

Newsletter of the International Jew's Harp Society

BoardMatters

FeatureComment

Five articles by

Sylain Trias

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Harm Linsen

Kazuhiro Abe

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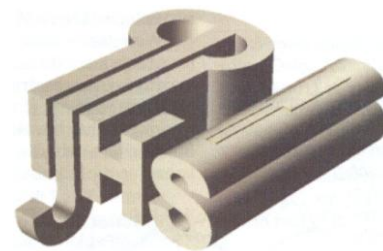
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Cover photograph of Malaram, courtesy of Sylvain Trias



(above)
Michael Wright,
photo by Debbie
Wright
(below)
Franz Kuml



Editorial

Greetings to all. Yet another season comes and goes, and activities of the followers of the harp keep expanding. Aron, battling against the financial crisis that affects many of us, achieved his mini-international festival and we now look forward to the 7th IJHF in Sakha-Yukutia.

Given commitments that have kept me rather busy this year, this will be a bumper issue. We have articles and news items galore, which should keep you occupied for a while, and depending on what turns up in the next few months, there should be at least one more Newsletter out before the June international gathering. In this issue there are no less than five feature articles along with the usual regional news, plus a few miscellaneous items.

My thanks, as always, goes to the contributors, whose patience with me while I've been locked in projects that have left me with little or no time to collate their efforts, is much appreciated. Sylvain Trias has very kindly volunteered to help me with the publication of the Newsletter, so you are likely to see some changes in the editions to come.

2011 is a big year for the Society, so we'll need to begin looking at getting information to you about the 7th International Congress soon in the next couple of months or so. Please note, however, that the cost of hosting my website has become prohibitive, so it is down at the moment while I sort out an alternative. This means, of course, that the michael@jewsharper email is not working, so send any contributions to michael.wright@wiley.com for the time being.

Michael Wright

BoardMatters

Dear friends,

The 6th IJHF took place in Kecskemet. Luca Recupero wrote about it: *"WELL it has been a very nice event, with plenty of good musicians from many different countries, lots of good concerts and jams."*

The organizer Aron Szilagyi summarizes his opinion as follows:

"Now that everything has settled down a bit after the festival let me thank you for encouraging, pushing me to organize the 6th one. I am very glad that finally I decided to put it together even in a smaller size as we had a great atmosphere event with wonderful people."

Despite the minimal budget, it was a diverse presentation of the Jew's harp welcoming 70 musicians from 16 nations for 3 days. Therefore by the end of the day we don't have to be ashamed by either the size or internationalness of the festival."



The festival has shown many new talented players, new sounds, interesting experiments with the instrument, and role of the Jew's harp in new musical environment. Besides that we also had traditional performances e.g. Maria, Flotas, parts of Luca's and Egidijus's show, Alex Horsch, Ördögfü, Odd Lund. But by looking back at the whole festival, the balance was a bit shifted to the

(far right)
Deirdre Morgan
and Neptune.
Photo by Tran Quang Hai
from Deirdre Morgan's
website
(see Canada, page 11.)



(above)
Aron Szilagyi
from Deirdre Morgan's
website
(see Canada, page 11.)

"modern" jew's harp music, the technical and musical path finding.

The venue of the event was the Youth Centre of Kecskemét, where we used 2 well equipped presentation rooms, 1 big dressing room and dining room for the artists, the main concert hall, the teahouse with a smaller stage for smaller acts and one yurt set up in the courtyard for the exhibition. The cooperation with the youth centre was smooth and good it went without any problem. Unfortunately it was badly raining during the whole festival; this was reflected on the number of visitors, too. On Saturday we had full house, on Friday it was 70 %, on Sunday for the workshops/presentations we had 80%, but in the evening it was only half house, on the warm up day, Thursday we had 80% in the teahouse. Altogether we registered 980 visitors to all the programs.

On the stage Maria Kulichkina on behalf of the Khomus Museum handed us a beautiful warm greeting and invitation for everyone to the 7th IJHF in Yakutsk.

The First Virtual Jew's Harp Festival

The event was broadcasted on the MyShowroom.tv site, embedded in the Doromb.com site and some other regional news portals. The main core of it was the live streaming from the 6th IJHF and the concerts organized by the Austrian Jew's Harp Association. Besides these we had 3 streaming from Russia. In order to avoid technical difficulties we hired a team and bought extra bandwidth. But since this was the first time of such an event, we had technical problems in the first hour of the streaming from Hungary. This and the other missing parts (because of overlapping programmes) were repeated as everything is recorded. The automatic switcher worked between the different programmes, so technically it is possible to organize a fluent festival program broadcasted from different parts of the world. Sadly not many people registered and took part in the virtual festival. In the future it can be repeated and used as the system is tested now and set up, the service provider will polish his side (Mac and Linux compatibility etc.) so there's a future for this. We need to encourage people even more to take part. I will also repeat the whole program on the Jew's harp festival channel in a later time, into which anyone can join again.

(right)
Albin Paulus, Franz
Kumpl and Christoph
Radinger (cembalo)
playing
Albrechtsberger
live-stream at the
1st Virtual festival.
Photo courtesy of
Franz Kumpl



(far right)
Russian duo TurboZen
from Deirdre Morgan's
website
(see Canada, page 11.)

o, thank you again for the support, your encouragement and above all your trust and patience (that was sometimes unintentionally tested).

I will keep on organizing the festival in Kecskemet in the future in a bit smaller size, but keeping its international, multifaceted character.

I hope to meet everybody of the Society's Board in Yakutsk next year.

My warmest regards, Aron "

The Austrian jew's harp players participated via livestream and you find a short account in the section about Austria.

I want to thank Aron for his efforts despite the many difficulties he experienced. He knows himself best what could have been done better, but to a certain extent it was a kind of tribute to the next festival in Yakutsk.

The latest news about the 7th IJHF in Yakutsk:

On 1st of October I received an email from Nikolay Shishigin, head of the Jew's Harp Centre in Yakutsk. He writes (translated by FK):

"(...) At present 2 orders (regarding the 7th IJHF, Franz) have been published by the President of the Republic Sakha (Yakutia), 2 meetings of the organisation committee have taken place (...). The plan is as follows:

Realisation of the 7th International Jew's Harp Festival from 21-24 June 2011 with a rich programme.

Excursion to the city of Vilyuisk on 25 June.

Participation in the Ysyekh (Summer Solstice Festival) of Yakutsk on 26 June.

Special trip for the board members to the rock formations at the Lena River.

As soon as the preparation documents will be ready, we will transmit them to you for acknowledgement and comments as member of the organisation committee. Thank you for Hungary. The number 7 is the guarantee for success.

Nikolay"

The Yakutian friends will extend the necessary invitations for obtaining visa and they will organise for accommodation in Yakutsk. The precise conditions will be communicated soon (who will get what and who has to pay for what). Regarding us, the Austrians, we are already now checking various national funding possibilities. We will try to get cheaper air tickets from Vienna via Moscow to Yakutsk and we might make a short stopover in Moscow for giving a concert. Many friends and relatives intend to accompany us in this unique trip which might be for most of them the one and only chance to come to Yakutia.

We are very much looking forward to seeing you all next year in Yakutsk!

*Boing,
Franz Kumpl*





(above)
Sylvain Trias.
From Website.

Helmholtz & coupled resonators acoustics In jew's harp playing – A summary

Sylvain Trias

This thesis is concerned with the jew's harp and more particularly with the link between physiological actions of the player and the resulting sound transformations.

Because they are concealed by nature, jew's harp's techniques are of the most difficult to figure out as a large part of the sound transformation happens in the vocal tract. This fact is probably the reason why existing musicology researches on this instrument only have referred to the *melody*, which actually only represents a small range of the large modulated spectrum of the instrument: if we analyze the audio frequencies of a jew's harp by means of a spectrogram, we can particularly notice, in addition to what constitutes the main melody, a second modulated line between the fundamental and the lowest frequencies of the melodic pattern.

