION: Catalonia
[Barcelona]

MAKER: Estruch Hermanos

DATATION: 1903-1906

CLASIFICACIÓN

(HS-MIMO) 321.322-6 necked box lutes,
sounded by plectrum

Mandolin composed of a resonance box with a flat harmonic board and a ribbed lute-shaped back made of alternating light and dark staves separated by marquetry inlays. The harmonic board is made of pine wood, with an oval soundhole also edged with dark marquetry. The neck is made of dark wood, with a tuning fork that extends over the harmonic board until the soundhole. The instrument is provided with four double strings, fixed to the box rim by means of tiny bone pegs. The entire instrument has an alcohol varnish finishing.

Inside the box and visible through the soundhole, appears the label of the manufacturer and distributor, "Estruch Hermanos", a dynasty of plucked string instruments manufacturers founded by Juan Estruch Rossell, who in 1880 opened his shop in Barcelona and signed with that name from 1898 to 1922, although the label contains the address "Calle Ancha, 30", which situates the date of production between 1903 and 1906, years during which the establishment remained in that place. The workshop, however, was in Valencia.

This piece was owned by the *Sindicato de Estudiantes Universitarios* (University Students' Union) of Navia. Plucked instruments were common in urban environments, either in *rondallas* or *estudiantinas* (plucked instruments ensembles). The *estudiantinas* or *tunas*, dressed in 17th century costumes and accompanied by the tambourine, became a referent of Spanish popular music linked to the University. In Asturias, the *Tuna Universitaria de Oviedo* was founded on 27 August 1700. As for Gijón, the first news of the *Tuna Jovellanos*, linked to the *Real Instituto Asturiano*, dates back from 1911; however, there are already references to the musical activity of the students coinciding with the centenary of the foundation of the Institute.

The press has left some record on the trajectory of this particular *tuna*, that includes travels to America. In 1911, it was moved to Havana on the occasion of the centenary of the death of Jovellanos. A new trip to Cuba would take place in 1913, according to *La Ilustración Artística* (1623, February 3, 1913). As a curious ephemeris, the ensemble included a bagpiper in its crowd:

The Gijón *estudiantina* "La Tuna Jovellanos", composed of 32 young people, has been in our city for a few hours. They wear the classic student costume and play violins, guitars, *bandurrias*, zither and a flute; and one of them, dressed in the typical Asturian costume, plays the bagpipe. They are conducted by Alfonso Vega and carry the regional flag of Asturias with Pelayo's coat of arms in the centre. In the afternoon of their arrival they went to the Town Hall, where they were received by the mayor Mr. Sostres, to whom they gave a small concert executing with great precision a potpourri of Asturian airs and another one of Spanish airs that earned them much applause. Much applauded was also the piper, who played admirably a popular dance of Asturias.



INVENTORY NUMBER: RDM1107

LOCATION: hall IV

NAME: bandurria

PLACE OF PRODUCTION: Caso

MAKER: unknown

DATATION: around 1900

CLASSIFICATION

(HS-MIMO) 321.322-71 necked box lutes,
with a bow

Specifically in Asturias, *bandurria*¹ is the name given to a bowed string instrument circumscribed to some eastern councils, especially Caso, where the most data has been collected. Pegbox, neck and resonance box are carved in a single woodblock, generally *pláganu* (sycamore), whose back usually includes vegetal and geometric carvings such as the *galana* (six-petalled flower). The box is guitar-shaped and provided with unequal size soundholes, depending on the specimens. A thick kid skin fixed to the outer face of the sides by means of small wooden pins acts as a harmonic board, in which three or four *güeyos* (soundholes) are usually opened. Two of these are aside the bridge to allow the manipulation of the *alma*, a thin wooden limb that, placed inside the box, transmits the string's vibration to the instrument's body.

The *bandurria* is provided with three gut strings attached to a *restriellu* (tailpiece) usually decorated with vegetal motifs. Although, as in this specific item, anthropomorphic or zoomorphic figures and hearts may appear, the latter constituting one of the most characteristic motifs of the area, which can also be found in other handmade utensils. The *cabeza* (pegbox) has a small scroll with zigzag carvings; the three original *tornos* (pegs) have been lost and replaced by fiddle pegs. The *caballu* (bridge) and the *cayáu* (bow) are not preserved either. However, it is possible to describe them thanks to several fully preserved pieces. The surviving bridges are all flattened, allowing the simultaneous bowing of the three strings, one of which acts as melodic and the other as drones, tuned to the distance of a fifth. Occasionally, the central string is also used as melodic, playing in a lower fourth. As for the bows, they are convex shaped, made of varied woods and horsetail manes, manually tensioned and rubbed with pine rosin.

The *bandurria* is vertically played, holding it between the knees. Its main function is the accompaniment of the singing, for which its strings provide an ideal support. Its repertoire is made up of *romances*, *asturianadas* and *coplas* that were sung in community work gatherings, but also in festive events. There are also references to the instrument during Christmas and Carnival. In spite of its scarce sonority, it has also been used to accompany the dance.

1. In the rest of Spain, the name *bandurria* is applied to a plucked string instrument, the word *rabel* being reserved to bowed chordophones such the one here discussed.



INVENTORY NUMBER: FM003080

LOCATION: hall IV

NAME: vigilín

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1900

CLASSIFICATION

(HS-MIMO) 321.322-71 necked box lutes,
with a bow

Bowed string instrument with its original case. It consists of a resonance box and a neck with a scroll-ended pegbox with laterally arranged pegs, two on either side. The bow and one peg have been preserved, but not the bridge, the tailpiece or the strings. The finish consists of a fairly well-preserved oil-based varnish, although with signs of prolonged use.

Despite its ascription to the high European music and the development of an important craftsmanship in Italy during the 17th and 18th centuries, fiddle has been used in popular contexts, generally by blind musicians, either to accompany dances or to beg. Judging by the testimonies preserved, it reached wide spread until the end of the 19th century, becoming an alternative instrument to the bagpipe in the *romerías* (pilgrimages to a sanctuary). It is documented throughout Asturias accompanied by the tambourine or the bass drum, which used to be in the hands of the *lazarillo* who accompanied the blind man and sold the *coplas*. However, there are also references to non-blinded fiddlers.

This fiddle was owned by Juan Somohano Merodio, “Xuan d’Andrín” (1852-1938), blind since he was nine due to smallpox. He learned to play in Llanes with Félix Segura Ricci. At the age of 15 he became a wandering musician and toured all the villages between Unquera and the French city of Bayonne. At the age of 20 he emigrated to Cuba, but soon returned to his native town, where he developed his activity as a musician until November 18, 1920, becoming a very popular figure in the *romerías* and dances of his council. He taught to play the also popular piper Manuel Rivas de la Fuente, “Manolo Rivas” (1885-1956). Several photographic testimonies of his public appearances have been conserved, among which it is worth mentioning the portrait belonging to the series of popular types of Llanes made by Baltasar Cue from 1891 to 1894. His musical career has been also documented through some biographical semblances and news published in local press. Thus, for example, *El Correo de Llanes* (227, 25 August 1896) described the so-called “San Roquín” festivity of Cue in these terms:

In the afternoon, many people from this village and immediate villages attended the profane celebration in which the greatest animation reigned, both in the bowling alley and in its surroundings, where many dances were organized to the notes of the fiddler, the obligatory one in this kind of celebrations: Juan of Andrín. The youth was not entirely satisfied because couple dances had been forbidden, but in any case they had as much fun as they could with the accustomed order and composure.

