

Music Instrument Collection of World Museum Vienna: North Africa – Part I



Timkehet Teffera

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Music Instrument Collection of World Museum Vienna

Fieldwork Report: North Africa – Part I

Timkehet Teffera

World Museum Vienna: Short Introduction

The World Museum Vienna¹ formerly Museum of Ethnology (Ger. Völkerkundemuseum), established in 1928, belongs to one of the famous ethnological museums of the world, housing a huge collection of more than 200.000 ethnographic items including abundant numbers of traditional musical instruments. Furthermore, the museum holds printed works (more than 130.000), historical photographs (25.000) as well as audio-visual recordings predominantly deriving from the non-European world, i.e. Africa, America, Asia and Australia/Oceania.



World Museum Vienna, Austria²

The earliest objects, which found their way through the Ambras Castle in Tyrol to the Imperial collection in Vienna, were obtained back in the 16th century. According to Bachmann (2012: 12), this collection reached a considerable number of ethnographic objects during its time in the Ambras Castle. Pre-Spanish and colonial feathers, early South American weapons, or Afro-Portuguese ivory art of The Kingdom of Benin (West Africa) are some of the rare items. After the founder of this collection passed away, the stock had to experience a turbulent fate of resettlement and relocation. Hence, it was during this period that the transport of most valuable items to Vienna took place. Later on, they were exhibited in the

¹ <http://www.weltmuseumwien.at/>

² Photo source: <https://kurier.at/kultur/voelkerkundemuseum-das-museum-mit-dem-mmh/9.427.213>

Lower Belvedere starting from 1814. The 18th century brought new waves in the nature, motivation and the ambition of collecting ethnographic objects. Consequently, the collecting passion and the backgrounds of the collectors changed as well. The new wave of collectors brought new ideas as to how to approach this issue in terms of precise aims and goals instead of just collecting without having an explicit line and methodology of investigation. For the first time, scholars gradually became part of an expedition crew to distant destination, which a vital role to the nature of collecting. For example, Captain James Cook's expeditions (British explorer, navigator and cartographer, 1728–79) result in valuable collections. Initially, the most significant collection was stored in the Ashton Leever Museum (London) however, only until early 1900, a period when the museum was financially no longer capable to administer the holding. Consequently, an auction took place in 1806 in London and Emperor Franz Joseph I of Austria assigned Leopold von Fichtel (1770-1810, one of the founders of micropaleontology in Austria), to purchase almost 250 items of the collection of which the predominant part were collected by Captain James Cook and his crew. Other than to the ethnographic collections of James Cook, his music and dance recordings collected among the Pacific islanders (Oceanians), are likewise important. As time passed by, not only passionate explorers and researchers travelled to distant lands to investigate foreign cultures and collect ethnographic objects, but also the number of collections brought to Austria grew continuously. However, state owned institutions had increasing problems in relation with storage space to preserve such collections. Many collections therefore, remained in private households and were stored under precarious circumstances. So despite the absence of a systematic collection, the fever of discovering non-Western cultural landscapes and observing and collecting their ethnography continued uninterruptedly.

The ethnographic repertoire furthermore expanded through donations and payments in kind. An example is the collection of Carl von Hügel (1796-1870: Austrian diplomat, army officer, explorer traveller and botanist), who had the opportunity to visit Syria, East India, Tibet, the Himalayas and Australia between 1830 and 1836. He returned to Vienna with an extensive ethnographic collection comprising more than 700 objects. In this conjunction, Baumann (2012: 13) argues that the lack of a unified and systematized ethnological collection remained a difficult issue throughout the first half of the 19th century. Accordingly, it was important to divide the ethnological stocks into two or more parts in order to shift them to other institutions to solve the ongoing spatial problems. The tradition of exploring and collecting continued during the second half of the 19th century. Many expeditions took place during this period. Collection tasks were, among other things, carried out by diplomats who used their leisure time to acquire as many ethnographic and natural history objects as possible and bringing them to Austria. Apart from those individuals involved in exploring and collecting, there were also art patrons who played a significant in donating money for the purchase of ethnographic items. An example is the Bohemian businessperson Georg Haas who invested 70.000 guilders during the years 1892 and 1899. For his great contribution, Georg Haas was ennobled. Similarly, a number of sponsors contributed to finance many other undertakings related with collecting ethnographic and natural history objects. With the establishment of the Association for Austrian Folklore, which founded its own museum for ethnology in 1898 at Schottenring, the problem of space gradually ended. Hence, developing out of Anthropological-Ethnographical Department of the Natural History Museum, the World Museum Vienna was finally separated in 1911 and later on, in 1928, it announced its independence and is since then located in the Hofburg Palace, Heidenplatz, Neue Burg. Today the museum consists of the departments a) Sub-Saharan Africa; b) North Africa, Middle East, Central Asia and Siberia; c) East Asia: China, Korea, Japan; d) Insular Southeast Asia; e) South Asia,