This study aims at figuring out the origin of these specific frequencies (LSF, Trias(2010)) and the mechanical processes responsible for their modulation. This will only be possible by combining several disciplines (physics, acoustics, physiology, biological measurements) which must be considered as the necessary tools to enable us to understand and discuss about the different use of these frequencies among traditions.

I started by drawing up an acoustic model of the instrument by collecting and arguing the data from existing academic documentation. After having pointed out that the modification of these frequencies occurs inside the vocal tract, I introduced the fundamentals of acoustics related to cavity resonances. This theory, together with magnetic resonance imagery and spectra analyses allowed me to figure out the actual action of the vocal tract in the frequency range I am interested in and thus conclude my analytic part. A next chapter illustrates through some extracts picked up from different jew's harp traditions how these LSF are integrated into the techniques. I demonstrated how some players take advantage of these frequencies to enrich their music and create subtle combinations of sounds with the melodic line. Finally, this global and multidisciplinary approach will open up the field to new axes of study in musicology or ethnology that I briefly introduced as a conclusion.

Complete thesis is available online on Sylvain Trias' blog <http://trias.over-blog.fr> / from September 2010.

Langa's morcang: subtle sounds from the Sindh

Although found nowadays almost all around the globe, the origins of the Jew's harp still remain obscure. Lost in the dusty twist and turns of human's history, its roots and development can only be partly brought to light through four fields of study : ethnology, organology, etymology and musicology. Taking into account that there are little chances of its emergence in several areas at the same time, the history of the Jew's harp is similar to a complex branching driven by a plethora of ethnic

minorities and their distinctive way of integration. Moreover, in many instances, mythology and mysticism add themselves to it and definitely cloud the issue. The morcang is no exception to the rule.

Rajasthan is geographically the largest state in India. Bordered westwards by the Pakistani provinces of Sindh and Multan, Barmer and Jaisalmer districts have complex historical and cultural connections with their neighbour. Fortunately, cultural boundaries are not as tightly closed as the administrative ones and this allowed a musical continuity to freely establish itself from Sindh to Rajasthan over centuries. This is relevant today through some similar musical instruments (morcang, sarangi, narh), through the emergence of hybrid musical styles (Kuchchh kafi is a combination of Sufi poetry and indian raga), through the content of some epics (the Pabuji epic recalls a trip through the Sindhi city of Umarkot) and through the roots of the musicians themselves (Langa from Rajasthan are professional performers originating from Sindh).

Thus the organological study of the morcang suggests the geographical migration of a know-how with Central Asia as its birth-place and ending in the Carnatic area for this side of it. Traditional morcang from Barmer, Jaisalmer and Gujarat districts presents a typical back outgrowth of the strip. The shape, the slimness of the frame, the smithy processes and the iron as base material strengthen us in the idea of an immediate legacy from the Pakistani tradition. The evolution of the fundamental into the lower tones, imposing therefore bigger size instruments, is explained by the adaptation to the local repertoire.

Etymologically considered as “the peacock instrument”, morcang sometimes carries a sumptuous pearl-twisted tail Jula, handcraft of the Momblem community of the Sindh in the Derasa village. Some modern moulded instruments even show an entire peacock body. Although Rajasthani performers take pleasure in saying that, through their instrument, is revealed the true peacock's voice, an in-depth linguistic investigation suggests both the root signification of the word and its shift into “peacock instrument”. Morcang splits up in the Sanskrit word mor (or muh) which means “mouth”, and cang a Persian term for “harp”, thus creating the “mouth harp” expression used by numerous other traditions (Norway, Finland, The Netherlands, Spain, Kirghizia). Mora, homonym of the previous Sanskrit muh which signifies “peacock” may explain this altered meaning, as the peacock is a highly-considered mythical bird in Rajasthan.

The legend says that there was once a wealthy and influent Maharaja. As he could satisfy all his children's needs, he considered they should not have to do anything by themselves. So was the nature of things then. Nevertheless, one of his daughters retorted that Shiva had given her two legs, two arms and two hands and that she was to take part in each and every life's event. When the time came for her to get married, he condemned his daughter to share her remaining existence with a peacock as her spouse. She remained happy despite a difficult life and accepted the destiny Shiva had chosen for her. Then, one day, the bird met his death, as he was caught in a strong hail storm. The young girl was for sure miserable but once again

accepted this tragic fate. In order to reward the true love of the young woman for him, Shiva brought the peacock back to life in the guise of a maharaja, Rajamordaj.

Morčang is traditionally played by the Langa, the second largest professional musician cast after the Manganiar. In spite of related origins, these two groups have their own repertoire and their own instruments. Even before being musicians, their main function is to recall, through their songs, the genealogy of their patrons, jajman. Considering that percussions are instruments assigned to lower cast as the Dholi, the Langa found in the morčang an elegant substitute where rhythm and melody gently mix together. Their specific playing techniques are based on an ancient melodic repertoire on top of which entrancing throat rhythms have been added. They are split into two groups, Sarangiya Langa and Surnaiya Langa, which are distinct by their social rank and their instruments. Originating from Pakistan, they are considered as the Manganiar of the Sindh. This filiation is visible through their music whose colours are definitely Sufi. Manganiar and Langa have been jointly on tour, getting people to learn about their music, throughout India for some years now and recently on international stages. This recent perspective for the musicians alters ineluctably their musical approach. Manganiar and Langa styles melt now together to provide subtle ornamented melodies on top of a rhythm symphony. Now also in Manganiar's hands, the morčang has become a pure rhythmical instrument, reinforcing the complex rhythms present in their own musical tradition. The morčang style developed by the best carriers of the Rajasthani music which has now won the public favour may toll the bell of the Langa style.



(above)
Svein Westad.
From website

Retired in the desert, away from the professional musical world, Malaram lives to the rhythm of nature. He belongs to the Govaria cast of merchants. Full of life and generous, his style of music resembles him. « Litsumena, my father, came from the Sindh » explains Malaram. « He learnt how to play the morčang, when he used to meet with the shepherds who always had a little instrument in their pocket ». Malaram, who was not really interested in music, actually converted to it rapidly as he realised that the sound of his morčang attracted clients to his stalls. He then listened for hours on end to his radio, which was broadcasting Pakistani music on a background of crackling, still allowing now and again to hear a few players of morčang (Rudze Khan). He did not suspect then, that a wonderful union with his instrument was born and was going to make him one of the best players of our times.

His technique, based on the Langa style, is however much softer and enhances even more so the melody. For this, he uses the respiration and throat techniques specific to the Langa, on which he adds subtle tongue movements. He enhances the underlying rhythm by reinforcing the variation of air movements. He brings a complete new palette of colours by playing with the harmonics coming from the back of his tongue. He finally creates a discontinuous melodic line, which is his specific signature. Using very sharp movements of the front of his tongue, he very skilfully modulates the top of the sound spectrum allowing an incisive melody to be born. The latest extract of this collection

is, even with imperfect taping conditions, the most beautiful example of the Malaram style.

Bagirat, the oldest son, is following in the steps of his father. Even if a very sensitive ear can distinguish a less mastered technique - but Bagirat is still very young – one has to recognise that playing the Jew's harp with a virtuoso artistic level, worthy of Malaram will require many more years of practice. He learns daily from his father's musical teaching and his artistic future seems very promising.

The songs and their musical pieces, played here by Malaram all come from a very ancient repertoire. Love, festivities, religion or subsistence, all these themes are very representative of the traditional Langa repertoire. The pieces called lahra are improvisations based on musical motifs. These are exchanged between musicians and each one is proud to offer his own version.