Two of his instruments have been preserved: the first, found in Andrín (Llanes), at present belongs to the collection of the *Museo del Pueblo de Asturias*. The other one, according to the newspaper *El Comercio*, was bought in 1977 by a private person from the piper José Llano Díaz, “Llanín” (1902-1984). It was a Jacobus Steiner dated 1731, acquired in Havana for 80 pesos and brought to Spain by the fiddler himself.



INVENTORY NUMBER: RDM1103

LOCATION: hall IV

NAME: zanfoña (also: sinfonía, gaita de rabil, música ratonera)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1800-1900

CLASSIFICATION

(HS-MIMO) 321.322-72 necked lutes,
bowed by a wheel

Zanfoña (hurdy-gurdy) designed according to the most common guitar-shaped model in Spain since the 18th century. It has an irregular layout, probably due to an inaccurate moulding. Both harmonic board and bottom are flattened and nailed, according to the most common Spanish technique. The box sides have been twisted by means of heat. It is visible from the outside the inner structure of three bars on the top and two on the bottom which serve to assemble the box and prevent the harmonic board from warping. From the widest bout of the box emerges an S-shaped iron crank with a non-rotating knob. It is fixed to an axis in which is embedded the wheel, a walnut disc that emerges through a hole opened on the harmonic board. On the very harmonic board have been glued two wooden pieces to hold the wheel cover (one of them lost) and a trapezoidal keybox with twelve diatonic keys arranged in a single line of carved windows, having been preserved the incise lines marked to establish their position. Inside the keybox (covered with a lid with two screwed copper fittings, possibly added after the instrument was made) there are three unison strings of cat guts, two melodic and a drone (judging by the absence of a third line of tangents on the keyboard). The scroll-ended pegbox has four lathed pegs after finished with a razor, from which it can be deduced that on the harmonic board there was only one drone, lost at present. The second drone has never been installed: the third string inside the keybox played its role, but accorded in a higher octave. In the bottom of the resonance box there is an iron hook to attach the strap used by the musician to carry the instrument. A second iron hook appears on the side of the big blockwood in which the pegbox has been carved. Both straps have been lost.

In Asturias, the use of the hurdy-gurdy is similar to that of the rest of Spain, i.e. as a mendicant instrument played by blind men who made their living singing, selling flyers and accompanying dances. The richness of dialectal variants to name it (*zanfoina*, *zanfueña*, *sinfonía*...) suggests a perhaps greater spread than that which has been attributed to it. Despite its marginality, it was also played in churches, as we can read in *La Ilustración Artística* (296, August 29, 1887):

The miraculous bell rang at mass and the crowd in the countryside swirled into the sanctuary, entering as many as they could, and the others staying at the windows. Strong and sympathetic voices solemnly intoned the Mass of Angels, badly accompanied by the *gaita* of a blind man from Tarna who marked the musical beat with his head. That country's blind men are terrible. I mean, the terrible thing is the *gaita*, a simple but unpleasant instrument consisting of a wheel which rubs some strings producing a noise barely more melodious than that of the axle of a cart when it goes. There is no blind man without a *gaita* or mass without a blind man, who, after accompanying at a rough guess the *Kyries* and the *Gloria* and everything that the choir sings, usually plays alone and on his own at the Offertory, and at the end *Marusiña la muñeira* or *Las Habas verdes*.

The last blind player in Asturias was Luciano Andrés Tarilonte, born in Palencia but settled since his youth in Veneros (Caso), where he got married and had several children, some of whom acted as guides and even as musicians, playing the *bombu* (bass drum) and the *fierros* (triangle). He died in 1947 and some photographs taken that same year in Laviana by Valentín Vega Fernández (1912-1997) remain of him.



INVENTORY NUMBER: RDM001104

LOCATION: storeroom

NAME: zanfoña (also: sinfonía, gaita de rabil, música ratonera)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1800-1900

CLASSIFICATION

(HS-MIMO) 321.322-72 necked lutes,
bowed by a wheel

Guitar-shaped hurdy-gurdy with two drones accorded in the tonic and the fifth (both lost) and three melodic strings, of which only two unison strings have been preserved, being missing the third one, which could also be unison or maybe accorded to a lower octave. The chromatic keyboard is arranged in two lines: a lower one with thirteen natural tones and a higher one with nine semitones, lacking the upper line a place for the natural F. All upper keys have been removed, a phenomenon explained by the need to slash the edge of the wheel that rubs the strings to restore their circumference and ensure a homogeneous sound. When subjected to this process, the wheel progressively loses thickness and the strings descend to practically touch the upper keys, stopping their vibration and making necessary to remove the entire upper keyboard to allow the instrument to play.



INVENTORY NUMBER: RDM001105

LOCATION: hall IV

NAME: zanfoña (also: sinfonía, gaita de rabil, música ratonera)

PLACE OF PRODUCTION: Caso

MAKER: unknown

DATATION: 1800-1900

CLASSIFICATION

(HS-MIMO) 321.322-72 necked lutes,
bowed by a wheel

Guitar-shaped hurdy-gurdy with a twelve keyed diatonic keyboard and three unison melodic strings plus two drones accorded in the tonic and the fifth, both lost. The pegbox is decorated with carved zigzag motifs and a scarcely developed scroll with identical ornamentation. These details, together with the irregular construction of the resonance box and its proportions, suggest that the instrument may be a copy made by a local craftsman.



INVENTORY NUMBER: FM002165

LOCATION: storeroom

NAME: riquirraque

PLACE OF PRODUCTION: Cangas del Narcea
[Tebongo (El Puelu)]

MAKER: Lindo, Jesús

DATATION: 1996

CLASSIFICATION

(HS-MIMO) 411 displacement free aerophones

Aerophone composed of two empty walnuts, a wooden axis and a cord provided with a little handle. The axis is fixed to one of the walnuts, leaving clearance in the second's walnut hole through which the axis runs, so that it can freely rotate. This walnut has a second hole to pass the string. To make it sound, the handle is pulled, forcing the free walnut to turn quickly.

It is just a toy for which no specific musical use has been documented in Asturias. However, the name *riquirraque* has its origin in its characteristic sound and alludes to its perception as a specifically sonorous object.



INVENTORY NUMBER: FM011460

LOCATION: storeroom

NAME: gallu (also: flauta, xibla, xiblata, xiblatu, xipla, chifla, zamploña)

PLACE OF PRODUCTION: Villaviciosa
[Arroes]

MAKER: H.C.

DATATION: around 1980

CLASSIFICATION

HS-MIMO) 412.121 individual beating reeds

Aerophone consisting of a laurel branch slimmed with razor on one of its ends, in which has been opened a longitudinal cleft that reaches a quarter of the length of the instrument's body. In this cleft is placed a leaf from the same tree, cropped around to adapt it to the inbetween space. This leaf acts as a sounding reed. To play, the slimmed end is held between the lips and blown, the air coming out through the cleft and producing the vibration when projected on the interposed leaf.

This instrument was played as grazing entertainment and has been documented in much of Asturias under different names, some of which matches with those collected in Galicia, where the terms *cantagalos* and *flauta* have been verified.