Southeast Asia, Himalayas; f) Oceania and Australia; g) North and Central America; h) South America and i) Photo Collection.

In 2004, I received a research fellowship by the German Research Association (Deutsche Forschungsgemeinschaft, DFG). The major aim of my project gave particular attention to all kinds of aerophones found among the abundant ethnic communities of the East African region. The investigations included a six-month lasting fieldwork and data collection in thoughtfully selected five countries of this region, i.e. Ethiopia, Uganda, Kenya, Tanzania and the Sudan, which took place between the months of February and July 2005. However, prior to leaving for field research, I carried out pre-studies in several institutions in Berlin and Vienna. These were the historical Phonogram Archives (Phonogrammarchiv Berlin and Vienna) as well as the museums, particularly the collections of African musical instruments in both institutions (Völkerkundemuseum Berlin and Vienna, the today's World Museum Vienna). At the Phonogram Archives, I was able to access abundant audio recordings acquired by mainly European scholars, researchers, travellers, missionaries etc. The recordings were made at different periods and in various regions of Africa. Even though my investigations predominantly focussed on the East African region, I also took this occasion to look at information deriving from other African countries.

Another part of my preparatory investigations were dedicated to examining traditional musical instruments preserved in both museums. The present report however, gives special emphasis to the historical music instrument collection of the World Museum Vienna³ preserved in the department of Sub-Saharan Africa. This department approximately holds 35.000 ethnographic objects including musical instruments obtained from this region, whereas the collection representing North African is categorized to the department 'North Africa, Middle East, Central Asia and Siberia' as stated earlier.

As an outcome of my examination, I attempted to cover a number of African countries, namely Angola, Equatorial Guinea, Burkina Faso, Ethiopia, Ghana, Cameroon, Kenya, Congo, Liberia, Madagascar, Nigeria, Zambia, Senegal, Somalia, Sudan, The South African Republic, Tanzania, Togo, Chad, Uganda and Zimbabwe including North African countries such as Egypt. At this point, it is worth mentioning that I was unable to look at the entire collection due to lack of time. For instance, if there are several instruments of the same type at disposal, e.g. wooden bells, side-blown animal horns of various shapes and sizes or sistra, then I took a closer look to one or maximal two music instrument, which I considered as representative. Each music instrument has been measured (length, width, diameter, depth) indicated in centimetres. Furthermore, photographs of each music instrument are at our disposal collected during the investigations. All photos are courtesy of Timkehet Teffera (May/June 2006). Each object has a catalogue card comprising partial or complete information referring to the shelf number, name of the collector, year/place/region/country of collection and at times the ethnic community. These data are, of course, insufficient, but even if catalogue cards provide detailed information about an item, which is not the case in the collected musical instruments under discussion, one should generally expect that museum specimen and accompanying materials (written) can't be 100 percent reliable every time. The major part of the musical instruments were obtained in late 19th and early 20th centuries. This was largely the period where a great interest towards discovering the non-Western world began to arise (Bachmann 2012: 12). Consequently, Western scholars from disciplines such as ethnology, anthropology, sociology, folklore, psychology, physics and ethnomusicology gave

³ At this stage I would like to express my heartfelt gratitude to the Africa Department of the World Museum Vienna for the kind cooperations enabling me to have unlimited access to the music instrument collection.