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Ethnomusicologist
Telemark University College

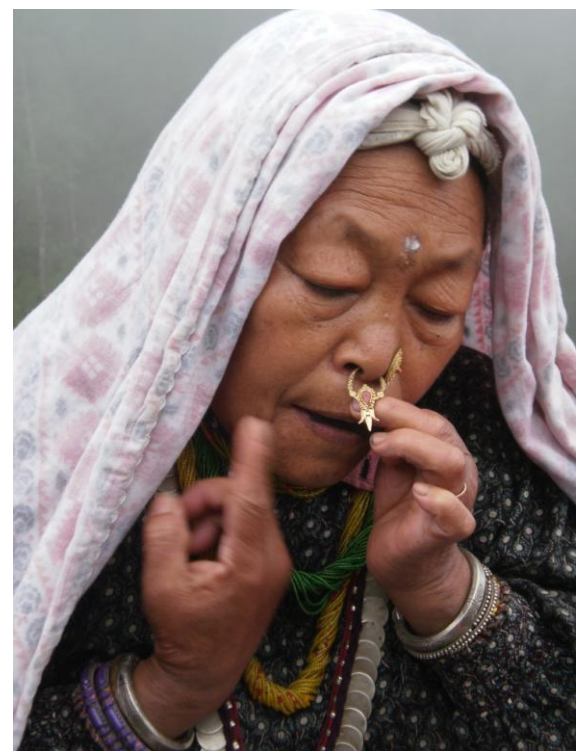
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The Murchunga and Binayo Folk Instruments of Eastern Nepal - A study tour to the Ilam, Panchstar and Taplejung regions of Eastern Nepal.

Svein Westad

In June 2010, Svein Westad, a Norwegian Music teacher from University of Agder, and Durga Katiwada, leader of the Eastern instruments faculty at the Nepal Music Center, made a research study tour to Eastern Nepal, in order to make video recordings of performers on the murchunga and the binayo among the Rai and Limbu ethnic groups.

During our 10 days' travel, more than 70 video clips by some 30 performers were recorded. Also, interviews and recordings of the process of making instruments were made.



(far right)
Sirimati Rai from Mai
Majua village in Ilam
Photo by
Svein Westad

In each of the 3 regions, we had established contacts with local people, who knew some performers and had asked them to come to the central bazaars from their distant villages. Many of the performers were elderly people, living in remote villages in these areas. The murchunga and the binayo are still played by some people in these areas. During our interviews with them, they tell that when they were young, almost everybody knew how to play and many were skillful on their instruments. Nowadays, there are only a few that still know how to play. Nobody among the younger generation are interested in this kind of music, and nobody ask them to play the old tunes. Thus, most of the performers we met, had not played their instruments for a long time, until they were asked by us.

Playing and dancing.

Many of the performers we met told us that they used to gather on special occasions to play and dance to the tunes played by good performers. They always kept their instruments with them, in a thread around their necks, or in special and nicely decorated cases. When they were out in the forest watching their cows or goats, they also played on the murchunga or the binayo for the time to pass.

Ceremonial use of the murchunga and binayo.

In some of the interviews, we were told that among the Rai people, the instruments were used in special ceremonies, to call upon the forest gods for their goodwill, and for thanksgiving to the gods for good harvest. They also used to dance while playing, and the others danced in circle on these special feasts.

Expressing feelings through the murchunga.

Some of the village people that we met told us that when they were young, the murchunga was also used as a means to communicate their feelings to the opposite sex. Boys and girls expressed their affection and love for each other by playing and making speaking sounds with their instruments, because it was not common custom to talk about their feelings directly.



(right)
Svein Westad at the
Nepal Music Centre.
Photo courtesy of
Svein Westad

A murchunga proposal!

During our visit to Mai Pokhari in Ilam, we met an old couple who told us the story of their marriage. They attracted each other's attention by playing tunes on the murchunga on several occasions, and people saw that they had a special affection for each other. During one of the annual feasts, a competition was arranged for them: They should compete with their skills on the murchunga. If he won, he would get her as a bride. If she won, he should become her servant. It was he who won the contest, winning her for his bride! As token of mutual love, they exchanged murchungas. They made a

solemn promise: They should keep their instruments with them always, as a symbol of love. When they die, the instruments should follow their bodies and not be handed to anyone else. Now, they have been married for 22 years, having 5 children. They showed us their precious instruments: Beautifully decorated and carved murchunga cases, each carrying a small instrument fixed by threads and colourful knittings.

A blacksmith making murchungas.

In the Phouwasata village near Phidim, one of the villagers who still maintain an old-fashioned smith, showed us how he made his murchungas. After cutting a piece of iron, he forged it into a bar. Then, after heating and hammering several times, it was formed into a proper U shape, now looking like the frame of a murchunga. Then, a track for the spring was made in the wide end of the frame. A new piece of iron was cut out with a strong scissors. Shaping it to the bent form of a murchunga spring, at last it was ready to be fixed to the frame by hammering the ears made in the frame. Now, the tuning of the nearly finished murchunga started - a long process to make a good sound. At last the great moment: He played a Nepali folk tune for us on the new instrument, whereupon he gave it to me as a gift! The whole process of making was recorded, and also an interview we had with him afterwards.

See appendix for a summary of the recordings that were made on this study tour.

http://www.fredskorpset.no/no/Fredskorpset/Media/Ny_heterPressemeldinger/Et-fantastisk-musikkeventyr/



---oOo---

Ethnological jew's harp research.

Harm Linsen

At the moment I am, with a lot of and long intermezzo's, writing a catalogue of the jew's harps in the National Museum of Ethnology in Leiden where I work for. In its collection we have some 140 (±) jew's harps and a number of old photographs a few fieldrecordings and even some films that are displayed in the central hall, on which we can identify jew's harps. Various data on these objects are unknown, like tuning, significance to the original use, the melodies played, the context. Apart from the fact that playing them is not seen as ethical because of the wear, playing them can not reveal the way they sounded, what melodies or rhythms are/were played or how the indigenous peoples for instance understand tuning,

which can be very different from what we are used to here in the west. (Read Deirdre Morgans MA-thesis 'Organs and bodies : the Jew's harp and the anthropology of musical instruments' where she describes how Genggong are tuned on Bali, for a good example)

But there's more, in a newsletter, issue 8 I believe but I can't check that right now, I saw a little article of Deirdre Morgan expressing the wish to establish an international database on Jew's Harp use and to create awareness of the instrument.

That was exactly what I was looking for and I thought that it would be nice to join in with the data I should gather on the museums Jew's harps although many of those are over 150 years old.

In Deirdre's MA-thesis, mentioned earlier, I found the same or similar issues I encountered in writing the catalogue.

Now I face another problem how to implement all these wild ideas, to establish set parameters to describe and record all the data, to get funding and to store/access all this information.

I have written to the National Geographic Magazine (belgium/netherlands edition) and they said they want to spend a page on the Jew's harp (help).

For a while it all stopped there because I wanted to use the now canceled (and postponed) 6th festival of July in Kecskemét (now planned for September 16-19) into contact and discuss with all the expertise and expert opinions I could find at the festival which at first would not take place.

Now that the festival is on again and partially virtual, or better, it's accessible via internet, I want to come into contact with others. People that have performed surveys like that, like Silvain Trias for India (Midragam style if my memory serves me well) or Deirdre Morgan for Balinese Genggong or the work by Norwegian researchers on Norwegian folklore. I like to see if we can set some parameters on a musicological sound base (because I'm not a musicologist I need others for that) for conducting future surveys and store these in a database.

Maybe we can set stresspoints on those areas where the musical culture is changing rapidly and the use of the Jew's harp is disappearing or just changing.

I like to discuss issues like what is the relevance of telling in what key an instrument is when the people that use this instrument are working with a complete different approach to tuning?

How to organise an expedition for in the field research? My interest is of course the catalogue I'm writing and I hope to have a skeleton version ready by the time the festival starts.

And how does one start a project like this? Anyone any experience with getting fundings? How do we guarantee continuity? Can we ask this from a museum or any national library or the IJH-Society?

The whole project is not only to preserve certain use of the Jew's harp but also by doing this worldwide survey create awareness and showing the significance of indigenous Jew's harp traditions to us but also to the people that are researched.

This all is not very structured at the moment as you might have extracted from the above text and I hope to get in touch with the experts either for real (doubtful) or via the internet at the 6th international festival to establish a platform from which researchers conduct a survey or research. But also for myself by establishing a structure for possible fieldwork that I can do (if I can) for the catalogue of the National Museum of Ethnology in Leiden.

