Identifier	Notation	H&S label	Definition
LEXICON_00000000	1	Hornbostel - Sachs	
LEXICON_00000001	1	Idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings.
LEXICON_00000002	11	Struck idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings. The instrument is made to vibrate by being struck.
LEXICON_00000003	111	Idiophones struck directly	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings. The instrument is made to vibrate by being struck. The player executes the movement of striking; whether by mechanical intermediate devices, beaters, keyboards, or by pulling ropes, etc., is immaterial; it is definitive that the player can apply clearly defined individual strokes and that the instrument itself is equipped for this kind of percussion.
LEXICON_00000004	111.1	Concussion idiophones or clappers	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more complementary sonorous parts to create clearly defined individual strokes.
LEXICON_00000005	111.11	Concussion sticks or stick clappers	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more sonorous sticks; to create clearly defined individual strokes. Annam, India, Marshall Islands.
LEXICON_00000006	111.12	Concussion plaques or plaque clappers	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more sonorous plaques to create clearly defined individual strokes. China, India.
LEXICON_00000007	111.13	Concussion troughs or trough clappers	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more sonorous plaques to create clearly defined individual strokes. Burma.
LEXICON_00000008	111.14	Concussion vessels or vessel clappers	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more sonorous vessels to create clearly defined individual strokes. Even a slight hollow in the surface of a board counts as a vessel.
LEXICON_00000009	111.141	Castanets	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more sonorous vessel clappers to create clearly defined individual strokes. The clappers are either naturally or artificially hollowed out.
LEXICON_00000010	111.142	Cymbals	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Cymbals are metal vessel clappers with everted rims, struck together by the player to create clearly defined individual strokes.
LEXICON_00000011	111.143	Concussion bells	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. The player strikes together two or more metal bells to create clearly defined individual strokes. Nigeria.
LEXICON_00000012	111.2	Percussion idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound when struck either with a non-sonorous object (hand, stick, striker) or against a non-sonorous object (human body, the ground). The player creates clearly defined individual strokes.

LEXICON_00000013	111.21	Percussion sticks	Instruments in the form of sticks, owing to the solidity and elasticity of their substance, vibrate and may radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). The player creates clearly defined individual strokes.
LEXICON_00000014	111.211	(Individual) percussion sticks	An instrument in the form of a stick, owing to the solidity and elasticity of its substance, vibrates and may radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). The player creates clearly defined individual strokes. Japan, Annam, Balkans. Also the triangle.
LEXICON_00000015	111.212	Sets of percussion sticks	Instruments in the form of sets of sticks, owing to the solidity and elasticity of their substance, vibrate and may radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). Several percussion sticks of different pitches are combined to form a single instrument. The player creates clearly defined individual strokes. All xylophones.
LEXICON_00006419			Instruments in the form of sets of sticks, owing to the solidity and elasticity of their substance, vibrate and may radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). Several percussion sticks of different pitches are combined to form a single instrument. The player creates clearly defined individual strokes. With keyboard.
LEXICON_00000016	111.22	Percussion plaques	Instruments in the form of plaques, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The player creates clearly defined individual strokes.
LEXICON_00000017	111.221	(Individual) percussion plaques	An instrument in the form of a plaque, owing to the solidity and elasticity of its substance, vibrates and radiates sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The player creates clearly defined individual strokes. In the oriental Christian Church.
LEXICON_00000018	111.222	Sets of percussion plaques	Instruments in the form of sets of plaques, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. Several percussion plaques of different pitches are combined to form a single instrument. The player creates clearly defined individual strokes. Lithophone (China), and most metallophones.
LEXICON_00000019	111.23	Percussion tubes	Instruments in the form of tubes, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). The player creates clearly defined individual strokes.
LEXICON_00000020	111.231	(Individual) percussion tubes	An instrument in the form of a tube, owing to the solidity and elasticity of its substance, vibrates and radiates sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). The player creates clearly defined individual strokes. This group does not include slit drums, which are a sub-group of bells, 111.243.

LEXICON_00000021	111.232	Sets of percussion tubes	Instruments in the form of sets of tubes, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects (human body, the ground). Several percussion tubes of different pitches are combined to form a single instrument. The player creates clearly defined individual strokes. Tubaphon, tubular xylophone.
LEXICON_00000022	111.24	Percussion vessels	Instruments in the form of vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The player creates clearly defined individual strokes.
LEXICON_00000023	111.241	Gongs	Metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is strongest near the vertex of the struck surface. The player creates clearly defined individual strokes.
LEXICON_00000024	111.241.1	(Individual) gongs	Individual metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is strongest near the vertex of the struck surface. The player creates clearly defined individual strokes. S. and E. Asia. This group includes the so-called metal drums, or rather kettle-gongs.
LEXICON_00006201			Metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is strongest near the vertex. The player creates clearly defined individual strokes.
LEXICON_00000025	111.241.12	Gongs with divided surface	Metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The struck surface of the vessel is divided to create notes of different pitches, and the vibration is strongest near the vertex of each struck section. The player creates clearly defined individual strokes. Steel drums, Caribbean.
LEXICON_00000026	111.241.2	Sets of gongs	Sets of metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is strongest near the vertex of the struck surface. The gongs are tuned to different pitches. The player creates clearly defined individual strokes. [Gong chimes] S.E.Asia.
LEXICON_00006202			Sets of metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is strongest near the vertex. The player creates clearly defined individual strokes. S.E. Asia, E. Asia.
LEXICON_00005532	111.241.22	Sets of gongs with divided surface	Sets of metal percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The struck surface is divided to create notes of different pitches and the vibration is strongest near the vertex of each struck section. The player creates clearly defined individual strokes. Steel drums, Caribbean.
LEXICON_00000027	111.242	Bells	Percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The vibration is weakest near the vertex of the struck surface. The player creates clearly defined individual strokes.
LEXICON_00000028	111.242.1	(Individual) bells	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The vibration is weakest near the vertex of the struck surface. The player creates clearly defined individual strokes.
LEXICON_00000029	111.242.11	(Individual) resting bells	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The cup is placed on the palm of the hand or on a cushion; its mouth faces upwards. The vibration is weakest near the crown. The player creates clearly defined individual strokes. China, Indo-China, Japan.