INVENTORY NUMBER: FM008633

LOCATION: hall IV

NAME: acurdi3n (also: butuneiru)

PLACE OF PRODUCTION: Valencia

MAKER: El Cid

DATATION: 1850-1925

CLASSIFICATION

(HS-MIMO) 412.132-62-8 sets of free reeds,
with flexible air reservoir, with keyboard

Diatonic accordion with wear signs throughout its structure that also affect the finish, a shiny garnet dye that covers the entire wood surface except the side of the basses, black painted. The instrument consists of two rectangular wooden harmonic boxes. One of these incorporates two basses and the other one a keyboard, in this case integrated by a single range of ten buttons. Between the boxes is placed the bellows, made of folded cardboard and reinforced with corner pieces in their folds. As it is a free reeded diatonic instrument, each melodic button produces two notes, forcing the player to open or close the bellows according to the desired note.

The accordion spread throughout the 19th century throughout Europe at the same time as the linked couples dances. In Spain there were several manufacturing workshops, being Valencia, Barcelona and Madrid their main points of national production. The popularity of both accordion and new dances gave rise to the gradual displacement of the oldest castanet dances and, with them, the decay of the usual instruments in their accompaniment (bagpipes, tambourines, castanets). The Asturian bagpipers assimilated the new repertoires and made great efforts to play them with their old instruments, subjected to the unmovable tonal centre provided by the drone. Thus, it was not uncommon for bagpipers to play the accordion to meet the demand of an audience eager to dance the *agarrao*. There is also documentation about bagpipers who played the fiddle as an alternative instrument.

In the thirties the chromatic accordion was introduced in Spain, invented in the late 19th century in Castelfidaro, Italy. This new model's main feature (later developed until the so-called "piano accordion", which replicates the layout of the piano keyboard) was that opening or closing of the bellows did not modify the note emitted, which simplified its handling and widened its technical possibilities. These ones are the most spreaded nowadays except in folkloric contexts, in which the old diatonic instruments have been recovered since the eighties.



INVENTORY NUMBER: FM004044
LOCATION: hall IV
NAME: acurdión
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: around 1900



INVENTORY NUMBER: FM008632
LOCATION: hall IV
NAME: acurdión
PLACE OF PRODUCTION: Federal Republic of Germany
MAKER: unknown
DATATION: around 1900



INVENTORY NUMBER: FM003060
LOCATION: storeroom
NAME: acordeón
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1900-1925



INVENTORY: FM002350
LOCATION: hall IV
NAME: acordeón
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: 1900-1925



INVENTORY NUMBER: FM002349

LOCATION: storeroom

NAME: acurdión

PLACE OF PRODUCTION: Spain [Valencia]

MAKER: El Cid?

DATATION: 1900-1925



INVENTORY NUMBER: FM003066

LOCATION: hall IV

NAME: acurdión

PLACE OF PRODUCTION: Spain [Guipúzcoa]

MAKER: Guerrini

DATATION: around 1950



INVENTORY NUMBER: FM003023

LOCATION: hall IV

NAME: harmoniu (also: muérganu)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1800-1900

CLASSIFICATION

(HS-MIMO) 412.132-62-8 sets of free reeds, with flexible air reservoir, with keyboard

Harmonium bought in Barres (Castropol). It consists of a wooden basis on which the bellows have been placed, alternately activated by the player's feet. Between both bellows rises up the column supporting the four-octave keyboard, protected by a hinged lid.

In rural parishes that lack an harmonium, the bagpipe played its role, giving rise to the *Misa de gaita* (Bagpipe Mass), a traditionalist version of the Gregorian *Missa de Angelis*, sung with all the typical gracenotes of the orally transmitted Asturian singing.



INVENTORY NUMBER: FM011544

LOCATION: hall IV

NAME: muérganu

PLACE OF PRODUCTION: United States of America [Illinois (Chicago)]

MAKER: Bilhorn, Peter Philip (1862-1936)

DATATION: 1887-1936

CLASSIFICATION

(HS-MIMO) 412.132-62-8 sets of free reeds, with flexible air reservoir, with keyboard

Portable organ designed by evangelical pastor Peter Philip Bilhorn to facilitate the musical accompaniment of his preaching. It is a folding model that, once closed, forms a handled box inside which pedals and bellows are kept. The keyboard, a four-octave transposer, is protected by a hinged lid that serves as a lectern.

The circumstances in which this instrument was brought to Asturias, as well as its intended use, are unknown.



INVENTORY NUMBER: FM002390

LOCATION: hall IV

NAME: canaveira

PLACE OF PRODUCTION: Boal

MAKER: Rodríguez Vitos, Octavio (1920-1995)

DATATION: 1950-1980

CLASSIFICATION

(HS-MIMO) 421.121.12 open side-blown flutes with fingerholes

Transverse flute made in a segment of cane, from knot to knot. It has six frontal fingerholes, aligned, equidistant and of the same diameter, perforated by means of a hot iron. The embouchure is circular and has been made by applying the same technique as in the rest of the holes. No finish has been arranged, although the cane's bark has been removed from the entire instrument surface by scraping with a razor.

It was used for personal entertainment, as well as to accompany dances, specifically the circular dance from Boal council known as *La lluita* (The Fight) spread since the mid-twentieth century by the *Sección Femenina* and later by the *Grupo de Coros y Danzas L'Abadía de Gijón*.



INVENTORY NUMBER: FM002428

LOCATION: hall IV

NAME: xiblata (also: requinta, travesera)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION : around 1920

CLASSIFICATION

(HS-MIMO) 421.121.12 open side-blown flutes with fingerholes

Transverse flute by an unknown maker, acquired in Avilés. It consists of three joints assembled together: the head joint, tapered at its assembly point and provided with a circular embouchure; a practically cylindrical middle joint with three fingerholes; and a tapered foot joint with the three remaining fingerholes. It lacks reinforcement rings and the finish consists of an alcohol varnish applied with a small cotton ball.



INVENTORY NUMBER: FM003043

LOCATION: hall IV

NAME: xiblata (also: travesera)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1900-1950

CLASSIFICATION

(HS-MIMO) 421.121.12 open side-blown flutes with fingerholes

Shotgun cannon converted into a side flute. For this purpose, the barrel has been separated from the rest of the weapon using a saw. Finally, it has been drilled with six front fingerholes and a circular embouchure.

This piece was acquired in Cabanella (Navia), not being possible to establish its exact place of production.



INVENTORY NUMBER: FM002427

LOCATION: storeroom

NAME: xipra (also: travesera)

PLACE OF PRODUCTION: Boal

MAKER: Rodríguez Vitos, Octavio (1920-1995)

DATATION: 1970-1980

CLASSIFICATION

(HS-MIMO) 421.121.12 open side-blown flutes with fingerholes

Metallic side flute made from the leg of an industrially manufactured chair. It has an embouchure and seven fingerholes, the one for the little finger laterally displaced regarding to the others. One of the pipe's ends is closed with a wooden top rescued from the structure of the chair itself.



INVENTORY NUMBER: FM000713

LOCATION: hall IV

NAME: xiblata (also: chiflu, xipla, xiblatu)

PLACE OF PRODUCTION: Onís [La Robellada]

MAKER: unknown

DATATION: 1900-1950

CLASSIFICATION

(HS-MIMO) 421.221.12 open flutes with internal duct, with fingerholes

Bone recorder quite old in appearance, judging by its degree of deterioration. The end corresponding to the knee joint has been trimmed and sealed with wax, leaving a windway to introduce air. Immediately below, a circular hole that acts as a sharp edge or labium has been opened in the bone. Along the rest of the pipe, seven fingerholes have been practised, six frontal fully aligned and a thumbhole in the back.