attention to the non-Western world and its cultural assets. Taking, for instance, the field of ethnomusicology into account, it might be important to make few comments on its historical background and evolution, since discovering non-Western musical cultures that also includes the collection musical instruments and related ethnographic artefacts is part of activities undertaken by ethnomusicologists. So *“...ethnomusicology emerged as an independent scholarly discipline around the end of the 19th century, at first under the name “comparative musicology,” initiated by a group of German researchers among them Curt Sachs and Erich von Hornbostel, who are both viewed as pioneers of this field of study. Apart from historical and systematic musicology, which are also branches of musicology, the major aim of “comparative musicology” in the initial time tended to focus only on the study of non-Western, mainly orally transmitted, cultures that were also classified as “non-literate,” “primitive,” and “exotic” cultures, a result of a purely Eurocentric conceptualization. This Western dominated approach of non-Western music remained unchanged for more than half a century until after World War II. Thus, literature deriving from this period describes non-Western music as a lower state of music which Western societies had already gone through. For that matter, special attention was given to such music cultures with the aim of gathering essential information about the origins of music by undertaking explicit comparisons (Teffera 2011: 84-85).*

Apart from the abovementioned scholars of various disciplines, missionaries, clerics, explorers, civil servants and music enthusiasts may be noted to have contributed their part towards exploring non-Western music cultures in many parts of the world.

As to the instrument collection discussed, one should consider under which circumstances scholars/researchers or travellers managed their journeys in the non-Western world during the abovementioned period and how they collected the objects on the spot. What was their aim and/or purpose of collecting? What methods did they apply while collecting the instruments? Were they interested to know more about the instrument maker or the traditional way of instrument manufacturing? What about the social status of the instrument maker in society? It is often the case that artisans and musicians of the 19th century had and - to a large extent - still today belong to the lower class people's groups in their societies. Did the collectors also investigate about instrument playing techniques or about their sound producing mechanisms? Had they interest to understand the social role and meaning of the instruments they observed and collected? Who played musical instruments? Are there taboos and limitations with regard to playing instruments or even touching them? To what extent do gender issues, class, race and age play a role in relation with using musical instruments? It is uncertain whether the collector/s gave such questions significance during their collection. Influenced by the Darwinian theory of evolution was given, Westerners regarded music and musical behaviours of non-Western people/countries as something that is at the beginning of its evolution that needs quite a lot of time to reach the level of Western fine arts. In other words, non-Western cultures that did not correspond to the Western art music were automatically considered “primitive”.

Due to lack of additional notes of the collectors and other relevant data are not available, one is unable to get full information about the instruments, their use as well as their meaning and function in the society or in the culture of their origin. Therefore, each music instrument is described in terms of its organology/morphology, classification, its material/s and its function and role in the respected society as far as this information are obtainable.

Having said this, all musical instruments referred to here have been given classification numbers or code numbers based on the longstanding Hornbostel-Sachs' table of classification of musical instruments. Subsequently, the code number that corresponds to the instrument's

type is given at the beginning of each description, for example **end-blown flutes (421.111.12)** or **bowl lyre (321.22)**.

Comparable musical instruments representing other regions or cultures have been included in the discussion based on the information the catalogue cards provide. These instruments derive from the collection of the World Museum Vienna itself as well as from other museums and from source materials I I was able to collect during my fieldworks. Hence, similar descriptions or parts of them may repeatedly occur in the different accounts representing diverse African countries that are accessible under the main title *Music Instrument Collection of World Museum Vienna Fieldwork Report* followed by the country's name. All these source materials are accessible on www.academia.edu under the various links listed at the outset of this presentation.

Political Map: North Africa



Political Map North Africa, Source: <https://www.shutterstock.com/image-vector/north-africa-middle-east-political-map-660457765>

Description

In the present discussion, musical instruments representing North African countries, i.e. Egypt, Libya, Algeria, Tunisia and Morocco are included. Nevertheless, the predominant part of the collection refers to various musical instruments from Egypt.