LEXICON_00000030	111.242.12	(Individual) suspended bells	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The vibration is weakest near the apex from which the instrument is suspended. The player creates clearly defined individual strokes.
LEXICON_00000031	111.242.121	(Individual) suspended bells struck from the outside	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is weakest near the apex from which the instrument is suspended. The bell has no internal striker; the player creates clearly defined individual strokes on its external surface, using a separate beater.
LEXICON_00000032	111.242.122	(Individual) clapper bells	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects. The vibration is weakest near the apex from which the instrument is suspended. The player creates clearly defined individual strokes using the striker (clapper) attached inside the bell.
LEXICON_00000033	111.242.123	(Individual) bells with attached external clapper/s	Individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects. The vibration is weakest near the apex from which the instrument is suspended. The player creates clearly defined individual strokes on the exterior surface of the bell, using an attached external striker (clapper).
LEXICON_00000034	111.242.2	Sets of bells	Sets of percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The vibration is weakest near the vertex of the struck surface. The player creates clearly defined individual strokes. [chimes].
LEXICON_00005533	111.242.21	(Sets of) resting bells	Sets of percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The cup of each bell is placed on the palm of the hand or on a cushion; its mouth faces upwards. The vibration is weakest near the crown. The player creates clearly defined individual strokes. China, Japan.
LEXICON_00005534	111.242.22	(Sets of) suspended bells	Sets of individual percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The vibration is weakest near the apex from which each instrument is suspended. The player creates clearly defined individual strokes.
LEXICON_00005535	111.242.221	(Sets of) suspended bells struck from the outside	Sets of percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is weakest near the apex from which each instrument is suspended. The bells have no internal strikers; the player creates clearly defined individual strokes on their exterior surfaces, using external beaters.
LEXICON_00005536	111.242.222	(Sets of) clapper bells	Sets of percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker). The vibration is weakest near the apex from which each instrument is suspended. The player creates clearly defined individual strokes using the strikers (clappers) attached inside the bells.
LEXICON_00005537	111.242.223	(Sets of) bells with attached external clappers	Sets of percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker). The vibration is weakest near the apex from which each instrument is suspended. The player creates clearly defined individual strokes on the exterior surfaces of the bells, using attached external strikers (clappers).
LEXICON_00000035	111.243	Slit drums	Wooden percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with a non-sonorous object (hand, stick, striker) or against non-sonorous objects. The vessels have a longitudinal slit. The player creates clearly defined individual strokes on the external surface of the instrument.

LEXICON_00000036	111.244	Percussion troughs	Wooden percussion vessels, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The instruments have a wide longitudinal mouth. The player creates clearly defined individual strokes on the external surface of the instrument. Some forms of 'slit drum' such as Fijian lali where the whole 'mouth' is open.
LEXICON_00000037	111.25	Percussion boulders	Sonorous boulders, owing to the solidity and elasticity of their substance, vibrate and radiate sound when struck either with non-sonorous objects (hand, stick, striker) or against non-sonorous objects. The player creates clearly defined individual strokes. Rock gongs.
LEXICON_00000038	112	Indirectly struck idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings. The instrument is made to vibrate by being struck. The player does not go through the movement of striking; percussion results indirectly through some other movement by the player. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived.
LEXICON_00000039	112.1	Shaken idiophones or rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived.
LEXICON_00000040	112.11	Suspension rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Perforated idiophones are mounted together, and shaken to strike against each other. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived.
LEXICON_00000041	112.111	Strung rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Rattling objects are strung in rows on a cord. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived. Necklaces with rows of shells.
LEXICON_00000042	112.112	Stick rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Rattling objects are strung on a bar (or ring). The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived. Sistrum with rings.
LEXICON_00000043	112.12	Frame rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Rattling objects are attached to a carrier against which they strike. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived.
LEXICON_00000044	112.121	Pendant rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Rattling objects are hung from a frame. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived. Dancing shield with rattling rings.
LEXICON_00000045	112.122	Sliding rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Non-sonorous objects slide to and fro in the slots of the sonorous object so that the latter is made to vibrate; or sonorous objects slide to and fro in the slots of a non-sonorous object, to be set in vibration by the impacts. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived. Anklung, sistrum with rods.

LEXICON_00000046	112.13	Vessel rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Percussion results indirectly through a shaking movement executed by the player. Rattling objects are enclosed in a vessel or are attached to a net slipped over a vessel. They strike against each other or against the walls of the vessel, or usually against both. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived. Fruit shells with seeds, 'pellet bells' enclosing loose percussion pellets.
LEXICON_00000048	112.2	Scraped idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. The player causes a scraping movement directly or indirectly. A non-sonorous object moves along the notched surface of a sonorous object, to be alternately lifted off the teeth and flicked against them; or an elastic sonorous object moves along the surface of a notched non-sonorous object to cause a series of impacts. This group must not be confused with that of friction idiophones.
LEXICON_00000049	112.21	Scraped sticks	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. A notched stick is scraped with a little stick.
LEXICON_00000050	112.211	Scraped sticks without resonator	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. A notched stick is scraped with a little stick. The notched stick has no resonator. S. America, India (notched musical bow), Congo.
LEXICON_00000051	112.212	Scraped sticks with resonator	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. A notched stick is scraped with a little stick. The notched stick has an attached resonator. Usumbara, E. Asia (tiger).
LEXICON_00000052	112.22	Scraped tubes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. A sonorous notched tube is scraped with a non-sonorous stick. S. India.
LEXICON_00000053	112.23	Scraped vessels	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. The corrugated surface of a vessel is scraped. S. America, Congo region.
LEXICON_00000054	112.24	Scraped wheels or cog rattles	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. There is a cog wheel, whose axle serves as the handle, and a tongue fixed in a frame which is free to turn on the handle; when whirled, the tongue strikes the teeth of the wheel one after another. Europe, India.
LEXICON_00000055	112.25	Scraped boards	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when scraped. A notched board is scraped with a stick. Jazz washboard.
LEXICON_00000056	112.3	Split idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound when struck. Instruments are in the shape of two springy arms connected at one end and touching at the other; in some instances the arms are forced apart by a little stick, to jingle or vibrate on recoil. China (huan t'u), Malacca, Persia (qašik), Balkans.
LEXICON_00006409			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings. The instrument is made to vibrate by being struck. Mechanically driven.