INVENTORY NUMBER: FM000665

LOCATION: hall IV

NAME: pitu cabreru (also: caramela, carambela, chifla, corneta)

PLACE OF PRODUCTION: Cangas de Onís [Gamedo]

MAKER: unknown

DATATION: 1900-1950

CLASSIFICATION

(HS-MIMO) 421.221.12 open flutes with internal duct, with fingerholes

Male goat horn recorder. The natural hollow is used to circulate the column of air introduced through the narrowest end, sawn for this purpose, making it vibrate by means of a sharp edge. On the convex face three equal, equidistant and aligned fingerholes have been opened, allowing a four-note scale. It has been employed as shepherds' communication instrument, although its use to play melodies has also been documented.



Instrumental set owned by Francisco Rodríguez García (1914-1990), from *Quei Filipón* of La Viliel.la (Cangas del Narcea). It consists of a drum with brass resonance box and tensioners, wooden hoops and leather membranes, plus a lathed recorder with three fingerholes (two frontal and one posterior) and designed to be played with a single hand (the left), reserving the right for the drum.

No Asturian *xipla* makers have been documented, being an instrument generally imported from León, although its spread area is much wider, being documented through Spanish lands under different local names, such as *flauta maragata*, *pito zamorano*, *gaita charra*, *gaita rociera*, *txistu*... As for the drum, its making is industrial, although there are no marks or signatures to identify its origin.

In Asturias, the words *xipla*, *xiblata*, *chiflu*... generically designate the flutes and, among them, those with three fingerholes called *gaita* in Zamora and Andalusia, which has given rise to some confusion. Specifically in Asturias, the word *gaita* is not applied to flutes, but only to bagpipes, reedpipes and hurdy-gurdies. Thus, in the context of the *danzas de palos* (stick dances) preserved in Cangas del Narcea, this flute is known as *xipla* and its player as *tamburiteiru* (drum player). Although the word *xipla* has only been collected in the oral tradition, the expression *atambor*, equivalent to *tamburiteiru*, appears since 16th century in the documentation of Oviedo's Cathedral de San Salvador and seems to refer not to a single drum, but to the set of drum and flute managed by a single musician, as in this case.

The main function of the *xipla*, together with the drum, is to put music to the *Danza de palos* conserved until present in the Asturian southwest, as well as accompanying other local dances. The *Danza de palos* is performed in Cangas del Narcea on the saint's festivity and its eve, being integrated by a *frasqueiru* (dance director) plus twelve men aligned in two rows, playing different roles (*juez*, *sobrejuez*, *guía*, *sobreguía*, *panza*) and performing the dance figures (*calles*, *enrames*) in which the dance is divided. The *tamburiteiru* gives the entries of the different parts (*saludo*, *venia*, *entrada*, *lazo de palos*, *salida*) marking the rhythm with the drum and announcing the changes with brief melodic motifs executed with the *xipla*.

INVENTORY NUMBER: FM004428

LOCATION: hall IV

NAME: xipla

PLACE OF PRODUCTION: León?

MAKER: unknown

DATATION: around 1950

CLASSIFICATION

(HS-MIMO) 421.221.12 open flutes with internal duct, with fingerholes

INVENTORY NUMBER: FM004427

LOCATION: hall IV

NAME: tambor

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1950

CLASSIFICATION

(HS-MIMO) 211.212.11 individual double-skin cylindrical drums, one skin used for playing



INVENTORY NUMBER: FM003046

LOCATION: hall IV

NAME: chifla (also: chiflu, xipla, xiblata, xiblatu)

PLACE OF PRODUCTION: Caso [Belerda]

MAKER: Coya, Juan José

DATATION: 1998

CLASSIFICATION

(HS-MIMO) 421.221.311 open flutes with internal duct, without fingerholes, with fixed stopped lower end

Flute without fingerholes obtained from a chestnut bark in a process known in Asturias as *mugar*, consisting of hitting it with the accompaniment of repeated metric recitations until it is completely detached. The recitation can allude to the aforementioned procedure:

–*Muga, muga,*
casca, muga,
¿qué quies más,
tocar o callar?
 –*¡Tocar, tocar, tocar!*¹

1. –*Muga, muga,* / *casca, muga,* / what do you prefer, / play or shut up? / –*Play, play, play*



INVENTORY NUMBER: FM001294

LOCATION: storeroom

NAME: xiblatu (also: chiflu)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1900-1930

CLASSIFICATION

(HS-MIMO) 421.221.311 open flutes with internal duct, without fingerholes, with fixed stopped lower end

Industrial whistle, although in Somiedo they have been documented tinsplate pieces made by children. In the industrial era these metallic whistles have replaced similar instruments obtained from natural materials, usually tree bark, peach stone and even pebbles.



INVENTORY NUMBER: FM003044

LOCATION: hall IV

NAME: xiblata (also: chiflu, xipla, xiblatu)

PLACE OF PRODUCTION: Caso [Belerda]

MAKER: Coya, Juan José

DATATION: 1998

CLASSIFICATION

(HS-MIMO) 421.221.32 stopped flutes with internal duct with fingerholes

Chestnut bark flute in which six fingerholes and an edge have been opened with a knife. The lower end is stopped with a fix cylindrical piece obtained from the same branch that originally covered the bark.



INVENTORY NUMBER: FM011480

LOCATION: storeroom

NAME: xipro

PLACE OF PRODUCTION: unknown

MAKER: Mújica, Félix; Moeck?

DATATION: around 1980

CLASSIFICATION

(HS-MIMO) 421.221.32 stopped flutes with internal duct with fingerholes

Soprano recorder acquired in Armental (Navia) whose structure has been deeply modified. The medium joint has been discarded, keeping only the head joint, whose base has been trimmed and stopped with a cork. Next, two unequal sized fingerholes have been opened to obtain the major's scale I, III and V degrees.

The homemade production of sounding devices sometimes involves instruments of which undergo a more or less deep reconversion until the desired result is obtained. The main difference with respect to the techniques previously applied lies in the abandonment of traditional materials in favour of others of a different nature, but always submitted to industrial processes. In this case, the change is a consequence of the national spread of the recorder in a fully schooled Spain. The recorder was part of the curriculum of the old General Basic Education, in use from 1970 to 1990, not only surviving later, but becoming a practical substitute for the bagpipe's melodic pipe during learning, a resource promoted by a generation of teachers whose first approach to music took place in the aforementioned curriculum. For this new purpose, the recorder also undergoes a transformation, which consists of resizing its fingerholes to allow them to play the semi-closed fingering of the Asturian bagpipe. These flutes can be purchased in bagpipe maker workshops.



INVENTORY NUMBER: FM011484

LOCATION: storeroom

NAME: pitu (also: xipra)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1970

CLASSIFICATION

(HS-MIMO) 421.222.4 sets of dissimilar flutes with internal duct

Flute composed of three stopped dissimilar pipes made of tinplate and welded to an also metallic embouchure that acts as an air channel. When blowing, the air is projected towards the edge of the upper end of the pipes, which sound simultaneously.

These simple aerophones, whose handling does not require learning, were used by ambulant sharpeners to announce their arrival.