The first part of the discussion alludes to flutes that are widespread in many cultures of North Africa. Prior to presenting the collection, let me make some general remarks on the historical background of flutes:

General Remarks / Flutes: The flute belongs to the musical instruments of the world with a very ancient history. For instance, there are flutes made from the mammoth's tusk dating back to ca. 30-37.000 years. Bone flutes of prehistoric time discovered through archaeological excavation, are furthermore evidence of the existence of this instrument much earlier periods. Although Sachs (1979: 221) doubts the musical usefulness of some flutes of this kind, there is no question that there were instruments among them that could have been played to produce sound that might have fulfilled specific purposes and meanings. Further findings document the existence of open-end bone flutes in China more than 8.000 years ago with up to seven finger holes (Jähnichen 2003: 388). An approximately 36.000 years old bone flute (presumably made from a swan bone) consisting of seven finger holes was also discovered in the cave of the Geissen Monastery in Germany. Among the best-preserved specimens, however, are flutes made of bird's bones with a variety of finger holes. Due to their mostly shrill tones, these flutes perhaps accompanied religious cult ceremonies of shamans, wizards, and medicine women/men, for instance, among various communities of North, South and Central America as well as the South African *Zulu*. In addition to bird bones, bones of killed enemies (humans and animals), were also important trophies, which were probably also blown as magic flutes.

Except for the Bushmen and the *Zulu* people, different bone flutes are still today found in some parts of North and East Africa. Of particular interest are also the various blowing holes (mouthpieces) of bone flutes that are connected with the evolution of the organology and historical evolution of flute instruments. Apart from open-end or transverse bone flutes and those flutes of a later period made of other materials, some of the flutes discovered in Tibet and New Zealand have characteristics referring to duct flutes (Sachs 1975: 23-24, Montagu 2001: 27 and 29; Jähnichen 2004: 388-390).

In North Africa and the Mediterranean region the end-blown flute *ney* (also *nay*) is very widespread as far as in the Middle Eastern region (Montagu 2001: 27). The *ney*, a centuries old musical instrument, has 3 to 7 finger holes and it is of various length between ca. 60 and 80 cm. Depending on place, the material preference for making the *ney* varies between bamboo, wood, reed, metal, brass and copper. It would not be an exaggeration to note that the *ney* is almost the only melody instrument playing a prominent role among others, in classical art music (Scheherazade & During 2001: 853).

With regard to notches of open-end flutes, we may distinguish between notched-blown and end-blown (rim-blown) flutes. Notched flutes may have V- or U-shaped cuts, whereas the latter have the rim chamfered externally until the required edge is achieved, which is important to the quality of the preferred sound. In this conjunction, Cooke (2001) writes that "*No clear line can be usefully drawn between rim-blown flutes (e.g. many used in panpipes) having gently cupped rims and notched flutes with shallow u-shaped notches*".

This worldwide-distributed type of flute is made of a variety of materials, whereas the notches may accordingly differ from place to place. It might be important to mention that all flutes discussed here are straight blown, meaning that there are no proof until today for the use of transverse flutes in the North African region. With reference to Egypt, Montagu (2001: 31) mentions the absence of transverse flutes among others, in ancient Egypt. *“The end-blown flute was common there, as in Mesopotamia, from the earliest times; because such instruments were held obliquely, as they almost invariably still are, they have often been*



misinterpreted as transverse instruments”. The same serves for the entire region of North Africa so that the reference on obliquely played flutes, i.e. end-blown flutes (also known as edge-blown flutes) with and without ducts.

The playing technique of the end-blown (rim-blown) flute is to direct an airstream against the sharp edge of the upper end of a given tube. All such kind of rim-blown flutes are held obliquely, the reason why they may also be referred to oblique flutes that are played to the right or left vertical axis of the flutist.

**Musicians playing the *ney* flute (oblique playing position), Lower Egypt;
Photograph: Andréé Jabes;
Source: Elsner/Jabes 1984: 33**

Open-Ended (Rim-Blown) Flutes with Finger holes (421.111.12)

Shelf-nos. 155260, 155203/1 , 155203/2 collected by Petter W. Schienerl; $l = 30$; d (tube) = 1.7; d (finger holes) = 0.6; material = bamboo with 1 and more natural nodes, three equidistant finger holes; rim chamfered externally; some of the flutes are decorated with various engraved or burnt motifs, or wrapped with wires of metal or copper etc.