LEXICON_00000057		Lamellaphones (or plucked idiophones)	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest.
LEXICON_00000058	121	Lamellaphones (or plucked idiophones) in the form of a frame	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae vibrate within a frame or hoop.
LEXICON_00000059	121.1	Clack idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. A lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is carved in the surface of a fruit shell, which serves as resonator. Melanesia (cricri).
LEXICON_00000060	121.2	Guimbardes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. A lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is mounted in a rod- or plaque-shaped frame and depends on the player’s mouth cavity for resonance. Trumps (also known as jew's harps).
LEXICON_00000061	121.21	Idioglot guimbardes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. A lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is carved within a rod- or plaque-shaped frame and depends on the player’s mouth cavity for resonance. The base of the lamella remains joined to the frame. India, Indonesia, Melanesia.
LEXICON_00000062	121.22	Heteroglot guimbardes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. A lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is a separate piece from the rod- or plaque-shaped frame on which it is mounted. The instrument depends on the player’s mouth cavity for resonance.
LEXICON_00000063	121.221	(Single) heteroglot guimbardes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. In an individual guimbarde a lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is a separate piece from the rod- or plaque-shaped frame on which it is mounted. The instrument depends on the player’s mouth cavity for resonance. Europe, India, China.
LEXICON_00000064	121.222	Sets of heteroglot guimbardes	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. A lamella, i.e. elastic plaque, fixed at one end, is flexed and then released to return to its position of rest. The lamella is a separate piece from the rod- or plaque-shaped frame on which it is mounted. Several heteroglot guimbardes of different pitches are combined to form a single instrument that depends on the player’s mouth cavity for resonance. Aura.
LEXICON_00000065	122	Lamellaphones (or plucked idiophones) in board- or comb-form	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are attached to a board or cut out from a board like the teeth of a comb.
LEXICON_00000066	122.1	Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are laced on or hooked into a board.
LEXICON_00000067	122.11	Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, without resonator	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are laced on or hooked into a board. The instrument has no resonator.
LEXICON_00000068	122.12	Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, with resonator	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are laced on or hooked into a board. The instrument has a bowl or an integral box below the board, functioning as a resonator.

LEXICON_00000069	122.2	Lamellaphones (or plucked idiophones) with cut-out lamellae	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are of steel and are cut out in the form of a comb. Pins on a cylinder, or projections on a disc, pluck the lamellae. (Musical boxes).
LEXICON_00006421			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are of steel and are cut out in the form of a comb. Pins on a cylinder, or projections on a disc, pluck the lamellae. With keyboard.
LEXICON_00006422			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. The lamellae are of steel and are cut out in the form of a comb. Pins on a cylinder, or projections on a disc, pluck the lamellae. Mechanically driven.
LEXICON_00006420			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest. With keyboard.
LEXICON_00000070	13	Friction Idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction.
LEXICON_00000071	131	Friction sticks	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is in the form of a stick, and is made to vibrate by friction.
LEXICON_00000072	131.1	(Individual) friction sticks	The substance of the instrument itself, owing to its solidity and elasticity, is made to vibrate and radiate sound by friction. The instrument consists of an individual friction stick. Sandpaper blocks.
LEXICON_00006423			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of an individual vessel. Mechanically driven.
LEXICON_00000073	131.2	Sets of friction sticks	The substance of the instrument itself, owing to its solidity and elasticity, is made to vibrate and radiate sound by friction. The instrument is formed of a set of friction sticks.
LEXICON_00000074	131.21	Sets of friction sticks with direct friction	The substance of the instrument itself, owing to its solidity and elasticity, is made to vibrate and radiate sound by direct friction. The instrument is formed of a set of sticks that are rubbed. Nail fiddle, nail piano, Stockspiele.
LEXICON_00000075	131.22	Sets of friction sticks with indirect friction	The substance of the instrument itself, owing to its solidity and elasticity, is made to vibrate and radiate sound by indirect friction. A set of sticks is connected with others that are rubbed and, by transmitting their longitudinal vibration, stimulate transverse vibration in the former. Chladni's euphon.
LEXICON_00000076	132	Friction plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of plaques.
LEXICON_00000077	132.1	(Individual) friction plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of an individual plaque.
LEXICON_00000078	132.2	Sets of friction plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of a set of plaques.
LEXICON_00000079	133	Friction vessels	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is in the form of a vessel, and is made to vibrate by friction.
LEXICON_00000080	133.1	(Individual) friction vessels	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of an individual vessel. Brazil (tortoise shell).
LEXICON_00000081	133.2	Sets of friction vessels	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of a set of vessels. Verillon (glass armonica).

LEXICON_00006424			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of a set of vessels. Mechanically driven.
LEXICON_00000082	134	Friction sheet	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of a stretched sheet. Theatrical wind machine.
LEXICON_00000083	14	Blown idiophones	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon.
LEXICON_00000084	141	Blown sticks	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of sticks.
LEXICON_00000085	141.1	(Individual) blown sticks	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of an individual stick. Unknown.
LEXICON_00000086	141.2	Sets of blown sticks	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of a set of blown sticks. Aeolsklavier.
LEXICON_00000087	142	Blown plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of blown plaques.
LEXICON_00000088	142.1	(Individual) blown plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of individual blown plaques. Unknown.
LEXICON_00000089	142.2	Sets of blown plaques	The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being blown upon. The vibrating material consists of a set of blown plaques. Piano chanteur.
LEXICON_00006204			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The vibrating material consists of a flexible sheet of metal.
LEXICON_00006205			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by friction. The vibrating material consists of a flexible sheet of metal.
LEXICON_00006206			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being struck directly. The vibrating material consists of a flexible sheet of metal. Theatrical thunder sheet played with a hammer.
LEXICON_00006207			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being shaken. The vibrating material consists of a flexible sheet of metal. Theatrical thunder sheet played without a hammer.
LEXICON_00006208			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The instrument is made to vibrate by being shaken and indirectly struck. The vibrating material consists of a flexible sheet of metal. Flexatone.
LEXICON_00006209			The substance of the instrument itself, owing to its solidity and elasticity, vibrates and radiates sound. The vibrating material consists of a semi-rigid diaphragm. The diaphragm is flexed when a string passing through its centre is pulled, before returning to rest. England, modified watering can rose or string-and-yoghurt pot toy imitating a clucking cockerel.
LEXICON_00000094	2	Membranophones	The sound is excited by tightly-stretched membranes.
LEXICON_00000095	21	Struck drums	Tightly stretched membranes are struck.
LEXICON_00000096	211	Drums struck directly	The player executes the movement of striking tightly stretched membranes. This includes striking by any intermediate devices, such as beaters, keyboards, etc. Drums that are shaken are excluded.