---oOo---

Sound Analysis of Jew's harp sounds

Kazuhiro Abe

My specialty is Anatomy. I have studied the relationships between voice production and movements of the voice articulators such as the tongue, lips, jaw and soft palate, comparing with sound making of **Jew's harps**. In my article, I like to report characteristics of Jew's harp sounds.

Relationships between frequencies (Hertz: Hz), intensity (amplitude: Decibel) and time (second) of sound vibrations are shown in the sound spectrogram.

In general, sounds of usual musical instruments are mixed sounds to show a fundamental frequency and its harmonic frequencies. Scales are produced by changes of frequencies of vibration of the instruments. The sound spectrogram visualizes each sound of the mixed sounds.

Voice is produced by vibration of vocal cords. The scales are changed by stretchiness, squishiness and stiffness of vocal cords, similarly to musical instruments. Pronunciation is changed by movements of the voice articulators. **Vowels** such as [a][i][u][e][o] are produced by 1) shapes of tongues changing height and position of the back and tip, 2) location of constriction, and 3) resonance of the voice (formant), changing shapes of the voice tract during vocal cord vibrations closing the glottis. **Formants** (F1, F, F3...) are the places of vocal tract resonance. F1 corresponds to the vibration of the whole length of the vocal tract. **Consonants** are produced by murmurs of air flow through the vocal tract or nasal cavity. Different sounds produced by a Jew's harp are comparable to voice pronunciation.

The resonance cavity (green) for voice related to the movement of the soft palate

Sounds of voice are created from vibration of the vocal cords by air flow through the closed glottis.

Oral sounds

For **vowels**, the soft palate is lifted closing the nasal cavity and the sounds resonate to the oral and pharyngeal cavities. These sounds are called oral sounds. The different vowels are produced by the different resonances by



the shapes of the vocal tract between the glottis and lips.

Nasal sounds

Nasal sounds such as [n][m][g] are produced by the voice resonant to the nasal cavity by closing the oral cavity by the soft palate pulled down.

The resonance cavity (green) for



(far right)
Cross-section drawings
by Kazuhiro Abe

Jew's harp sounds related to the movement of the soft palate and glottis

The metal Jew's harp is put on teeth, and the reed is vibrated by plucking. The sounds created the reed vibration resonate to cavities around the oral cavity.

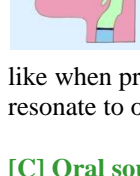
The fundamental sound making by Jew's harps can be classified into the following three types

[A] Laryngeal sounds: respiratory position



The glottis is kept open differently from voice production. The glottis is open like when respiration, and soft palate is hang down to open the nasal cavity or lifted up to close the nasal cavity. The sounds resonate to oral, pharyngeal, laryngeal cavities, and trachea.

[B] Pharyngeal sounds: vowel position



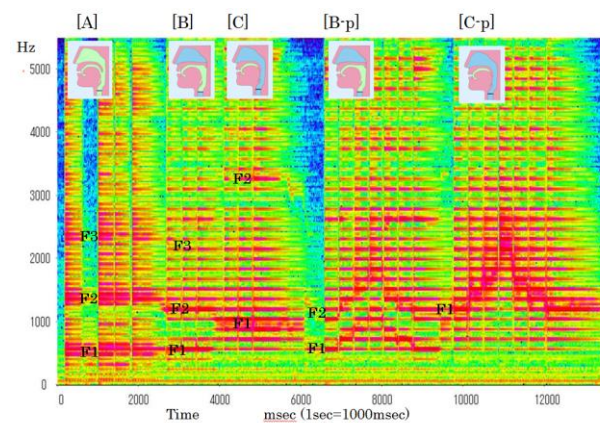
Glottis is closed and the soft palate is lifted up to close the nasal cavity, just like when pronunciation of vowels. The sounds resonate to oral and pharyngeal cavities.

[C] Oral sounds: nasal sound position



Soft palate is pulled down to close the oral cavity like when pronunciation of nasal sounds. The sounds resonate to anterior oral cavity.

(right)
Cross-section drawings
and
sound spectrogram
by Kazuhiro Abe



Sound spectrogram of a jew's harp (of D sound)

(far right, top)
Zarina Kopyrina &
Ilya Zhirkov.
Photo courtesy of
Emilie Maj

Time msec (1sec=1000msec)
Sound spectrogram of a jew's harp (of D sound)

In the spectrogram, the vertical and horizontal axes are frequency (Hz) and time (msec); the intensity is represented by color pattern, blue, green, yellow, orange, and red are from no to higher decibel.

The above figure shows a narrowband spectrogram representing the horizontal lines of fundamental frequency and its harmonics. The reed of the Jew's harp was plucked 4 to 5 times a second. The lines of harmonics are kept constant in positions and ranges during the play except for the laryngeal sounds [A] which have the longest resonance space to emphasize low frequency.

(far right, bottom)
Zarina Kopyrina.
Photo courtesy of
Emilie Maj

The sounds of [A] and [B] show similar formants, F1, F2, and F3, and the sounds of [C] show F1 of two times higher frequencies of resonance, completely different from those of nasal sounds of voice. The sound of [C] is not the nasal sound, but oral sound due to short resonance space of the anterior oral cavity which is

formed by interruption at the middle point of the resonance cavity between lips and glottis. A half shorter resonance space of [C] than [B] produces two times higher formants.

In addition, notice differences of harmonics pattern between [A] and [B][C] sounds. The [B][C] sounds are just a two times wide harmonics pattern. The difference reflects effects of open-end air column in [A] and closed-end air columns in [B][C] for resonance.

Changing pitches (sound C, E, G, octave higher C, G, and C) keep a constant harmonics pattern but follow moving of formant frequencies ([B-p], [C-p]). The higher pitches represent higher formant frequencies. This reflects the position of the tongue, upper or lower and more anterior or posterior. The hearing different pitches are virtual pitches due to missing fundamental for human perception.

In the full length article, I would more detailed explanation with many figures relating various ways of Jew's harp sound making based on movements of articulators and various sound analyses.

---oOo---

Yakut music tour, France 2010

Emilie Maj

Zarina Kopyrina and Ilya Zhirkov were invited to France by the association *European House of Imaginaries*, chaired by Emilie Maj, an anthropologist specializing in Yakut culture. The musicians gave a serial of concerts at two festivals, not far from Poitiers and Saint Malo, and in a Parisian theater. The public has enthusiastically embraced the *Jew's harp improvisations* of Ilya listened with curiosity and the Zarina's interpretation of the *epic story*.



The stay in Paris was the opportunity to visit the sights of the capital, to go to Disneyland thanks to Manfred, a young Russian who left Yakutia at the age of five with his parents and was pleased to find compatriots and guide them for two days in the French capital. The time was full of meetings. The musicians were able to meet many musicians: Ilya has played duets with Cyprien, a Jew's harp and overtone singing singer, while Zarina improvised with Rajasthan singers and with a singer from Belgium specializing in instruments and ethnic songs. Zarina has tried to the *didjeridu*. She liked to try this instrument and took some private lessons from musicians at festivals.

(right)
Ilya Zhirkov playing
in a cowshed.
Photo courtesy of
Emilie Maj



(far right)
jour fix: starting at
6 o'clock, clockwise:
Wolf Janscha,
Franz Kumpul,
Bernhard Mikuskovics,
Robert Koch,
Bernhard Hanreich

Between concerts, young the young Yakut people went to Yura mountains, where they lived for five days in a nineteenth century mill, a paradise built on a river whose waters are unleashed at the slightest rain. They were accompanied by Eric Cordier, musician and specialist in natural sounds. Near lakes, in caves, in the heart of the forest and the warmth of a barn, they recorded a CD of exception, where the pieces of Yakut music heritage resonates alongside the reverberation of waves on the stalactites or deep forest and cries of barn owls, woodpeckers and woodpecker thud jumping carp in ponds. Two musical landscapes will cross in the CD, the one of Northern Siberia, a mythical space in the eyes of Europeans, and the wild Jura yet unknown by people from across the globe.