Shelf-no. **155260**: l = 30; d (tube) = 1.7; d (finger holes) = 0.6; **Egypt (1974)**



Egypt (1974)

Six variously sized open-end flutes with several notes and finger holes

155201-1 - 6

l = 31 – 56.4
d (tube) = 1.5 – 2
d (finger holes) = 1



Egypt (1974)

155203/1: l = 43; d (tube) = 2.7; d (finger holes) = 1

155203/2: l = 40.5; d (tube) = 2.9; d (finger holes) = 1



Tunisia (1914); collector: Alfred Weidholz; **090697**: l = 64; d (tube) = 2; d (holes) = 0.8 (average)

Abbreviations: l = length; d = diameter; dp = depth; w = width; h = height; sh = sound hole/s



Algeria (1976)

158146: l = 28; d(tube) = 2.5; d (finger holes) = 0.6

Egypt (1973); collector: Tackacs Jenö v.
153826: l = 29.8; d (tube) = 2.6; d (finger holes) 1 (average)



Egypt (1974); collector: Peter W. Schienerl; **155202:** l = 22.7;
d (tube) = 1; d (finger holes) = 1 (average)



Algeria (1917); collector: Sofie Deutsch; **092188:** l = 60;
d (tube) = 2; d (finger holes) 1 (average)

Double and Single Reed Clarinets

General Overview: Apart from the clarinet of the European art music, we encounter countless types of clarinets in non-European music cultures, each of which has undergone an independent historical development process. Therefore, we accordingly regional differences in certain clarinet instruments, which can sometimes be distinguished by their shapes, dimensions, materials and their use in the respective localities or regions. Clarinets can be made either of single or double pipes that are open-end or duct as well as with or without finger holes. Although the materials preference is not of a wide range, clarinets are made of bones (bird bones/older specimens), reeds and bamboo, cornstalks, wood and nowadays of metal or plastic pipes. (Sachs 1975: 142f, Elsner 1996: 196, 204).

The cut of the tongues has two different forms. The first is applied in the blowing direction and the second against the blowing direction (Jähnichen 2004: 393; Elsner 1996: 198). However, we should distinguish between idioglot and heteroglot tongues. In the case of the idioglot reed pipe, the vibrating rectangular and elastic tongue is cut out of the pipe wall. Therefore, it is not removable. The heteroglot reed pipe, on the other hand, is made of a different material than the instrument itself and then it is attached to the mouthpiece. Contrary to the idioglot reed pipe, the heteroglot reed is removable.

Among the different types of single and double reed clarinets found in many parts of the world, the *uruá* of Kalapálo from Brazil, the *tigra* of the *Panare* of Venezuela, the double clarinet with unequal pipes, e.g. the Egyptian *arǧhūl* or *tiltay*; the double pipe clarinets, *qurma*, *Miǧwiz* and *Mizmār* from Egypt, Turkey, Sardinia, Yemen etc. often made of pipes of equal length, may be mentioned.

In many music cultures of Central and West Africa, we find various types of single reed idioglot clarinets, for instance *bumpa* and *papo* mentioned made of cornstalks. These instruments are in use among the *Busansi* and *Dendi* of Burkina Faso and Benin (Bebey 1969: 79, Kebede 1982: 72).

Double Reed Clarinet *Arǧhūl*, Egypt

The *arǧhūl* (also *arǧūl*, *argul*, *arghoul*, *arghool*, *yavghul*)

An ancient wood wind instrument deriving from the time of the Pharaohs and still today used in the folk music of Egypt as well as in the Arab world in general, is the double pipe single reed instrument called *arǧhūl*. This single reed instrument could probably be one of the ancestors of the bagpipe. It consists of a double pipe as its name already reveals. Its characteristic feature lies in the fact that often one pipe serves as a drone and it is accordingly twice longer than the melody pipe that has several finger holes. Nevertheless, Elsner & Jabes (1984: 41) also mention double pipes with the same length called *qurma* (called *urma* and *girma* in Upper and Lower Egypt). According to Conner & Howell (2001: 885) the *arǧhūl* is classified to the family of idioglot clarinets, to which, for instance, the *zummāra*, *çifte* of Turkey and the *launeddas* of Sardinia belong.