LEXICON_00000097	211.1	Vessel drums (closed drums)	Drums with single tightly stretched membranes enclosing drum bodies in the form of vessels that are curvilinear or rectilinear in profile. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. Kettledrums.
LEXICON_00000098	211.11	(Separate) vessel drums	An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. European timpani.
LEXICON_00006425			An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum. With tension loops. The cords are laced in a zigzag: every pair of strings is caught together with a small ring or loop. India.
LEXICON_00006426			An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum. Cord-and-hide bracing. The cords are laced at the lower end to a non-sonorous piece of hide.
LEXICON_00006427			An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum. Cord-and-belt bracing. The cords are laced at the lower end to a belt of different material. India.
LEXICON_00006428			An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00006429			An individual drum with a single tightly stretched membrane enclosing a drum body in the form of a vessel that is curvilinear or rectilinear in profile. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop. With mechanism; with pedals.
LEXICON_00000099	211.12	Sets of vessel drums	Joined sets of drums with single tightly stretched membranes enclosing drum bodies in the form of vessels that are curvilinear or rectilinear in profile. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. West Asian permanently joined pairs of kettledrums.
LEXICON_00006430			Joined sets of drums with single tightly stretched membranes enclosing drum bodies in the form of vessels that are curvilinear or rectilinear in profile. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. West Asian permanently joined pairs of kettledrums. With membrane laced to drum. With tension loops. The cords are laced in a zigzag: every pair of strings is caught together with a small ring or loop. India.
LEXICON_00000100	211.2	Tubular drums	Drums with tubular bodies and tightly stretched membranes enclosing one or both ends. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00000101	211.21	Cylindrical drums	Drums with tubular bodies that have essentially the same diameter at the middle and the ends; whether or not the ends taper slightly or have projecting discs, is immaterial. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00000102	211.211	Single-skin cylindrical drums	Drums with tubular bodies that have the same diameter at the middle and the ends. These drums have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

LEXICON_00000103	211.211.1	Individual single-skin cylindrical drums	An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. Malacca, now West Malaysia.
LEXICON_00006431			An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane nailed to drum.
LEXICON_00006432			An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00000104	211.211.2	Sets of single-skin cylindrical drums	Sets of drums with tubular bodies that have the same diameter at the middle and the ends. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00000105	211.212	Double-skin cylindrical drums	Drums with tubular bodies that have the same diameter at the middle and the ends. The drum bodies are enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00000106	211.212.1	Individual double-skin cylindrical drums	An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002179	211.212.11	Individual double-skin cylindrical drums, one skin used for playing	An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed by a tightly stretched membrane at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks. Europe; side drum, tenor drum, tambourin de Provence.
LEXICON_00006434			An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00002180	211.212.12	Individual double-skin cylindrical drums, both heads played	An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed by a tightly stretched membrane at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks. Turkey davul, Europe bass drum in marching band.
LEXICON_00006433			An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00000107	211.212.2	Sets of double-skin cylindrical drums	Sets of drums with tubular bodies that have the same diameter at the middle and the ends. Each drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002181	211.212.21	Sets of double-skin cylindrical drums with single playing heads	Sets of drums with tubular bodies that have the same diameter at the middle and the ends. Each drum body is enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks. Europe drum kit.
LEXICON_00002182	211.212.22	Sets of double-skin cylindrical drums, both heads played	Sets of drums with tubular bodies that have the same diameter at the middle and the ends. Each drum body is enclosed at either end by a tightly stretched membrane. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.

LEXICON_00000108	211.22	Barrel-shaped drums	Drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. The outline of the body is curvilinear. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005538	211.221	Single-skin barrel drums	Drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. The drums have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005539	211.221.1	Individual single-skin barrel drums	An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005540	211.221.2	Sets of single-skin barrel drums	Sets of drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005541	211.222	Double-skin barrel drums	Drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. The drum bodies are enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005542	211.222.1	Individual double-skin barrel drums	An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005543	211.222.11	Individual double-skin barrel drums, one skin used for playing	An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005544	211.222.12	Individual double-skin barrel drums, both heads played	An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00006435			An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane nailed to drum.
LEXICON_00006436			An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum, with wedge-bracing.
LEXICON_00006437			An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum.
LEXICON_00006438			An individual drum with a barrel-shaped body, where the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00005545	211.222.2	Sets of double-skin barrel drums	Sets of drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. Each drum body is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005546	211.222.21	Sets of double-skin barrel drums with single playing heads	Sets of drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. Each drum body is enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00005547	211.222.22	Sets of double-skin barrel drums, both heads played	Sets of drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. Each drum body is enclosed at either end by a tightly stretched membrane. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.

LEXICON_00000109	211.23	Double-conical drums	Drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks. India (mrdanga, pakhavaja).
LEXICON_00005548	211.231	Single-skin double-conical drums	Drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. They have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005549	211.231.1	Individual single-skin double-conical drums	An individual drum with a tubular body that has a larger diameter at the middle than at the ends. The drum body is rectilinear, with an angular profile. It is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005550	211.231.2	Sets of single-skin double-conical drums	Sets of drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005551	211.232	Double-skin double-conical drums	Drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005552	211.232.1	Individual double-skin double-conical drums	An individual drum with a tubular body that has a larger diameter at the middle than at the ends. The drum body is rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005553	211.232.11	Individual double-skin double-conical drums, one skin used for playing	An individual drum with a tubular body that has a larger diameter at the middle than at the ends. The drum body is rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005554	211.232.12	Individual double-skin double-conical drums, both heads played	An individual drum with a tubular body that has a larger diameter at the middle than at the ends. The drum body is rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005555	211.232.2	Sets of double-skin double-conical drums	Sets of drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Tightly stretched membranes enclose each drum body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005556	211.232.21	Sets of double-skin double-conical drums with single playing heads	Sets of drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. They are enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00005557	211.232.22	Sets of double-skin double-conical drums, both heads played	Sets of drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. They are enclosed at both ends by a tightly stretched membrane. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000110	211.24	Hourglass-shaped drums	Drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks. Asia, Melanesia, E. Africa.
LEXICON_00005558	211.241	Single-skin hourglass-shaped drums	Drums with tubular bodies that have a smaller diameter at the middle than at the ends. These drums have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005559	211.241.1	Individual single-skin hourglass-shaped drums	An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. It is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks.