(right)
Ilya Zhirkov filmed in a
field location.
Photo courtesy of
Emilie Maj

(far right)
Overtone Music
Network –
Jew's Harping
web page.

For musicians, the trip was well filled and unforgettable in its diversity. With concerts and meetings full of humanity and nature walks, Zarina and Ilya had access to another France that tourists don't see and they return to Russia with a head full of souvenirs and projects.

Advert

www.schluetter-trump.de

jawsharps for beginners and professional

Solo Jaws-harps
Starter-sets
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30 different keys

RegionalNews

Austria

NEWS FROM AUSTRIA – October 2010

Jour fix of the Austrian Maultrommelgesellschaft: since 15 December 2009, we meet each month and the group of participants is steadily growing. On average we are 6 jew's harpers, who meet monthly on the 4th Wednesday at Café Concerto (Aeusserer Lerchenfelder Guertel 53, 1160 Vienna). Some participants like Bernhard even travel for 3 hours to talk and jam with us.



On the 25th of August, **Deirdre Morgan** joined our jour fix in Vienna and it was a great pleasure to jam with her and her companion Neptun. Manfred Russmann took care of her during her visit in Molln.

We try to keep our website updated -

www.maultrommelverein.at

Concerts and presentations:

The definite highlight of this year was the participation of Austrian Maultrommelspieler at the **1st Virtual International Jew's Harp Festival**, which at the same time was the 6th International JHF. Since the virtual part was the idea of Austrian jew's harpers, we made the best out of it. We organised a nice concert place at the culture centre 16A in the city of Kirchdorf, some 20 km from Molln. Nearly all important Austrian jew's harpers came and on 16 September from 8-10 pm we were livestream with concerts from 1) Wolf Janscha, 2) Christof Köpf with Sigi Loidl, and afterwards with Bernhard Hanreich and Ing. LOOP, 3) Bernhard Mikuskovics

(<http://www.overtone.cc/photo/albums/jews-harping>) ,

Start • Community • Events • Forum • Links • Media • Videos • Woodroot • Sitemap

Overtone Music Network

a common space for harmonic overtones

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JEW'S HARPING

Added by Bernhard Mikuskovics on September 30, 2010 at 11:05am

[View Albums](#)

On September 16th 2010, during the 6. international jew's harp festival at Keeskemet Austria's best jew's harp players played solo performances, band performances and a jam session live at the cultural centre 16A, Kirchdorf an der Krems (not far from Molln, Upper Austria). Two hours of this happening

Latest Activity

Alexander Berkovsky added a photo to the album Jew's harp movement

EMO_2834 13 hours ago

Karin Vesel joined a group

Maestro - Chanting to open the Heart 17 hours ago

4) Mollner Maultrommler with Manfred Russmann, Robert Russmann, Christof Köpf and Herbert Walter, 5) Albin Paulus and 6) a jam session with all musicians including Werner and Franz Kumpul. See



(above)
Albin Paulus
from website

<http://www.youtube.com/watch?v=A45fbWLk4JI>

On the next day, 17th September at 10 am, Albin Paulus (jew's harp) and Christoph Radinger (harpsichord) went again online with an Albrechtsberger-concerto.

We, the Austrian Maultrommelgesellschaft were very satisfied with our concert, and we thought that the virtual approach towards an international concert works in practice and bears a lot of possibilities. It only was a pity that not many musicians made use of this chance to take part in the virtual festival, making it thus to a real international one. But as we learned from Aron Szilagyi and some musicians like Luca Recupero and Deirdre Morgan, the 6th Festival in Kecskemet/Hungary was small but nevertheless of high quality and worth to be named the 6th.

Wolf Jansch taught six students in traditional Austrian jew's harp folk style at the Department for Music, University of Vienna. The participants are studying different instruments like classical piano, violin, classic singing etc. as their main subject. All students stated, that they gain and profit a lot by playing the jew's harp, especially regarding training their ears, improving the intonation as well as rhythmic feeling and body consciousness while playing music. Wolf Jansch played also some parts on the new album of "Die Seer", and on the new Album of Manfred Tischitz.

He gave a bigger concert on 17 September at the "Kindergartenpaedagogen Kongress" (Congress of Kindergarten-pedagogues) in Villach.

The „**Mollner Maultrommler**“, under the leadership of Manfred Russmann, had the pleasure to give several music performances with the author Kurt Palm, introducing his new book "bad fucking" (Vienna, Linz, Graz). They attended the festival XONG (www.xong.net) in South Tyrol/Italy, giving street-music concerts and some bar music. For the final concert they gave a spontaneous interpretation of Schubert's "Schwanengesang" song "Kriegers Ahnung". They gave a short concert at the "Wachsteinfest" on Sunday, 1st of Aug, when a little festival of pocket-instruments was held.

(far right)
Woodroot Radio
Homepage

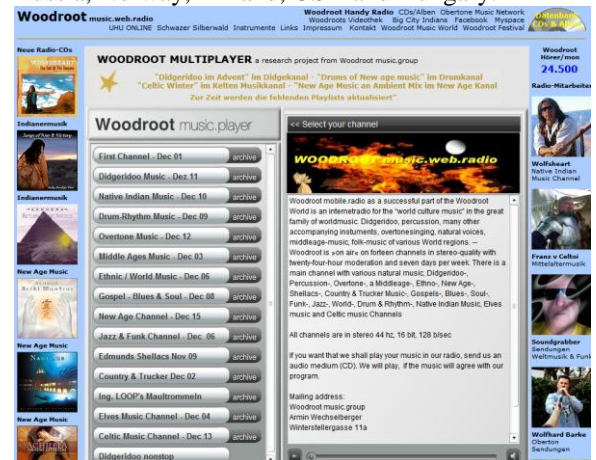


(right)
Xong homepage

Albin Paulus gave concerts all over Europe with Austrian Folk Groups „Hotel Palindrone“ and „Schikaneders Jugend“ (2010: Serbia, Catania, Bolzano, Festival Bourdon Netherlands, Folkherbst Plauen, Rovereto...), Albrechtbergers Jew's harp Concertos with Concilium Musicum Wien in Moscow and Krasnoyarsk (Siberia) on 9th and 11th of April (next: 9th of August, Graz, Austria) Jew's harp Workshop (Alpine Style) on 15th and 16th of May in Catania (Sicily).

Simone Prein gave a well-received and very nice concert together with her husband in Vienna on 29th of May.

- **Ing. LOOP** brought a jew's harp-feature at woodroot-radio (<http://www.woodroot-radio.eu/>, tick "Ing. LOOP's Maultrommeln" at "woodroot.music.player") You get a jew's harp-journey through Italy, India, Austria, Netherlands, Switzerland, Vietnam, China, Russia, Norway, Finland, USA and Hungary.



- **Bernhard Mikuskovics** played a solo concert on Easter Monday featuring overtone instruments including the jew's harp, the fujara (an overtoneflute from central Slovakia), the didgeridoo and overtone singing at "Sterzinger Osterspiele", a historical festival that happened to be in Vipiteno, Italy and a second concert featuring the same lineup of instruments at the Nütschau monastery near Hamburg, Germany in July. Bernhard performed with his band "Soundscapes of Anamaneh" at "Ancient Trance Festival", the jew's harp festival at Taucha near Leipzig, Germany between 20th and 22nd of August.