From etimological perspective, Elsner & Jabes (ibid) describe about the close relation of the term *arǧhūl* with *urǧun*, meaning organ in Arabic. Furthermore, they note that despite of the

fact that various written source materials mention the *arġhūl* to denote the double clarinet, in present day Egypt there are a number of designations for the various sizes of this instrument type, for instance, *al-arġhūl al-kabir*, *al-arġhūl al-sugair*, *mizmār muzdawag* (*mizmār* = wind instrument and *muzdawag* = double/pair). The *arġhūl* is played on both sacred and secular traditional and popular music events, such as weddings, processions, annual holidays and festivals mostly accompanying folk songs including epic songs and dances (ibid).

There are variously sized *arġhūl* clarinets. In his writing, Elsner (1983: 44) presents a large *arġhūl* of which the drone pipe is about 240 cm long touching the ground (see photo below). This pipe consists of nine pieces pushed into each other to make one long pipe. It is quite interesting to note that starting from the tip of the up to its end; several parts of the pipes have names, which vary regionally and locally (ibid).

Arġhūls are commonly made of bamboo. The work process is generally uncomplicated, if the instrument maker has the necessary materials to prepare the pipes and to, carefully, cut the tongues of the reeds. The double pipes of the *arġhūl* are often decorated with engraved motifs and sometimes also wrapped with colorful threads (dipped in wax) at certain gaps. The two single reed mouthpieces (each with a small tongue) are placed parallel side by side and bound together with thin wire or by means of thread (usually dipped in tar or wax) in order to be taken into the player's mouth simultaneously (for a detailed description of the instrument making process see Elsner 1983: 46).



Singer accompanied by the double clarinet *arġhūl*, Photo made in Upper Egypt; Source: Elsner & Jabes 1983: 43



Musician playing a large *arġhūl* of 240 cm length, Photo made in Kairo, Egypt; Source: Elsner 1983: 45

As shown in the photos above, the technique of circular breathing is common, while playing all types of single or double reed clarinets including oboes. However, for the mastery of this special breathing technique a musician should have quite a number of years of experience. Hence, he usually uses his cheeks as an air bag to press the air stored there while inhaling and exhaling in the instrument. This technique enables the musician to keep the sound uninterrupted for a long time. The application of this particular technique is employed for oboes in oriental cultures (Kebede 1982: 72f, Elsner 1996: 195f.). In the case of the *arghūl*, a circular breathing can be difficult because this instrument can be more than 2 meters long. So the longer the pipes, the harder it is for the musician to sustain the flow of sound for quite a while. The musicians with cheeks are usually puffed out to serve as an air reservoir. Anyway, for a successful performance, a musician needs strong lungs and a good experience (see the photos).

In the following few specimen of *arghūls*, from the collection of the World Museum Vienna, will be presented:



Arghūl with six finger holes; collected by Hans v. Becker (year?); shelf-no. 097810: 1 (drone pipe) = 60 and 1 (melody pipe) = 21.5; D = 1; D/GL: 0.7 (average)



Double clarinet *arghūl* with five finger holes; collected by Hans v. Becker (year ??); Shelf-no. 097809: 1 (drone pipe) = 70 and 1 (melody pipe) = 32; d = 1.2; d (finger holes) = 1 (average)





Double clarinet *arghul* with six finger holes
Shelf-no.: 153819 collected by Jenö v. Takcos in 1973

Double Reed Clarinet *Zummarah* (422.22)

Musical instruments under the terms *zummarah*, *zumārah*, *zummāra*, *zammara*, *zumare*, *zomari*, *zumbara*, *tazamar*, *izmār* and *mizmār* refer to single or double reed wind instruments.