LEXICON_00005560	211.241.2	Sets of single-skin hourglass-shaped drums	Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005561	211.242	Double-skin hourglass-shaped drums	Drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005562	211.242.1	Individual double-skin hourglass-shaped drums	An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005563	211.242.11	Individual double-skin hourglass-shaped drums, one skin used for playing	An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00006439			An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum. Cord-(ribbon-) bracing. The cords are stretched from membrane to membrane or arranged in the form of a net.
LEXICON_00005564	211.242.12	Individual double-skin hourglass-shaped drums, both heads played	An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005565	211.242.2	Sets of double-skin hourglass-shaped drums	Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose each drum body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005566	211.242.21	Sets of double-skin hourglass-shaped drums with single playing heads	Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. They are enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00005567	211.242.22	Sets of double-skin hourglass-shaped drums, both heads played	Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000111	211.25	Conical drums	Drums with tubular bodies in which the diameter at the ends differs considerably; some minor departures from strict conicity, inevitably met, are disregarded here. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002183	211.251	Single-skin conical drums	Drums with tubular bodies in which the diameter at the ends differs considerably. These drums have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002185	211.251.1	Individual single-skin conical drums	An individual drum with a tubular body in which the diameter at the ends differs considerably. It is enclosed at one end by a single tightly stretched membrane and the opposite end is open. The membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002186	211.251.2	Sets of single-skin conical drums	Sets of drums with tubular bodies in which the diameter at the ends differs considerably. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002184	211.252	Double-skin conical drums	Drums with tubular bodies in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

LEXICON_00002187	211.252.1	Individual double-skin conical drums	An individual drum with a tubular body in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002189	211.252.11	Individual double-skin conical drums, one skin used for playing	An individual drum with a tubular body in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002190	211.252.12	Individual double-skin conical drums, both heads played	An individual drum with a tubular body in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00006440			An individual drum with a tubular body in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks. With membrane laced to drum. Cord-(ribbon-) bracing. The cords are stretched from membrane to membrane or arranged in the form of a net.
LEXICON_00002188	211.252.2	Sets of double-skin conical drums	Sets of drums with tubular bodies in which the diameter at the ends differs considerably. Tightly stretched membranes enclose the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00002191	211.252.21	Sets of double-skin conical drums with single playing heads	Sets of drums with tubular bodies in which the diameter at the ends differs considerably. Each drum body is enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks. Entenga drum chime.
LEXICON_00002192	211.252.22	Sets of double-skin conical drums, both heads played	Sets of drums with tubular bodies in which the diameter at the ends differs considerably. Tightly stretched membranes enclose each drum body at either end. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000112	211.26	Goblet-shaped drums	Drums with tubular bodies consisting of a main section which is either cup-shaped or cylindrical, and a slender stem. A tightly stretched membrane encloses the upper end, and is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00006450			Drums with tubular bodies consisting of a main section which is either cup-shaped or cylindrical, and a slender stem. A tightly stretched membrane encloses the upper end, and is directly struck by the player using the hands or intermediate devices such as sticks. With membrane glued to drum.
LEXICON_00005568	211.27	Cylindro-conical drums	Drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. Tightly stretched membranes enclose one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005569	211.271	Single-skin cylindro-conical drums	Drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. These drums have single tightly stretched membranes and the opposite ends are open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005570	211.271.1	Individual single-skin cylindro-conical drums	An individual drum with a tubular body consisting of a cylindrical upper section and a conical lower section. It is enclosed at one end by a single tightly stretched membrane and the opposite end is open. Sometimes the foot is flared. The membrane is directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005571	211.271.2	Sets of single-skin cylindro-conical drums	Sets of drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. Each drum body is enclosed at one end by a single tightly stretched membrane, and the opposite end is open. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

LEXICON_00005572	211.272	Double-skin cylindro-conical drums	Drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. They are enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005573	211.272.1	Individual double-skin cylindro-conical drums	An individual drum with a tubular body consisting of a cylindrical upper section and a conical lower section. It is enclosed by a tightly stretched membrane at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005574	211.272.11	Individual double-skin cylindro-conical drums, one skin used for playing	An individual drum with a tubular body consisting of a cylindrical upper section and a conical lower section. It is enclosed by a tightly stretched membrane at either end. One membrane is directly struck by the player using the hands or intermediate devices such as sticks. Uganda drum.
LEXICON_00005575	211.272.12	Individual double-skin cylindro-conical drums, both heads played	An individual drum with a tubular body consisting of a cylindrical upper section and a conical lower section. It is enclosed by a tightly stretched membrane at either end. Both membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005576	211.272.2	Sets of double-skin cylindro-conical drums	Sets of drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. Tightly stretched membranes enclose each drum body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.
LEXICON_00005577	211.272.21	Sets of double-skin cylindro-conical drums with single playing heads	Sets of drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. They are enclosed at both ends by a tightly stretched membrane only one of which is directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00005578	211.272.22	Sets of double-skin cylindro-conical drums, both heads played	Sets of drums with tubular bodies consisting of a cylindrical upper section and a conical lower section. They are enclosed at either end by a tightly stretched membrane. Both membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00005579	211.28	Vase-shaped drums	Tubular drums with waisted bodies. The upper section is conical, and the lower section is rectilinear or curvilinear in profile, and tapers towards the open foot that may be flared. The tightly stretched single membrane is directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000114	211.3	Frame drums	Drums in which the depth of the body does not exceed the radius of the membrane. The tightly stretched membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000115	211.31	Frame drums without handle	Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. The tightly stretched membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000116	211.311	Single-skin frame drums without handle	Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. Tambourine.
LEXICON_00006441			Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. With membrane nailed to drum.
LEXICON_00006442			Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. With membrane laced to drum. Cord-and-peg bracing. the cords are lsced at the lower end to pegs stuck into the wall of the drum. Africa.

LEXICON_00006443			Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00000117	211.312	Double-skin frame drums without handle	Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. It is enclosed by two tightly stretched membranes that are directly struck by the player, using the hands or intermediate devices such as sticks. North Africa, Portugal.
LEXICON_00006444			Drums in which the depth of the body does not exceed the radius of the membrane. The body has no rigid handle. It is enclosed by two tightly stretched membranes that are directly struck by the player, using the hands or intermediate devices such as sticks. With membrane nailed to drum.
LEXICON_00000118	211.32	Frame drums with handle	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The tightly stretched membranes are directly struck by the player, using the hands or intermediate devices such as sticks.
LEXICON_00000119	211.321	Single-skin frame drums with handle	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. Inuit.
LEXICON_00006445			Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. With membrane laced to drum.
LEXICON_00006446			Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The single tightly stretched membrane is directly struck by the player, using the hands or intermediate devices such as sticks. With membrane lapped onto a hoop.
LEXICON_00000120	211.322	Double-skin frame drums with handle	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The body is enclosed by tightly stretched membranes that are directly struck by the player, using the hands or intermediate devices such as sticks. Tibet.
LEXICON_00000121	212	Rattle drums	Tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005580	212.1	Vessel rattle drums	Drums with single tightly stretched membranes enclosing drum bodies in the form of vessels that are curvilinear or rectilinear in profile. The membranes are indirectly struck by enclosed pellets, or similar objects, when the drum is shaken. (Unknown).
LEXICON_00005581	212.2	Tubular rattle drums	Drums with tubular bodies and tightly stretched membranes enclosing both ends. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005582	212.21	Cylindrical rattle drums	Drums with tubular bodies that have the same diameter at the middle and the ends. The drum bodies are enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005583	212.211	Individual cylindrical rattle drums	An individual drum with a tubular body that has the same diameter at the middle and the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005584	212.212	Sets of cylindrical rattle drums	Sets of drums with tubular bodies that have the same diameter at the middle and the ends. Each drum body is enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005585	212.22	Barrel-shaped rattle drums	Drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. The drum bodies are enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005586	212.221	Individual barrel-shaped rattle drums	An individual drum with a barrel-shaped body in which the diameter is larger at the middle than at the ends. The drum body is enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.