On the 11th of September he played with his band NAM at the 8th Overtone Days at Dresden, a festival at the Yenidze, formerly an old mosque and tobacco factory. Both concerts concentrated on overtone music in its various forms and of course the jew's harp was highly featured. Informations about these events can be obtained online at: www.anamaneh.com or www.ensemble-nam.com

On 1st of May, **Franz Kumpl** met with the jew's harp players from Moscow at the Permanent Embassy of Sakha-Yakutia in Moscow, Russian Federation. The event for an audience of over 50 people was organised by the twin-daughters of Albina Degtarjeva together with Aksentiy Beskrovniy. Franz Kumpl gave a presentation of the IJHS and the history of IJHFs. The Russian friends gave jew's harp concerts, whereby Aksentiy Beskrovniy together with his wife and Olga Scotlandia revived the ancient style of Russian vargan, the group "Turbo-Zen" of Kolja Sobolev played in a rather avant-garde and minimal-electronic style, and the

(far right)
From Bernhard
Mikuskovics' website

group "TA-Muzyka" of Dzian Senaro played in an ethnic-spiritual way. It is indeed impressive, how the art of playing as well as production of jew's harps is improving in the Russian part of Russia.



(right)
Moscow Varganists:
1st May – concert
in Moscow,
from left to right:
Aksentiy Beskrovniy,
Nikolay Sobolev, Franz
Kumpl, Turbo-Zen
Photo courtesy of
Franz Kumpl

Workshops and others:

All our musicians offer **workshops** and teach
Maultrommel: Wolf Janscha (www.wolfsonium.com),
maultrommel.kunst.werke

Wolf Janscha, Musiker



(above)
Deirdre Morgan

(far right)
Deirdre Morgan's
website page.

(right)
Wolf Janscha's
website page.

Albin Paulus (pietsch@mdw.ac.at,
www.albinpaulus.folk.org),
Manfred Russmann (www.maultommel.com) Simone
Prein (www.steirisches-volksliedwerk.at) and Bernhard
Mikuskovics (www.mikuskovics.info)

(Far right)
Jeff Greene of New
York band TriBeCaStan
from Deirdre Morgan's
website.

Music & Audio Art



Explore Bernhard's musical work online:
Active Projects:
-> [Nam](#)
-> [Anamaneh](#)
-> [Haga Skalden](#)
Performance:
-> [Live Dates](#)
-> [Live Gallery](#)
-> [Tour Archive](#)

Plans for the near future:

- The main point for us is to getting prepared for the 7th IJHF in Yakutia next year. It looks as if many musicians and friends will make use of this possibility to travel to Yakutia and we intend to make it an unforgetting experience for the Austrians as well as for the Yakutians and all participants.

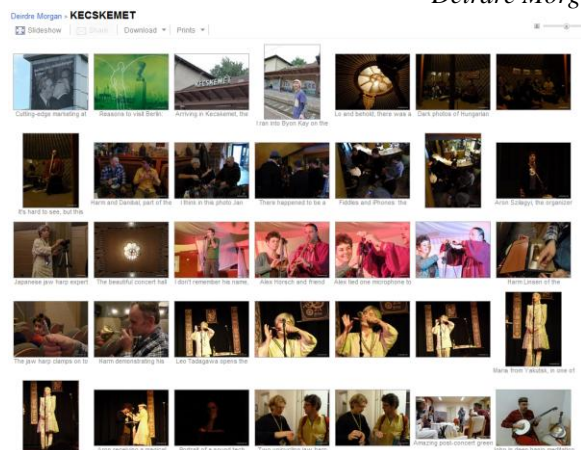
Franz Kumpl

Chairman of Österreichischer Maultrommelverein

Canada

I wanted to update you on what has been an amazing year for the jharp on my end. I've just come back from 5 weeks touring overtone music festivals in Europe, including the fest in Kecskemet. I've also been keeping a blog about these travels, which you can follow at www.overtonearts.com, as well as an online photo archive, which you can access at http://picasaweb.google.ca/deirdreannemorgan?authkey=Gv1sRgCJb_zZjblsz1CA
<http://picasaweb.google.com/deirdreannemorgan/KECSKEMET?authkey=Gv1sRgCOyj9qePsq-JWw#>

Deirdre Morgan



France

<http://tranquanghai.multiply.com/video/item/2143/tran-quang-hai-plays-the-Vietnamese-bamboo-jews-harp-20.11.2010>

(right)
Tran Quang Hai in
concert
from website



(far right)
Tran Quang hai's
Ancient Trance
Festival links

<http://tranquanghai.multiply.com/video/item/2144/2144>
<http://tranquanghai.multiply.com/video/item/2145>
<http://tranquanghai.multiply.com/video/item/2146>

Some video clips show Tran Quang Hai's performances of different jew's harps, and overtone singing .



(right)
Tran Quang Hai
teaching the rudiments
of Jew's harp playing,
from website

Germany

Because we put a lot of effort in supporting the Jew's Harp and World Music Festival ANCIENT TRANCE, it may be that we are not responding as quick as usual to your inquiries from August 16th till 27th. Anyway our office and shipping department will be engaged all the time (except 19/20th) and your orders are processed in lightspeed as you are used to.

By the way - we will have a large musical instruments stand at the ANCIENT TRANCE FESTIVAL where you can try and buy almost all of our instruments!

The timetable and of the ANCIENT TRANCE FESTIVAL you can find here: <http://ancient-trance.de/files/ancient-trance-programm.pdf>

Tran Quang Hai at Ancient Trance Festival, solo de jew's harp in techno style, Taucha, 21 august 2010 Here is the short report on the Ancient Trance Festival on German TV diffused last Thursday 26 August.
<http://www.mdr.de/search/mediasearch/?words=maultrommel>

(far right)
Kochi Yoshua's
adjustable frame
photo by
Leo Tadagawa

<http://tranquanghai.multiply.com/video/item/1998/Jaw-Performance-in-Techno-Music-Style-by-Tran-Quang-Hai>

Hai

Hi all,

You can find some pictures and video clips I made during the Ancient Trance Festival in Taucha, Germany from 20 to 22 august 2010 **Pictures:**

<http://tranquanghai.multiply.com/photos>



Video clips:

<http://tranquanghai.multiply.com/video>

*Cheers,
Tran Quang Hai*

Follow the Jew's harp festival on the internet and check out the great players performing on-line from different parts of the globe! Doromb fesztival channel on the MyShowroom.tv site. <http://www.virtual-festival.doromb.com/>

Dean Jens,

Thank you very much for posting this Jew's harp clip . I have posted it on my blog

<http://tranquanghai.multiply.com/video/item/1999/Tran-Quang-Hai-plays-the-Vietnamese-Baby-Dan-Moi-at-Ancient-Trance-Festival-Taucha-Germany>

Japan

1. A young koukin maker Kochi Yoshua (b. 1978) has created a device to check the vibration and sound of almost any tongue for the Jew's harp.

It is a frame with several adjustable joints to get the best performance of the tongue. I believe that nobody else has made this kind before.





Kochi Yoshua, checking the balance of the thickness of a khomus. Photo by Leo Tadagawa

2. A special exhibition "The Jew's Harp World" was held at Hamamatsu Museum of Musical Instruments from 28 Oct. till 28 Nov. in cooperation with Nihon Koukin Kyoukai (Japan Jew's Harp Association). During this event, on 7th November, a concert with khomus players (one of them will be the Miss Khomus Internet 2009) and a maker from Sakha Republic is planned.

I was in Khakassia, Tuva and other places in South Siberia in the beginning of July. This time I met rather 'many' Khakassian timir khomys makers (as there were very few). Their works are getting better and better.



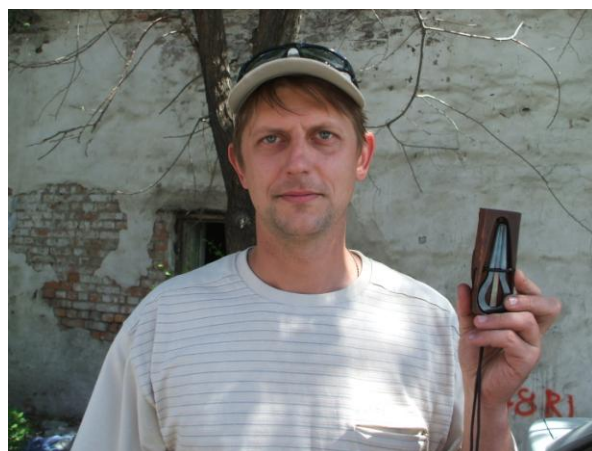
1) Stepanida Samojekova, a member of the ensemble "Ailany", Khakassia, Russia.