In Tunisia, Morocco, Jordan, Palestine, Iraq, Yemen, Egypt, China, Indonesia, India as well as in Europe, the double clarinet *zummarah* is a common musical instrument (Elsner 1996: 196) deriving from ancient time like the *arghul*. Scholars assume that the *zummarah* might even be much older than the *arghul*. Hence, its history goes as far back as 2.700 BCE, where depictions on reliefs were, among other things, found in the tomb of Nenchefka (5th Dynasty, Egypt; see Gadalla 2017: 62-63 and Anderson 2001: 2-4). These old depictions show two parallel pipes made of cane glued and tied together. Unlike the *arghul*, the pipes of the *zummarah* are of equal length. The holes fixed in both pipes are symmetrical and equidistant, whereby their number may vary from one instrument to another (4-6). Canes of relatively smaller lengths are inserted in the top opening of the long twin canes (with holes) in which the tongues are either cut from the instrument's body or extra prepared slit tubes can also serve the intended purpose.

For the *zummarah*, different terms are used in different localities. (Poché 2001a: 771) writes that “In Iraq, the *zummāra* can be a simple clarinet with one tube and six holes (*zummāra mufrad*), a double clarinet with identical tubes similar to the *mijwiz*. In Egypt the double clarinet is called *zummāra*. It has two parallel tubes of the same length, 30 to 35 cm, each with a reed (*balūs*), which fits into the body. The tubes are bound together with string dipped in tar and wax. The melodic or principal tube (*rayyis*: ‘master’) has four to six holes. The adjacent tube (*nawti*), sometimes with no holes, serves as the drone. He furthermore notes that the term *mizmar* is common in Yemen for double reed clarinets nevertheless, “nowadays *zamr*, *zammāra*, *arghul* and *mijwiz* are more common and widespread terms for double clarinet”.

Depending on the place, these terms may also refer to a single cane reed instrument. The term *zamr* or *zamir* appears in Morocco and Tunisia, alluding to a single or double reed pipes with bell. *The Semitic linguistic root zamr has a long history pre-dating the Islamic period by many centuries. The evidence suggests a prototype instrument constructed of two parallel tubes having a narrow compass of notes, probably without a drone. Instruments of this type were widely found on the Mediterranean coast, and must have spread long before the rise of Islam. A double-pipe instrument from Syria from the Roman period (locally known as abuba) is documented with a drum, played by prestigious women (possibly priestesses) mounted on a camel (ibid).* So in general, the lengths of the pipes, the number of finger holes and other peculiarities of *zummarah* may considerably vary from place to place and from one culture to the other. Furthermore, in some cultures the various names may refer to the single pipe instrument.

Some parts of Europe, which encountered Islamic-Arabic cultures in the course of history, also use double clarinets of the *zummarah* type. In Albania, for instance, a double reed clarinet is the *zumare* and it has usually five holes.

As already mentioned earlier, the playing technique of the *zummarah* and other single/double reed pipes requires the circular breathing. The reeds vibrate, when the player simultaneously takes both pipes into his mouth and blows air into the hole through the pipe. At their tip, the pipes are closed. Hence, the vibration takes place in the mouth of the musician (Gadalla 2017: 48-55).

In Libya this type of double melodic pipes are called *magruna*. They are usually reed pipes, sometimes brass consisting of five finger-holes. Brandily (2001: 650) notes that the far end of each pipe has a horn-shaped bell, a specific feature of the *magruna* from the double clarinet of Egypt (*zummarah*). However, the specimen of the World Museum Vienna shown in the photos below, do not have this feature (see shelf-nos. 181283 and 134860). Another Libyan musical instrument that is made of two melodic pipes (parallel) likewise the *magruna* is the *zokra* (bagpipe). But the *zokra* pipes are twice as long as the *magruna*, whereas it consists of four finger holes only.



Double reed clarinets (422.22) of similar length; **Libya**; shelf-no. 181283; collected by De Bary and Harald Krüger in 2004, Area: Magreb; Region: Fezzan, Ghat (southwestern region of present day Libya), five parallel fixed holes; lower part of the pipes are glued and tied together with threads and covered with red leather; the upper part of the tubes are also glued together and covered with imitation leather; $l = 18$; $d = 0.6$; $d \text{ (holes)} = 0.8$ (average)