LEXICON_00005587	212.222	Sets of barrel-shaped rattle drums	Sets of drums with barrel-shaped bodies, where the diameter is larger at the middle than at the ends. Each drum body is enclosed by a tightly stretched membrane at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005588	212.23	Double-conical rattle drums	Drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken. (Unknown).
LEXICON_00005589	212.231	Individual double-conical rattle drums	An individual drum with a tubular body that has a larger diameter at the middle than at the ends. The drum body is rectilinear, with an angular profile. Tightly stretched membranes enclose the body at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005590	212.232	Sets of double-conical rattle drums	Sets of drums with tubular bodies that have a larger diameter at the middle than at the ends. The drum bodies are rectilinear, with an angular profile. Tightly stretched membranes enclose each drum body at either end. The membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005591	212.24	Hourglass-shaped rattle drums	Drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. The membranes are indirectly struck by pendant pellets, or similar objects, when the drum is shaken.
LEXICON_00005592	212.241	Individual hourglass-shaped rattle drums	An individual drum with a tubular body that has a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose the body at either end. The membranes are indirectly struck by pendant pellets, or similar objects, when the drum is shaken. India.
LEXICON_00005593	212.242	Sets of hourglass-shaped rattle drums	Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose each drum body at either end. The membranes are indirectly struck by pendant pellets, or similar objects, when the drum is shaken.
LEXICON_00006447			Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose each drum body at either end. The membranes are indirectly struck by pendant pellets, or similar objects, when the drum is shaken. With membrane nailed to drum.
LEXICON_00006448			Sets of drums with tubular bodies that have a smaller diameter at the middle than at the ends. Tightly stretched membranes enclose each drum body at either end. The membranes are indirectly struck by pendant pellets, or similar objects, when the drum is shaken. With membrane lapped onto a ring of cord.
LEXICON_00005594	212.3	Frame rattle drums	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005595	212.31	Single-skin frame rattle drums	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The single tightly stretched membrane is indirectly struck by pendant pellets, or similar objects, when the drum is shaken.
LEXICON_00006449			Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The single tightly stretched membrane is indirectly struck by pendant pellets, or similar objects, when the drum is shaken. With membrane lapped onto a hoop.
LEXICON_00005596	212.32	Double-skin frame rattle drums	Drums in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.
LEXICON_00005597	212.321	Individual double-skin frame rattle drums	An individual drum in which the depth of the body does not exceed the radius of the membrane. A stick forming a handle is attached to the frame in line with its diameter. The tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken. India.

LEXICON_00005598	212.322	Sets of double-skin frame rattle drums	Sets of drums in each one of which the depth of the body does not exceed the radius of the membrane. A stick forming a handle passes through all the drum bodies. The tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken. China.
LEXICON_00000123	23	Friction drums	The sound is excited by tightly stretched membranes made to vibrate by friction.
LEXICON_00000124	231	Friction drums with stick	The sound is excited by tightly stretched membranes, made to vibrate by friction. A stick in contact with the membrane is either itself rubbed, or is employed to rub the membrane.
LEXICON_00000125	231.1	Friction drums with inserted stick	The sound is excited by a tightly stretched membrane made to vibrate by friction with a stick that passes through a hole in it. The stick is either itself rubbed, or is employed to rub the membrane.
LEXICON_00000126	231.11	Friction drums with fixed stick	The sound is excited by a tightly stretched membrane, made to vibrate by friction. A fixed stick makes contact with the membrane, passing through a hole in it. The stick is subjected to friction by rubbing. Africa.
LEXICON_00000127	231.12	Friction drums with semi-fixed stick	The sound is excited by a tightly stretched membrane made to vibrate by friction with a stick that passes through a hole in it. The stick is movable to a sufficient extent to rub the membrane when it is itself rubbed by the hand. Africa.
LEXICON_00000128	231.13	Friction drums with free stick	The sound is excited by a tightly stretched membrane made to vibrate by friction with a stick that passes through a hole in it. The stick can be moved freely; it is not itself rubbed, but is employed to rub the membrane. Venezuela.
LEXICON_00000129	231.2	Friction drums with tied stick	The sound is excited by a tightly stretched membrane made to vibrate by friction. A stick makes contact with the membrane, passing through a hole in it. The stick is tied to the membrane in an upright position. Europe.
LEXICON_00000130	232	Friction drums with cord	The sound is excited by a tightly stretched membrane made to vibrate by friction. A cord attached to the membrane is rubbed.
LEXICON_00000131	232.1	Stationary friction drums with friction cord	The sound is excited by tightly stretched membranes made to vibrate by friction. A cord, attached to the membrane, is rubbed. The drum is held stationary. Europe, Africa.
LEXICON_00000132	232.11	Single-skin stationary drums with friction cord	The sound is excited by a tightly stretched single membrane made to vibrate by friction when a cord, attached to the membrane is rubbed. The drum is held stationary.
LEXICON_00000133	232.12	Double-skin stationary drums with frictioncord	The sound is excited by two tightly stretched membranes made to vibrate by friction when a cord, attached to them, is rubbed. The drum is held stationary.
LEXICON_00000134	232.2	Friction drum with whirling stick	The sound is excited by a tightly stretched membrane made to vibrate by friction. The drum is whirled on a cord which rubs on a [resined] notch in the holding stick. Waldteufel [cardboard buzzer]. Europe, India, E. Africa.
LEXICON_00000135	233	Hand friction drums	The sound is excited by a tightly stretched membrane made to vibrate by friction when rubbed by the hand.
LEXICON_00000137	24	Singing membranes (Kazoos)	The sound is excited by a tightly stretched membrane made to vibrate by speaking or singing into it; the sound of the membrane modifies that of the voice. Europe, W. Africa.
LEXICON_00000138	241	Free kazoos	The sound is excited by a tightly stretched membrane made to vibrate by speaking or singing into it; the sound of the membrane modifies that of the voice. The membrane is incited directly, without the wind first passing through a chamber. Comb-and-paper.
LEXICON_00000139	242	Tube- or vessel-kazoos	The sound is excited by a tightly stretched membrane made to vibrate by speaking or singing into it; the sound of the membrane modifies that of the voice. The membrane is placed on top of a tube or box. Africa; while also, E. Asian flutes with a lateral hole sealed by a membrane, exhibit an affinity with the principle of the tube kazoo.
LEXICON_00000140	3	Chordophones	One or more strings are stretched between fixed points.
LEXICON_00000141	31	Simple chordophones or zithers	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus.
LEXICON_00000142	311	Bar zithers	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is bar-shaped; it may be a board placed edgewise.