2) Vyacheslav Kokov, a timir komys maker, Khakassia.



3) Vladimir Raikov, a timir komys maker, Khakassia.



4) Evgenii Volgutov, a Russian timir komys maker, Khakassia.



5) Ayarkhaan (Sakha) at the festival "Sayan Ring", Shushenskoe, Krasnoyarskii krai, Russia.

Advert



The Netherlands

In my researches into Jew's harp patents sometimes you get a nice surprise from an unexpected angle, for which thank you. A few weeks ago I got a mail from Danibal requesting my address because he had an item in the original box and with a patentnumber on it. Of course I was interested and a few days later I found in my mailbox a Schwartz "Klang Duo". see the pictures which I am afraid a little out of focus, the item is too small for my camera.



(right)
Photos courtesy of
Harm J Linsen

It's

a double Jew's harp meant to be able to change pitch rapidly during play. Although the idea is good and patented in 1978 (approved 10 Feb, 1978) it is in my view not much more than a gimmick. The two tongues don't seem to be in any key (at least it's not indicated anywhere) and the top instrument is hard to play without being hindered by the second instruments tongue.

Cordially,
Harm J. Linsen.

Norway

(right)
From Norsk
Munnharpeforum
website



Konsert med Marit Karlberg, Rolf Karlberg og Magne Olav Selland



Konsert med Hallgrim Berg, Erik Roine, Knut og Ole Aastad Bråten - "Brotgutadn"



Elisabet Kværne med dansedokke og Svein Westad med dansebukle.



[Siå Svein Westad på YouTube her.](#)

http://www.munnharpe.no/Norsk_Munnharpeforum.html

(far right)
From Overtone Music
Network website

From newsletter Munnharpa #46
Dear friends of the munnharpe!

For the fourth time there has been a workshop on forging your own munnharpe, at Gjøvik. The workshop was a collaboration between Gjøvik Spelemannslag and the Norwegian Jew's Harp Forum, and base was the museum at Eiketunet. What was new this year was a beginners' course in playing the munnharpe, running parallel to the workshop in the smithy. This May event is becoming more and more important to our organisation. Unfortunately I could not attend this year's May workshop, and therefore I, and all the others who didn't go to Gjøvik will have to sign up for this year's traditional munnharpe festival. This will be the

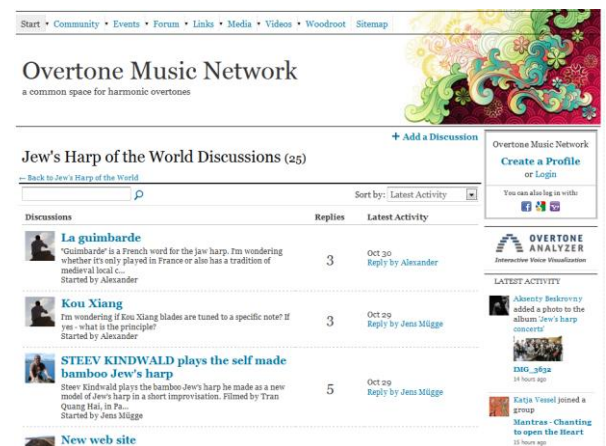
twelfth in a row, and this autumn we'll all meet at Fagernes.

The Fagernes festival was something new. At last year's annual meeting we decided to organise a double festival, a co-ordinated happening between Norsk Langeleikforum (Norw. Dulcimer Forum) and Norsk Munnharpeforum. This was an intimate meeting between two instruments that go together well, and suit each other: they are both modest, have a fairly limited tonal range, and are among our oldest folk instruments. However, the festival showed numerous uses of these instruments, and there were many musical treats! We dipped into their past and keep up their traditions, but there will be plenty of room for experiments and creations promising a bright future for both.

Bent Åserud
Chairman

Munnharpe classes at Nesodden [just south of Oslo, Ed] Every Wednesday this spring, I gathered a group of children to play munnharpe at Nesodden. The course was linked to one of dance courses organised by Kari Mariussen. She has created an environment around various folk activities for children, with special emphasis on dance / dance tunes. Around five children attended the munnharpe course. It was a sequel to some lessons I gave last autumn, so this was adjusted to more advanced students.

Overtone Music Network has two Jew's-harp
"<http://www.overtone.cc/group/artoftheharptechniques>><http://www.overtone.cc/group/artoftheharptechniques/a>
and here
"<http://www.overtone.cc/group/jewsharp/forum>"><http://www.overtone.cc/group/jewsharp/forum/a>>
> you can see that we can share videos and discussion as well on these groups.



At the moment I have to check out all options but I think I will continue the Overtone Music Network - it shall not be only a site for overtone singers - more a site for people who loves the vibrations of overtones produced with jaw harps as well.

Best, Jens

UK

Quite a lot going on in the UK at the moment. For the first time since the 1970's we have a maker of Jew's harps. Saul Eisenberg has produced a number of instruments and very nice they are too.

(right)
Jew's harps made by
Saul Eisenberg
Photo by Saul
Eisenberg



(far right)
Promo photo of
'Pilgrim's Way',
courtesy of
Lucy Wright



(far right)
Claude Ribouillault &
Michael Wright
performing at the
Aix concert
Photo by
Debbie Wright

I've had a strange year, playing at a number of festivals with the Wright Family and Gillie Boys, though no longer with the GBs; performing in France in the garden of the Governor's house where Napoleon Bonaparte spent his last night's on French soil and winning an award for the project that inspired it.

(right)
Concert venue,
Governor's House, Ile
d'Aix, France.
Photo by
Debbie Wright



(below)
BNRA Chairman's
Award. Photo by
Debbie Wright



My peer-reviewed article for the Galpin Society Journal on 'The Jew's Harp Trade in Colonial America' finished and waiting for it to be published in May of next year; recorded for the sound guide and performed at the torch-lit event at the Pitt-Rivers Museum in Oxford; finally, now working on a new musical project – more when I see how it develops.

The Whitby Folk Week workshops were the best to date and we are hopeful of a number of young musicians taking over the torch – which could include a medieval music player. Finally, Lucy Wright has a new band – Pilgrim's Way check out <http://www.pilgrims-way.net/whatwedo.html> to get a flavour and they're booked at many of the summer festivals next year, including Sidmouth, Broadstairs and Towersey, some of the bigger folk festivals.

Michael Wright

(right)
We start them young in
the UK – Paul Onions
teaches son, Flynn, the
rudiments of playing.
Photo courtesy of Paul



(far right)
NAJHA 2010 logo.
Courtesy of
Mark D. Poss

USA

NAJHF 2010 CANCELLED

Many of our organizers and vendors were unable to attend this year's festival. We therefore opted to cancel rather than present a poor event. We apologize for the late announcement.

...for those who did show up ... we had a casual get together at Denise's house (or the beach, or somewhere) for jamming and conversation.

Please see the fest page for some additional info:
<http://www.jewsharpguild.org/festindx.html>



NAJHF 2010 HAS BEEN CANCELLED

PictureGallery

A selection of photographs from the 6th IJHC –
all courtesy of Áron Szilágyi.



All left to right
 Row 1 – Paizs Miklos; Tribecastan; Byon Kay
 Row 2 – Gala; Hangszerbazar; Jerome Desigout
 Row 3 – Jerome Desigout; Jonny Cope; Kozonseg
 Row 4 – Luca Recupero; Maria Kulichkina; Maria
 Kulichkina teaching
 Row 5 – Nadishana; Ordogfu Zenekar

WebWise

The importance of the web is not underestimated by the officers and we suggest a session at the 7th Jew's Harp Congress would be useful to not only discuss the option of provision, but to look at how we can effectively update it. Ideas for how and what are important, but we also need reliable providers, so get your thinking caps on and go prepared! "Ask not what the Society can do for you, but what you can do for the Society!" springs to mind.