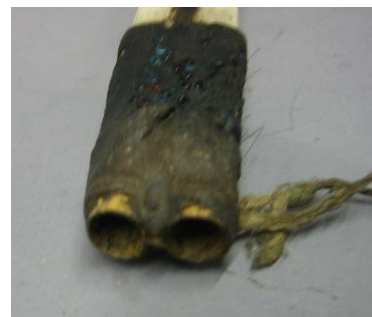
Double clarinet (422.22) of similar length with 5 holes; **Libya**; shelf-no. 134860; collected by Zöhrer Ludwig, 1954; Area: Magreb; Region: Fezzan, Ghat (southwest Libya); pipes are decorated with burnt motifs; $l = 21$; $d = 1.5$; d (holes) = 0.9 (average)

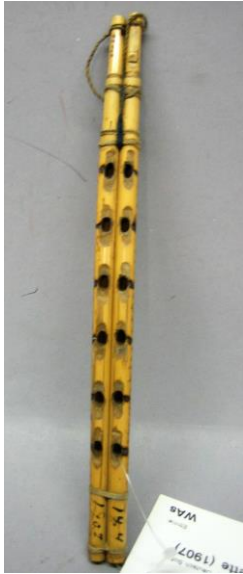
In the Middle East, the term *mijwiz* (= ‘pair’) refers to a double clarinet with two pipes of the same length. Among others, it is common in countries such as Syria, western Iraq, Lebanon, northern Israel and Jordan according Poche (2001b: 652). “*The playing style along the Mediterranean coast is florid, with fiorituras, arabesques and features of free improvisation in a nervous, rapid tempo; this contrasts with the more accented, heavier and less ethereal style used in the hinterland. The nasal quality is found everywhere. The instrument is generally played alone, but it may accompany a singer, when it is supported by a darbukka (goblet drum). Its repertory is drawn from sing tradition, decorated by the performer*” (ibid).

For the purpose of comparison, double reed clarinets from Syria, Palestine and Yemen are presented as follows (collection of the World Museum Vienna):



Double clarinet (422.22) Syria; shelf-no: 030874; collected by Ritter von Schulz Adolf among the Bduins in 1888; material = ivory or bone (?), six equidistant and parallel fixed finger holes; the tip and the bottom of the pipes are glued together and fixed with resin and decorated with colorful beads; $l = 25.5$; $d = 1$; d (holes) = 0.8 (average)

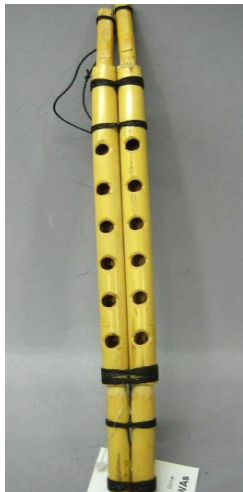




Double clarinet (422.22) Palestine; shelf-no: 192147; collected by Deutsch Sofie in 1917; material = cane of the same length; six finger holes; the twin canes are tied together with thread; $l = 20.9$ (without the reeds); reed = 7.5; $d = 0.5$; d (holes) = 0.9 (average)



Double reed clarinet (422.22) Yemen; shelf-no: 171202; collected by Glander Annelies in Yemen in 1989; material = cane of the same length; six finger holes; the twin canes are tied together with thread; $l = 28.8$ (without the reeds); reed = 6.6; d (pipes) = 0.5; d (holes) = 0.9 (average)



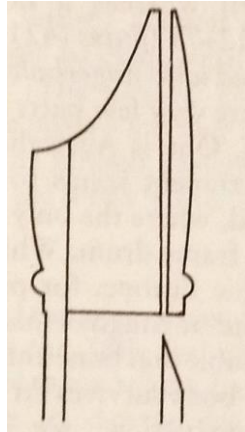
Single clarinet with finger holes (422.211.2), Libya: shelf-no. 181282; collected by De Bary and Harald Krüger in 2004, Area: Magreb; Region: Fezzan, Ghat (southwest Libya), five holes; $l = 16.5$; $d = 0.5$; d (holes) = 0.6 (average)





Shelf-no. 134861; collected by Zöhrer Ludwig in 1954, Libya

Flute with internal duct with finger holes (421.221.12), Algeria, shelf-no. 009631, collected by De Nozeille 1879; material = wood, cylindrical; five finger holes; $l = 29.8$; d (pipe) = 1.5; d (finger holes) = 0.5; this flute type is similar to the European recorder with a whistle mouthpiece



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