INVENTORY NUMBER: FM005332

LOCATION: storeroom

NAME: gaita (also: pipa, xipro, chifla, runcón)

PLACE OF PRODUCTION: San Martín de Oscos

MAKER: Fernández Pérez, Antonio

DATATION: 2003

CLASSIFICATION

(HS-MIMO) 422.111.2 reedpipes with double reeds with cylindrical bore with fingerholes

Chestnut bark reedpipe, completely detached respecting its original tubular shape. The result is a cylindrical hollow body along which seven frontal fingerholes and a thumbhole have been opened with a razor. In one of its ends the reed has been

inserted by pressing. This reed consists of two parts. The first, which acts as a staple, is made with a strip of rolled bark that fits perfectly into the end of the sounding pipe. The second is the double reed itself, consisting of a thinner bark crushed by one end, so that the air channel narrows, thus producing vibration.

In Asturias there are oral statements about the local production of reedpipes using tubular raw materials such as oat, rye and elderberry, being perhaps the best known example the one described by Eduardo Martínez Torner in the *Cancionero musical de la lírica popular asturiana* (1920), where he called it *gaita*. The information comes from one of his most prolific informants, Leandra González Zuazua, from Oviedo, who dictated a melody that, he said, she had learned in the Sierra de Següenco, in the council of Cangas de Onís (n. 310). With an evidently pedagogical purpose, the folklorist Luis Argüelles Sánchez renamed this aerophone as *Gaita de Següenco* (*El Comercio*, 1217, 1 December 1981), an expression that would become widely used in the folkloric environment.



INVENTORY NUMBER: FM000725

LOCATION: storeroom

NAME: puntera

PLACE OF PRODUCTION: Aller
[Villar de Casomera]

MAKER: unknown

DATATION: 1900-1925

CLASSIFICATION

(HS-MIMO) 422.111.2 reedpipes with double reeds with cylindrical bore with fingerholes

Double reeded aerophone with cylindrical bore which really is the natural hollow of the wood, in this case a branch of elderberry (*sabugu* in Asturian). It has seven fingerholes, six frontal and a thumbhole in the back, all of equal size, ovalized and practically equidistant. The reed, double in this specimen, is not preserved. Anyway, single reeds have also been employed.

Oral sources describe the making process of this aerophones, which begins with the knife debarking and the elimination of the *ságamu* (sapwood), whose low hardness allows it to be easily removed using improvised tools: firstly an umbrella rib to open the way and then a bush branch (*artu*) to properly clean the hollow. The pipe's upper end is carved with a razor, giving the internal bore a slight conicity that allows the reed to be fitted. The same process is applied to the opposite end, although the resulting conicity is significantly wider. Once the pipe has been prepared, the fingerholes are opened with a hand drill. Finally, the reed is added, whose vibrating *palas* (tongues) are obtained from a thin horn plate.

In Asturias, the *puntera* and other homemade aerophones have fulfilled two functions. First, they replaced the bagpipe to practice its technique's rudiments, due to the high cost of the instrument (oral sources refer that its price would be equivalent to that of a cow in the early 20th century). Second, they were used in the Carnival *comparsas* as a prop for the musician's character. In any case, the *puntera* can be considered as an imitation of the bagpipe chanter that, carried out by simpler procedures, retains some of its organological characteristics, the most remarkable difference being the internal bore. The name itself, *puntera*, is an indication of this mimicry.

Playing the *punteru* (chanter) isolated from the rest of the bagpipe is a little documented practice, although not non-existent. The lack of attention to this peculiar use is perhaps due to the fact that, except in the case of the Carnival *comparsas*, the final purpose was always to play a whole bagpipe, so the use of isolated chanters was regarded as part of the piper's training and, therefore, as a less-interest phenomenon. However, there are examples of the opposite, such as the case of Francisco Ríos, known in his village as "Pachu Ríos". He was born in Villar de Adralés (Cangas del Narcea), where José Martínez González, "Maquilo" (1873-1958), who managed a carpentry right there, was also well-known as bagpipe maker. Francisco Ríos commissioned him to make a bagpipe but, due to a handicap that prevented him from playing an instrument with all its pipes, the result was a windcapped chanter to be played without an air reservoir. Francisco Ríos referred to this instrument with the name of *xipla* (which in Asturias is generically applied to flutes) and played it in a self-taught way, becoming known in the village for his activity as an amateur musician.

The use of windcapped bagpipe chanters has also been documented in Alto Aller, i.e. in the same area in which the use of the *puntera* has been noted.



INVENTORY NUMBER: FM005329

LOCATION: hall IV

NAME: roncona (also: roncón, berrón, berrona, turul.lu, cuerna, pedorrera)

PLACE OF PRODUCTION: San Martín de Oscos

MAKER: Fernández Pérez, Antonio

DATATION: 2003

CLASSIFICATION

(HS-MIMO) 422.112 single reedpipes with double reeds with conical bore with fingerholes

Double reeded aerophone made with a bark detached from the tree during spring. The making is quite simple and only requires the use of a razor. Once the bark is obtained according to the desired size, it is rolled into a cone and crossed at its widest end with a wooden pin that prevents the bark from regaining its original position. The sound is generated by the action of a double reed in Asturias named *zamploña* or *cimplotña*, made by crushing a bark from the same tree and then fixing it to the narrowest end of the pipe.



INVENTORY NUMBER: FM011393

LOCATION: hall IV

NAME: zamploña (also: cimplotña, pipa, gaita)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1998

CLASSIFICATION

(HS-MIMO) 422.211.2 individual reedpipes with single reeds with cylindrical bore with fingerholes

Idioglottic single reeded aerophone obtained from a thin stem, generally oat or rye. In one of its ends a single reed has been arranged by cutting (but without completely detaching) a tongue in the same stem of which the instrument is made. This technique is the same as that used to make the *payón* (single reed of the bagpipe's drone), the main difference being that, in the case of idioglottic reedpipes, the vibrating tongue forms an indivisible unity with the pipe of which it forms part, while the *payón* is a subsidiary element, being fixed with thread to the bagpipe's drone and removable at will. Aligned under the reed and also opened with a razor, there are four equal and equidistant fingerholes. No finish has been applied and no ornamentation has been added.



Clarinet of unknown manufacturer. The handmade case is a solid wooden box pale green painted and divided into two spaces by means of a tablet that allows the instrument to be housed, once disassembled. The clarinet is made of ebony with silver plated keys and rings. Neither signature nor manufacturer's brand are stated.

The clarinet was introduced into the Asturian rural music from the musical bands, which incorporated it in their usual staff. However, there are examples of popular reedpipes, generally obtained from a vegetable pipe to which was added a single reed identical to that of the *payón* (bagpipe's drone reed).

The clarinet was integrated into popular ensembles generically known as *orquestinas* or *bandinas*, ranging from quartet to sextet. These included bagpipes and clarinets in their melodic section, although there were other formations with more varied instruments, generally brass and accordions. As for the percussion section, it consisted of snare and bass drums. News about these musical bands are more abundant in the western Asturian councils, usually referring to their participation in the dances during summer festivities, especially in those of linked couples, although they could include in their repertoire examples of castanet dances.

The quartet *Os Quirotelvos*, from Castropol, is the best documented one. Founded by bagpiper Manuel López Fernández, "Quirolo" (1888-1932), and clarinetist Etelevino Menéndez Martínez, "Telvo" (1875-1962), it developed an intense musical activity throughout Asturias, playing music to dances and parades and appearing in abundant chronicles of festivities during the early 20th century. An example can be found in Cangas de Narcea, where *Os Quirotelvos* had been hired to play during *El Carmen* festivity, as we can read in the magazine *La Maniega* (August 15, 1928):

Because the festivity took place the day before Saturday, the *xigantones* [giants] paraded ahead time, delighting young people with the accompaniment of a tireless *charanga*, the Quirotelvos. Once illuminated the bridges and the walnut boulevard, the *verbena* presented a very attractive aspect. The youth, seeing at last their feet free of clogs, raised feet and legs and from bagpipe to barrel organ and from barrel organ to our finely tuned *charanga*, they did not rest and danced everywhere until after dawn.