LEXICON_00000143	311.1	Musical bows	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved).
LEXICON_00000144	311.11	Idiochord musical bows	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are cut from the bark of the cane, remaining attached at each end.
LEXICON_00000145	311.111	Mono-idiochord musical bows	A single string is stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is cut from the bark of the cane, remaining attached at each end. New Guinea (Sepik R.), Togo.
LEXICON_00000146	311.112	Poly-idiochord musical bows or harp-bows	Several strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are cut from the bark of the cane, remaining attached at each end. They pass over a toothed stick or bridge. W. Africa (Fan).
LEXICON_00000147	311.12	Heterochord musical bows	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are of separate material from the string bearer.
LEXICON_00000148	311.121	Mono-heterochord musical bows	A single string is stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is of separate material from the string bearer.
LEXICON_00000149	311.121.1	Mono-heterochord musical bows without resonator	A single string is stretched between fixed points. The instrument consists of a string bearer, and it has no resonator. (The human mouth is not to be taken into account as a resonator.) The string bearer is flexible (and curved). The string is of separate material from the string bearer. NB: if a separate, unattached resonator is used, the specimen belongs to 311.121.21.
LEXICON_00000150	311.121.11	Mono-heterochord musical bows without resonator or tuning noose	A single string is stretched between fixed points. The instrument consists of a string bearer, and it has no tuning noose or resonator. (The human mouth is not to be taken into account as a resonator.) The string bearer is flexible (and curved). The string is of separate material from the string bearer. Africa (ganza, samuius, to).
LEXICON_00000151	311.121.12	Mono-heterochord musical bows without resonator, with tuning noose	A single string is stretched between fixed points. The instrument consists of a string bearer, and it has no resonator. (The human mouth is not to be taken into account as a resonator.) The string bearer is flexible (and curved). The string is of separate material from the string bearer. A fibre noose is passed round the string, dividing it into two sections. South-equatorial Africa (n'kungo, uta).
LEXICON_00006451			A single string is stretched between fixed points. The instrument consists of a string bearer, and it has no resonator. (The human mouth is not to be taken into account as a resonator.) The string bearer is flexible (and curved). The string is of separate material from the string bearer. Sounded by the bare fingers.
LEXICON_00000152	311.121.2	Mono-heterochord musical bows with resonator	A single string is stretched between fixed points. The instrument consists of a string bearer with a resonator which is not integral, and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is of separate material from the string bearer.
LEXICON_00000153	311.121.21	Mono-heterochord musical bows with independent resonator	A single string is stretched between fixed points. The instrument consists of a string bearer with an independent resonator. The string bearer is flexible (and curved). The string is of separate material from the string bearer. Borneo (busoi).
LEXICON_00000154	311.121.22	Mono-heterochord musical bows with resonator attached	A single string is stretched between fixed points. The instrument consists of a string bearer with a resonator that can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is of separate material from the string bearer.

LEXICON_00000155	311.121.221	Mono-heterochord musical bows with resonator attached, without tuning noose	A single string is stretched between fixed points. The instrument consists of a string bearer with a resonator that can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is of separate material from the string bearer. The string has no tuning noose. S. Africa (hade, thomo).
LEXICON_00000156	311.121.222	Mono-heterochord musical bows with resonator attached with tuning noose	A single string is stretched between fixed points. The instrument consists of a string bearer with a resonator that can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The string is of separate material from the bearer. A fibre noose is passed round the string, dividing it into two sections. S. Africa, Madagascar (gubo, hungo, bobre).
LEXICON_00000157	311.122	Poly-heterochord musical bows	Several strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are of separate material from the string bearer.
LEXICON_00000158	311.122.1	Poly-heterochord musical bows without tuning noose	Several strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are of separate material from the string bearer. The strings have no tuning noose. Oceania (kalove).
LEXICON_00000159	311.122.2	Poly-heterochord musical bows with tuning noose	Several strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is flexible (and curved). The strings are of separate material from the string bearer. A fibre noose is passed round the strings, dividing them into two sections. Oceania (pagolo).
LEXICON_00000160	311.2	Stick zithers	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string carrier is rigid.
LEXICON_00000161	311.21	Musical bow cum stick	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a stick with one flexible, curved end. India NB Stick zithers with both ends flexible and curved, like the Basuto bow, are counted as musical bows.
LEXICON_00000162	311.22	(True) stick zithers	One or more strings are stretched between fixed points. The instrument consists of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string carrier is a rigid stick. NB Round sticks which happen to be hollow by chance do not belong on this account to the tube zithers, but are round bar zithers; however, instruments in which a tubular cavity is employed as a true resonator, like the modern Mexican harpa, are tube zithers.
LEXICON_00000163	311.221	(True) stick zithers with one resonator gourd	One or more strings are stretched between fixed points. The instrument consists of a string bearer with one gourd resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a rigid stick. India (tuila), Celebes (suleppe).
LEXICON_00000164	311.222	(True) stick zithers with several resonator gourds	One or more strings are stretched between fixed points. The instrument consists of a string bearer with several gourd resonators which are not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a rigid stick. India (vina).
LEXICON_00000165	312	Tube zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a vaulted surface.
LEXICON_00000166	312.1	Whole-tube zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a complete tube.