ReleaseReview

No reviews this time but I've been told of two to come and a collection being brought together by Sylvain Trias.

Svein Westad is in the process of recording a new CD with his folk singer and instrument friends, and is due to be published during January. No further details yet, so contact Svein if you want to know more.

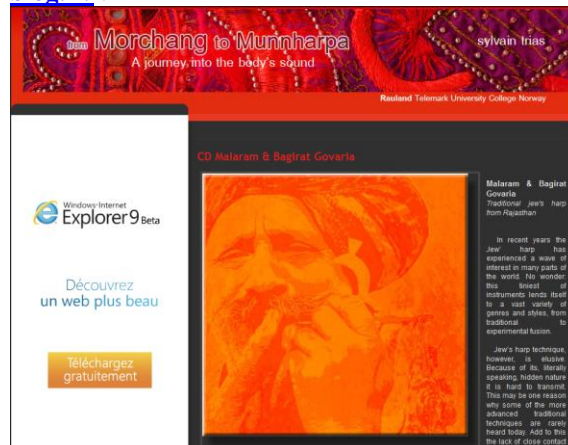
Lindsay Porteous has just heard from Greentrax that 100 CDs have been produced and they are sending 75 to Lindsay. Again, no further details yet, so contact Lindsay for more information.

New CDs from Austria:

Albin Paulus: "Albrechtsberger Jew's harp Concerto in E major" (with Ensemble Baroque de Limoges on the CD: Entre ciel et terre: Johann Georg Albrechtsberger) Albin Paulus: "Gheurath muaß sein – Musik zu einer Bauernhochzeit um 1800" (with „Schikaneders Jugend“, to be released in 2011)

Sylvain Trias **hear&now** collection's aim is to promote as large as possible talented isolated artists, whose traditions for most of the time are unknown by the rest of the world, sometimes already in decline. Far from the idea to make profits from them, this collection tries to help the artists. Without any fees from them, each album represents a visit card allowing them to apply for stages abroad. A large part of the sale's benefits for these recordings will be distribute to the performers themselves and their family.

Malaram and Bhagirat Govaria CD can be ordered directly from Sylvain Trias' blog <http://trias.over-blog.fr/>.



Needless to say, we hope to have a full review in the next issue.

AndFinally...

A partner for the Yakut CD editing?

Four French regions have been fortunate this summer to receive the young musicians Zarina Kopyrina and Ilya Zhirkov for a concert tour of three weeks. Young and less young people discovered the Yakut traditional songs, tshabyrgakhs and pieces of epic story (Olonkho) accompanied by jew's harp (khomus).

The *European House of Imaginary* is looking a partner for the edition of the CD in Paris in French and English. Any company or private person may apply to info.imaginaires@gmail.com to discuss the terms of the partnership.

More information and pictures on <http://eurimaginaires.canalblog.com/>

Emilie Maj

<http://tranquanghai.multiply.com/video/item/2104>
"We Wish You a Merry Christmas" (Chúc mừng Giáng Sinh) by TRAN QUANG HAI

TRAN QUANG HAI sings the Xmas song "We wish you a Merry Christmas" in English, then in Vietnamese version and plays the tune with the Vietnamese Jew's harp Dân Môi.

NoticeBoard

Notable anniversaries

Spiridon Shishigin turns 60

Letter from the IJHS Officers:

In the name of the International Jew's Harp Society we herewith would like to express our sincerest wishes on your 60th anniversary.

Without you the worldwide Jew's harp movement would look differently, it would be so much poorer. From the very beginning of the Jew's harp renaissance back in the 1970-s, you were a driving force in your home-country Sakha-Yakutia as well as on the international scene. You are respected by all colleagues as one of the greatest all-time masters of the Jew's harp, having contributed to an artistry of playing which the young generations of players worldwide want to have in their repertoire for being taken seriously. But you always went beyond technical mastery, feeling most comfortable with free improvisation, musical therapy and experiments. At the same time you are a highly respected author of Jew's harp-related publications,

You are a real teacher by profession, and indeed you are an outstanding advocate for Jew's harp especially for the young generations, having organized numerous children and youth festivals and always promoting the participation of young people in international events. A big and famous family of teachers can indeed be very proud of you!

Dear Spiridon, your world is an impressively broad one: butterflies are named after you, young musicians sing your poems, and people collect your photographs from nature, to mention only a few aspects of your activities.

(right)
Sylvain Trias' website

You are a very special person, very curious in regard of other cultures and at the same time deeply rooted in your own Yakutian tradition. Maybe it is your curiosity and enthusiasm, which keeps you so young at heart.

Please accept our best wishes for your birthday – strong health and rewarded recognition.
With deep respect and love

---oOo---

Congratulations!

To Franz and Johanna on the birth of their son, Arthur.



(above)
Franz, Johanna & Arthur.



(right)
Franz and his brother Werner playing the Jew's harp for Arthur's baptism. Photos courtesy of Franz Kumpul

Letters

I recently have been in communication with ethnomusicologist, Piers Gibbon, who sends the following (Ed.):

Piers Gibbon was recently interviewed on BBC Radio 4 about his tribal travels and documentary films. He was happy to tell the interviewer that Jew's Harps are a great way to introduce yourself to tribal people around the world. He played a small piece on a Dan Moi from Laos. <http://www.piersgibbon.com/bbc-radio-4-interviewexcess-baggage/>



(above)
Piers Gibbon
From Piers Gibbon website

Piers is an author, explorer and TV presenter. For the last fifteen years he has been playing various Jew's Harps collected from around the world. He can be heard (but not seen) playing a Dan Moi in the Top Ten worldwide hit "Sun Goes Down" by David Jordan <http://www.youtube.com/watch?v=dOt6zVvs1qI>

Piers has written a book on Tribes – Endangered Peoples of the World which includes a small section on Jew's Harps <http://bit.ly/9RwZpk>

I'm hoping Piers will write a piece for FeatureComment in the next issue. (Ed.)

---oOo---

Season's Greetings!

Something that came my way lately from Tim Eriksen...

[http://www.timeriksenmusic.com/xmasmp3s/06_Join the_Chorus.mp3](http://www.timeriksenmusic.com/xmasmp3s/06_Join_the_Chorus.mp3)

Phil

<http://tranquanghai.multiply.com/video/item/2149/2149>

TRAN QUANG HAI sings "JINGLE BELLS" with overtones / Trần Quang Hải hát bài JINGLE BELLS" với bồi âm

TRAN QUANG HAI sings "JINGLE BELLS" with overtones / Trần Quang Hải hát bài JINGLE BELLS" với bồi âm

Chúc mừng Giáng Sinh
Joyeux NOEL

Trần Quang Hải

International Jew's Harp Society

Application for membership

New member Renewal

Name and address _____

E-mail address _____

The annual dues are US\$30.00 or EURO€20.00 and may be paid by bank or ebanking money transfer on the following accounts:

IJHS account in EUROS, Philippe Dallais: INTERNATIONAL JEW'S HARP SOCIETY, ACCOUNT NUMBER: 1002.95.66.3, IBAN CH0500766000100295663, BIC/SWIFT BCNNCH22

IJHS account in US-DOLLARS, Philippe Dallais: INTERNATIONAL JEW'S HARP SOCIETY ACCOUNT NUMBER: 1002.95.65.8, IBAN CH4300766000100295658, BIC/SWIFT BCNNCH22;

Paypal is available at

The amount may also be paid in cash, with a risk of loss in the mail. No personal cheques, please.

Please consider paying for more than one year – i.e. up to 2010 when there is the next congress.

If you received the Journal but have not yet paid for that year, please add this to the dues.

I send payment in the amount of US\$ or EURO€ _____ to cover dues for the year(s) 200 _____

I am unable to send the dues, because of technical difficulties with exchange, or other good reason.

I send an additional amount of US\$ or EURO€ _____ as a subsidy for members not able to pay.

The Treasurer's postal address is:

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