INVENTORY NUMBER: FM003042

LOCATION: hall IV

NAME: clarinete

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: around 1945

CLASSIFICATION

(HS-MIMO) 422.211.2-71 individual reedpipes with single reeds with cylindrical bore with fingerholes with keys



INVENTORY NUMBER: RDM1143

LOCATION: hall IV

NAME: cuernu

PLACE OF PRODUCTION: Caso

MAKER: unknown

DATATION: 1900-1925

CLASSIFICATION

(HS-MIMO) 423.121.21 end-blown labrosones with curved tubes without mouthpiece

Goat horn used as a means of communication and, circumstantially, as a musical instrument. Once the horn has been emptied, its thinnest end has been cut to act as an embouchure. In the convex face of the horn have been drilled two holes through which passes a cord that serves to carry it. It has no other perforations, nor any finish was originally applied to it during the making process. However, its surface has been covered with a layer of walnut dyed wax, a treatment of preventive conservation applied when it was taken to the Archaeological Museum of Asturias.

In Asturias, horns and seashells have been employed to summon people for communal works and also as shepherd instrument. Marginally, its presence in dances has been documented, specifically *El Regondixu*, a folkloric reconstruction of some dances of the *Vaqueiro* community (councils of Tineo, Valdés, Villayón and Boal) in which the horn announces the dancers' entry.



INVENTORY NUMBER: FDM004414

LOCATION: hall IV

NAME: cuernu (also: cuerna, turullu)

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1900-1925

CLASSIFICATION

(HS-MIMO) 423.121.21 end-blown labrosones with curved tubes without mouthpiece

Bull horn whose narrowest end has been sawn to open an embouchure. A leather band has been added to carry it easily. The opposite end is a little worn. Its use is similar to the one described for the piece RDM1143.

This one was acquired in Cabanella (Navia).

THE COLLECTION OF SELF-PLAYING INSTRUMENTS, SOUND PLAYERS AND RADIOS



Self-playing instruments are those whose structure incorporates mechanisms that, triggered by keys, levers, cranks or other similar devices, activate a sound storage medium in the form of a pinned cylinder, a perforated or pinned disc and a perforated card or roll. This storage medium contains the melody, previously encoded by means of a scheme that establishes the location of pins and perforations. Once set in motion, the support acts on the sound-producing element of the instrument: its very body (if it is an idiophone), tensioned membranes (membranophone) or strings (cordophone) and a vibrating column of air (aerophone)¹. As the whole process occurs automatically and repetitively, it is not necessary for a professional musician to take part.

The history of mechanical instruments goes back to the Middle Ages, when carillons autonomously played were already built, but the great impulse of automatophones took place during 18th and 19th centuries, when musical boxes, organs, pianos, violins and other mechanical devices were designed, but with excellent sound results. Due to their attractiveness and their easy handling, they were introduced in bourgeois houses and, in parallel, in coffee shops and dancing halls; but their main places were popular festivities and *verbenas* (open air night dancing parties) and even the public thoroughfare, handled by people who, lacking musical knowledge, used them as a means of life. In Spain, figures such as the *organillero* (barrel organ player) survived well into the 20th century.

Sound players form a specific group. They have been popular since the late 19th century thanks to the technological development achieved by industrialised societies. Like mechanical instruments, they have a coded sound storage medium (cylinder, flat disc, magnetic band), but it does not act on the usual sounding elements, but contains a recorded sound impression taken from the natural and audible when amplified. This technology gave rise to a prosperous record industry that introduced great changes in popular music, allowing the circulation of all kinds of music and broadening the horizon of musicians who, until then, formed the main part of their repertoire with orally transmitted melodies.

Sound storage also underwent a gradual transformation. After the phonograph period, patented by Thomas Alva Edison in 1877, whose support was a wax cylinder with a groove impressed on its surface, Emil Berliner patented in 1887 the gramophone of flat discs, in which the groove was traced on one side (later on both). The discs, played at a speed of

78 rpm, were characterized by their thickness, weight and low resistance to crash, so that in the mid-twentieth century shellac-based compounds were replaced by vinyl, also being reduced the speeds to 45 and 33 rpm, which correspond to the most common formats of the time: single play (SP) and long play (LP). These innovations improved sound quality and expanded storage capacity, which would continue to increase in later years. Along with the discs, the cassette-format magnetophonic tape reached great popularity since the sixties. The life of these media lasted until the eighties, when they were replaced by the digital disc.

But radio was undoubtedly the industrial age invention that left a deeper imprint on popular music throughout the 20th century. It was born on December 12, 1901, when William Marconi sent a radio signal across the Atlantic Ocean. In Spain, the first public broadcast took place at the end of 1923 in *Radio Ibérica* in Madrid, although the official start date was 14 November 1924, with the inauguration of *Radio Barcelona*. This new and effective media began being used for political propaganda, occupying a place in public spaces (casinos and bars) and becoming during the Spanish Civil War one of the main propaganda resources for both sides.

In the post-war period, radio played two roles: entertain and indoctrinate. The autarchy favoured the appearance of different Spanish manufacturers, whose designs imitated foreign models. In a context of economic hardship, it was common to build homemade radios from spare parts supplied by manufacturers. In those years the correspondence courses of the radio technical schools became popular, being famous the school *Radio Maymo* in Barcelona, whose students could find in this means of communication a labor exit.

The fifties meant a notable advance in the radio spread, with the introduction of the sale to terms, the reduction of the devices' size and its consequent greater accessibility and portability. These were prolific years, in which broadcasts were diversified through musical shows, contests, sports, soap operas and sentimental consultories that would be the main popular entertainment until the arrival of television at the end of the decade.

Self-playing instruments, sound players and radio receivers, all with multiple variants that reveal their great social success, exerted a remarkable influence on the Asturian music,

1. They can therefore be classified in the abovementioned families, indicating their mechanical action by adding a suffix -9 to their classification.

bringing to the public the new fashionable songs and dances, whose melodies became popular and, in some cases, traditional, once forgotten their authorship. In the collective memory, these melodies remained linked to their last player. Thus, many new-style melodies were included in the repertoire compiled since the eighties, which today constitutes the *corpus* of music socially regarded as “traditional Asturian”. Under this imprecise name, these melodies are usually identified by their original title, if known (*Mala entraña*, by Juan Martínez Abades, transcribed according to the version of bagpiper José Remis Ovalle), by their first verse (*Cuando bailo con Teresa*, from the repertoire of bagpiper Benigno Ablanedo Riesgo) and by the name of their transmitter (*Pasudoble d’Antón*, from the repertoire of the bagpiper Antonio Villar García, “Antón de Fonduveigas”). Some of them circulated throughout Spain and can be found in their different local traditions, in which they receive a similar treatment.

Over the years, the museum had gathered a small sample of automatophones and sound reproducers, but in 2014 the acquisition of the Avelino Fombona Álvarez’s collection made possible to open a new hall with which the exhibition ends. This hall, open since 2018, hosts a selection of the three described groups of objects, introducing urban popular music into the museum’s exhibition and presenting the Asturian musical practices from a wider perspective.

Due to the large number of items in this collection, we only include in this catalog the selection currently displayed in the aforementioned hall, the rest being available in the digital catalog in the *Museo del Pueblo de Asturias* website and included in its bibliography.



Plucked idiophone whose sound storage medium consists of a pinned cylinder (see FM003120). The mechanism occupies the centre of a box painted in imitation of wood, provided with a hinged lid with the same finish and ornamented with marquetry. When the lid is opened, the mechanism becomes visible, protected by a second glass lid with a wooden frame, on the right side of which have been placed the start device and the selector of the two available melodies. The sound is generated by the action of the cylinder that, when turning, plucks the elastic plaques or lamellae, each playing a musical note. The cylinder is driven by a clockwork mechanism, tensioned by means of a small spring to the left of the glass lid. Another model of sound storage medium would be a pinned disc instead of a cylinder. There is no signature or factory seal.

Due to its delicate making and discreet sonority, the music box is destined to indoor spaces, generally the halls of well-to-do houses, where it appears as both decorative and musical object. Due to this circumstance, its spread and especially its influence on popular repertoires have been less than that of other automatophones.

INVENTORY NUMBER: FM003038

LOCATION: hall V

NAME: music box

PLACE OF PRODUCTION: unknown

MAKER: unknown

DATATION: 1875-1925

CLASSIFICATION

(HS-MIMO) 122.2-9 plucked idiophones,
with cut-out lamellae, mechanically driven



INVENTORY NUMBER: FM003120

LOCATION: hall V

NAME: barrel organ

PLACE OF PRODUCTION: Spain
[Catalonia (Barcelona)]

MAKER: Casali, Luis

DATATION: around 1900

CLASSIFICATION

(HS-MIMO) 314.122-9 true board zithers with resonator box, mechanically driven

Barrel organ with a sound storage medium consisting of a pinned cylinder installed inside a solid wooden box in the format of an upright piano. At its upper part, the box is opened by means of a first hinged lid that gives access to the tuning pegs of the strings, stretched vertically and in double orders. In the place that would occupy the keyboard appears a second lid that covers the cylinder, driven to handle, which plays ten melodies by pushing the hammers to the strings. At the top of the box front have been opened three windows lined with cretonne that act as soundholes. The back side lacks bottom, a thin green cloth occupying its place and lightening its considerable weight. The decoration includes straight mouldings highlighting the front, lathed mouldings on the columns supporting the cylinder and two medallions bearing the name and a view of the factory. The finish consists of an intense garnet dye.

As an itinerant instrument, the barrel organ has been an effective diffuser of the musical streams of the 19th century and early 20th. It could be heard both in dance halls and restaurants and in the streets, loaded onto a cart moved by the organ grinder. Its repertoire was nourished by linked couples dances, although one of the ten melodies recorded on the cylinder used to be the *jota*, the most popular example of the castanet dances. There is abundant news about barrel organs in the 19th and early 20th century press, although not exactly favourable, as they were linked to beggars and thugs and especially to a morally condemned new dancing style. The perception of this instrument as essentially foreign led to attacks against its presence in Asturias. Thus, for example, the newspaper *El Principado* (1, 1 September 1909) described a *verbena* held in Ezcurdia street in Gijón, the editor complaining in these terms:

It is a pity that these festivities are disturbed by the disgusting show of the *agarrao*, exotic in this land of Asturias, and since people want to dance, do not do it with our regional airs. The authorities can do a lot by prohibiting the attendance of barrel organs at these night parties.

In other cases, the chroniclers presented a portrait quite distant from the true looking of Asturian pilgrimages during the early 20th century, as we read in *El Popular* (1272, 25 July 1905):

And, although there were antipathetic and chulesque barrel organs, there was a greater number of bagpipes, by whose sweet accompaniment the young people, between each dance, sang the heartfelt *aldeanás*, concluding with the virile *ixuxú*. Well, what about the *giralduillas*? It seemed that all the girls of the council, as if they wanted to amend the city people that danced the *agarrao*, met in Somió, refused barrel organs and formed the classic and honest *giralduillas*, which gave its typical character to the pilgrimage.

The decline of the barrel organ began around the Spanish Civil War, being replaced by the *pianola* and later by like-jukebox machines such as the *symphonola* or *gramola*.



Free reeded aerophone with perforated disc. It consists of a square box raised on four short lathed columns, all sides decorated with floral motifs and wood-effect lacquer. Inside, there is a bellows and a set of seven metal tongues. The top of the box, with the same finish, has been screwed at irregular distances, which indicates that it was opened for some intervention in its mechanism. From it emerge several aligned metal springs proportionally sized to the disc perforations, plus a central axis to insert the disc and a metal handle that must be pressed over the beginning of the perforations sequence in the disc. By turning a hand crank in one of the lateral faces, the disc rotates and the perforations release the springs that give way to the air stored inside the bellows, making the reeds vibrate. The resulting sound is similar to that of the accordion.

Like the music box, the Ariston is a little spreaded music device, mainly the bourgeois salon. This one was acquired in Cabanella (Navia), remaining unknown other data about its origin and specific use.

INVENTORY NUMBER: FM004037

LOCATION: hall V

NAME: Ariston Organette

PLACE OF PRODUCTION: Federal Republic
of Germany [Leipzig]

MAKER: Ehrlich, Ernst Paul (1849-1925)

DATATION: 1886-1904

CLASSIFICATION

(HS-MIMO) 412.132-9 sets of free reeds,
mechanically driven



Edison phonograph corresponding to the “Amberola” model, developed from 1909, whose main difference with respect to the old design is the placement of the horn inside the device, having been removed from its top. Two series of Amberola phonographs were produced. The first, marked with romans (I to X), was released in 1911. The second, marked with arabics (30, 50 and 75), since 1914. Both were designed to play 4” cylinders.

The Amberola phonograph is disposed into a wooden cabinet with a hinged lid, in whose front has been opened a sober lattice behind which is placed the horn, hidden from view. In the upper part of the box are located the mandrel for the wax cylinder, the needled diaphragm and a clockwork device that makes the diaphragm to move along the cylinder while the mandrel is turning. The needle runs through the wax groove at a constant speed, transmitting the vibration to the diaphragm and, from there, to the amplifying pavilion.

From the beginning of the phonograph’s releasing, successive cylinder-shaped sound supports were designed, whose main characteristic was the progressive increase of the materials’ resistance: “alba” wax, “carnauba” wax (introduced by Charles Tainter in 1890) and, since 1912, blue celluloid with internal plaster reinforcement. Edison patented different cylinder brands: “Gold Moulded” (1902-1912), “Amberol” (1908-1912) and “Blue Amberol Records” (1912-1929). As for sound engraving, the number of grooves increased and consequently the sound quality itself, becoming in fact the number of threads per inch (TPI) the unit to classify the cylinders, being standardized in 1890 the 100 TPI cylinders (2”) and in 1908 those of 200 TPI (4”).

INVENTORY NUMBER: D1071

LOCATION: hall V

NAME: Phonograph Amberola 30

PLACE OF PRODUCTION: United States
of America [New Jersey]

MAKER: Edison

DATATION: 1914-1915



INVENTORY NUMBER: RDM001084
 LOCATION: hall V
 NAME: Gramophone
 PLACE OF PRODUCTION: unknown
 MAKER: unknown
 DATATION: 1905-1915

Gramophone composed of a solid wooden cabinet with a varnish finish, inside which has been installed a clockwork mechanism triggered by a handle crank that rotates the disc plate, placed up in the box and green felt-covered to avoid the groove wear. Next to it appear the brake and the speed selector. In the back of the box has been installed a metallic bracket that holds the tone-arm (with the pinned reproducer) and the big pavilion, made of blue-green and ochre colored tinplate. It lacks an identification plate of model and series.



INVENTORY NUMBER: RDM001086
 NAME: Gramophone La Voix de Son Maître
 LOCATION: hall V
 PLACE OF PRODUCTION: French Republic [Paris]
 MAKER: Compagnie Française du Gramophone
 DATATION: towards 1920

The gramophone adopted over time different lay-outs depending on their use, there existing desktop models (with the pavilion over or into the cabinet), suitcase-shape models with a carry handle and specially designed for transport, and living room models raised on a high cabinet that usually included a disc store and even a money box, when placed in dancing halls whose access required a small payment.



INVENTORY NUMBER: FM005142
LOCATION: hall V
NAME: Gramophone
PLACE OF PRODUCTION: unknown
MAKER: unknown
DATATION: around 1920



INVENTORY NUMBER: RDM1070
LOCATION: hall V
NAME: Gramophone 119 Viva Tonal
PLACE OF PRODUCTION: United Kingdom
MAKER: Columbia
DATATION: around 1924



INVENTORY NUMBER: FM003024
LOCATION: hall V
NAME: Gramophone
PLACE OF PRODUCTION: Spain [Barcelona]
MAKER: Casa Gol
DATATION: around 1930-1940



INVENTORY NUMBER: FM004948
LOCATION: hall III
NAME: Gramophone Thorens Excelda
PLACE OF PRODUCTION: Switzerland
MAKER: Thorens
DATATION: 1940-1947



INVENTORY NUMBER: RDM001087
LOCATION: hall V
NAME: Compact Stereo 814/04S
PLACE OF PRODUCTION: Italian Republic [Milan]
MAKER: Philips
DATATION: around 1975



INVENTORY NUMBER: RDM001056

LOCATION: hall V

NAME: Galena Radio TeCo

PLACE OF PRODUCTION: Federal Republic of Germany

MAKER: Telefunken

DATATION: around 1925

Galena radio receiver that acts rectifying AM radio signals in medium (530 to 1700 kHz) and short (2 to 26 MHz) waves. Its basic components are a galena crystal (from which it takes its name), a wire antenna, a copper coil, a capacitor and headphones.

Galena radio does not require a source of energy, since it is fed by the power of the radio waves received through the antenna; for this reason, its initial utility was the reception of signals transmitted by Morse code, since the early 20th century. In the following two decades it was transformed into a conventional radio, but the technology based on galena crystals was progressively replaced by vacuum valves. Currently, its use is restricted to the educational field in countries such as the United States, being also built by radio amateurs.



INVENTORY NUMBER: RDM001047

LOCATION: hall V

NAME: Radio Chapel 2634

PLACE OF PRODUCTION: Holland [Eindhoven]

MAKER: Philips

DATATION: 1931-1932

Cathedral style radio receiver, characterized by the integration of radio and loudspeaker in a single body. The cabinet, made of bakelite (a mass-produced synthetic plastic) includes a heptagonal receptacle designed to house the loudspeaker, frontally covered by a metal lattice representing a seven-petal flower.

The valve radios replaced the galena crystal ones, being in turn replaced by transistors patented in the late twenties, perfected in the forties and in use until today in several electronic devices.



INVENTORY NUMBER: RDM001060
 LOCATION: hall V
 NAME: Radio Super Inductance 634A
 PLACE OF PRODUCTION: Holland
 [Eindhoven]
 MAKER: Philips
 DATATION: 1933-1934

Cathedral style radio receiver manufactured by Philips. The cabinet, art déco style, made of mahogany and rounded at the top, is of large dimensions, due to its internal components, based on valve technology. In its front are placed the channel selector and the sound dial, the latter also fulfilling the switching function. Above them there is a large rounded window to which the loudspeaker is fitted, hidden behind a consistent cloth and protected by a wooden lattice. The back has a lid that can be removed to have access to the mechanisms.



INVENTORY NUMBER: RDM001064
 LOCATION: hall V
 NAME: Philips Radio
 PLACE OF PRODUCTION: unknown
 MAKER: Philips, CRR Licensed
 DATATION: around 1935

Tombstone style radio receiver whose name derives from its shape. The cabinet is made of wood and, like Cathedral style models, radio and loudspeaker are integrated in a single body that forms a cabinet with a sober latticework at the top, covered with a dense purple colored cloth. In the bottom of the frontal part all dials have been arranged.



INVENTORY NUMBER: RDM000945

LOCATION: hall V

NAME: Radio 2833 Radiodina

PLACE OF PRODUCTION: Spain [Zaragoza and Barcelona]

MAKER: Telefunken

DATATION: 1934-1935



INVENTORY NUMBER: RDM001002

LOCATION: hall V

NAME: Radio 46-250-I Transitone Code 121

PLACE OF PRODUCTION: United States of America [Philadelphia]

MAKER: Philco

DATATION: around 1946



INVENTORY NUMBER: RDM000965
LOCATION: hall V
NAME: Radio Ocean 1665A
PLACE OF PRODUCTION: Spain [Madrid]
MAKER: Telefunken Radiotécnica Ibérica
DATATION: 1947



INVENTORY NUMBER: RDM000995
LOCATION: hall V
NAME: Radio Majestic
PLACE OF PRODUCTION: Spain [Barcelona]
MAKER: Pujals
DATATION: around 1952



INVENTORY NUMBER: RDM000939
LOCATION: hall V
NAME: Radio BE341A
PLACE OF PRODUCTION: Spain [Madrid]
MAKER: Philips Ibérica S.A.E. (Miniwatt)
DATATION: 1954



INVENTORY NUMBER: RDM001088
LOCATION: hall V
NAME: Radio Record Player A04 Akkora
PLACE OF PRODUCTION: Russia
MAKER: Akkora
DATATION: 1950-1955



INVENTORY NUMBER: RDM001030
LOCATION: hall V
NAME: Radio Panchito 57U1615
PLACE OF PRODUCTION: Spain [Madrid]
MAKER: Telefunken Radiotécnica Ibérica
DATATION: 1957-1958



INVENTORY NUMBER: RDM000993
LOCATION: hall V
NAME: Radio Radiodina
PLACE OF PRODUCTION: Spain [Barcelona]
MAKER: Radiodina (Pedro Aznárez)
DATATION: around 1958



INVENTORY NUMBER: RDM000943
 LOCATION: hall V
 NAME: Radio B3E03A
 PLACE OF PRODUCTION: Spain
 [Madrid]
 MAKER: Philips Ibérica SAE
 DATATION: 1960



INVENTORY NUMBER: RDM000996
 LOCATION: hall V
 NAME: Radio Capricho U2225
 PLACE OF PRODUCTION: Spain
 [Madrid]
 MAKER: Telefunken Radiotécnica Ibérica
 DATATION: around 1960



INVENTORY NUMBER: RDM001102
 LOCATION: hall V
 NAME: Radio Sabrina D28
 PLACE OF PRODUCTION: French Republic [Paris]
 MAKER: Schneider Frères Electric
 DATATION: 1962

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