LEXICON_00000167	312.11	Idiochord (true) tube zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a complete tube. The strings are cut from the bark of the tube, remaining attached at each end. Africa and Indonesia (gonra, togo, valiha).
LEXICON_00000168	312.12	Heterochord (true) tube zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is a complete tube. The strings are of separate material from the tube.
LEXICON_00000169	312.121	Heterochord (true) tube zithers without extra resonator	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer which is a complete tube. The strings are of separate material from the tube. The instrument has no additional resonator. S.E.Asia (alligator).
LEXICON_00000170	312.122	Heterochord (true) tube zithers with extra resonator	One or more strings are stretched between fixed points. The instrument consists of a rigid tubular string bearer that is an internode length of bamboo. It is placed inside a resonator which is a palm leaf tied in the shape of a bowl. The resonator is not integral and can be detached without destroying the sound-producing apparatus. The strings are of separate material from the string bearer. Timor.
LEXICON_00000171	312.2	Half-tube zithers	One or more strings are stretched between fixed points along the convex surface of a gutter.
LEXICON_00000172	312.21	Idiochord half-tube zithers	One or more strings are stretched between fixed points along the convex surface of a gutter. The strings are cut from the bark of the string bearer, remaining attached at each end. Flores.
LEXICON_00000173	312.22	Heterochord half-tube zithers	One or more strings are stretched between fixed points along the convex surface of a gutter. The strings are of separate material from the string bearer. E. Asia.
LEXICON_00000174	313	Raft zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is composed of canes tied together in the manner of a raft.
LEXICON_00000175	313.1	Idiochord raft zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is composed of canes tied together in the manner of a raft. The strings are cut from the bark of the string bearer, remaining attached at each end. India, Upper Guinea, Central Congo.
LEXICON_00000176	313.2	Heterochord raft zithers	One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is composed of canes tied together in the manner of a raft. The strings are of separate material from the string bearer. N. Malawi region.
LEXICON_00006452			One or more strings are stretched between fixed points. The instrument consists of a rigid string bearer, or of a rigid string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The string bearer is composed of canes tied together in the manner of a raft. The strings are of separate material from the string bearer. Sounded by the bare fingers.
LEXICON_00000177	314	Board zithers	One or more strings are stretched between fixed points. The string bearer is a rigid board, or a board with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The ground too, is to be counted as a string bearer.
LEXICON_00000178	314.1	True board zithers	One or more strings are stretched between fixed points. The string bearer is a rigid board, or a board with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer.
LEXICON_00000179	314.11	True board zithers without resonator	One or more strings are stretched between fixed points. The string bearer is a rigid board, without a resonator. The plane of the strings is parallel with that of the string bearer. Borneo.
LEXICON_00006453			One or more strings are stretched between fixed points. The string bearer is a rigid board, without a resonator. The plane of the strings is parallel with that of the string bearer. Sounded by hammers or beaters. With keyboard.

LEXICON_00006480			
LEXICON_00000180	314.12	True board zithers with resonator	One or more strings are stretched between fixed points. The string bearer is a rigid board, with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer.
LEXICON_00000181	314.121	True board zithers with resonator bowl	One or more strings are stretched between fixed points. The string bearer is a rigid board, with a bowl-shaped resonator which is not integral and can be detached without destroying the sound-producing apparatus. The resonator is a fruit shell or similar object, or an artificially carved equivalent. The plane of the strings is parallel with that of the string bearer.
LEXICON_00006454			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a bowl-shaped resonator which is not integral and can be detached without destroying the sound-producing apparatus. The resonator is a fruit shell or similar object, or an artificially carved equivalent. The plane of the strings is parallel with that of the string bearer. With mechanical drive.
LEXICON_00000182	314.122	True board zithers with resonator box (box zither)	One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Zither, Hackbrett, pianoforte. NB This is true of the early piano only; modern pianos have no bottom and are board zithers. Harpsichords and some clavichords are box zithers.
LEXICON_00006455			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by blowing.
LEXICON_00006456			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by hammers or beaters.
LEXICON_00006458			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by hammers or beaters. With keyboard.
LEXICON_00006459			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by the bare fingers.
LEXICON_00006460			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by plectrum.

LEXICON_00006461			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. Sounded by plectrum. With keyboard.
LEXICON_00006481			
LEXICON_00006518			
LEXICON_00006462			One or more strings are stretched between fixed points. The string bearer is a rigid board, with a box-shaped resonator made of slats which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is parallel with that of the string bearer. With mechanical drive.
LEXICON_00000183	314.2	Board zither variations	One or more strings are stretched between fixed points. The string bearer is a rigid board, or a board with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The plane of the strings is at right angles to the string bearer.
LEXICON_00000184	314.21	Ground zithers	A single string is stretched between fixed points. The ground is the string bearer; there is only one string. The plane of the strings is at right angles to the string bearer. Malacca, Madagascar.
LEXICON_00000185	314.22	Harp zithers	Several strings are stretched between fixed points. The string bearer is a rigid board, or a rigid board with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. The strings pass over a notched bridge. The plane of the strings is at right angles to the string bearer. Borneo, Africa: Bokongo, harp zither from the Bambinga people of the Uele district, Congo-Kinshasa.
LEXICON_00000186	315	Trough zithers	Strings are stretched between fixed points across the mouth of a rigid trough. The strings are often formed from a single length threaded through several holes. The instrument may consist solely of a trough, or a trough with a resonator which is not integral and can be detached without destroying the sound-producing apparatus. Tanzania.
LEXICON_00000187		Trough zithers without resonator	Strings are stretched between fixed points across the mouth of a rigid trough. The strings are often formed from a single length threaded through several holes. The trough has no additional resonator.
LEXICON_00006464			Strings are stretched between fixed points across the mouth of a rigid trough. The strings are often formed from a single length threaded through several holes. The trough has no additional resonator. Sounded by the bare fingers.
LEXICON_00000188	315.2	Trough zithers with resonator	Strings are stretched between fixed points across the mouth of a rigid trough. The strings are often formed from a single length threaded through several holes. The trough has a gourd or a similar object as a resonator attached, which is not integral and can be detached without destroying the sound-producing apparatus.
LEXICON_00005607	316	Frame zithers	Strings are stretched between fixed points across a rigid open frame. The instrument may consist of a frame, or a frame with a resonator which is not integral and can be detached without destroying the sound-producing apparatus.
LEXICON_00005608	316.1	Frame zithers without resonator	Strings are stretched between fixed points across a rigid open frame. The instrument has no resonator. Perhaps amongst medieval psalteries.
LEXICON_00005609	316.2	Frame zithers with resonator	Strings are stretched between fixed points across a rigid open frame. The instrument has a resonator which is not integral and can be detached without destroying the sound-producing apparatus. W. Africa, amongst the Kru (kani).
LEXICON_00000192	32	Composite chordophones	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument.
LEXICON_00000193	321	Lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table.

LEXICON_00000195	321.2	Yoke lutes or lyres	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The strings are attached to a yoke which lies in the same plane as the sound-table and consists of two arms and a cross-bar.
LEXICON_00000196	321.21	Bowl lyres	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The strings are attached to a yoke which lies in the same plane as the sound-table and consists of two arms and a cross-bar. A natural or carved-out bowl serves as the resonator. Lyra, E. African lyre.
LEXICON_00006465			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The strings are attached to a yoke which lies in the same plane as the sound-table and consists of two arms and a cross-bar. A natural or carved-out bowl serves as the resonator. Sounded by the bare fingers.
LEXICON_00000197	321.22	Box lyres	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The strings are attached to a yoke which lies in the same plane as the sound-table and consists of two arms and a cross-bar. A built-up wooden box serves as the resonator. Kithara, crwth.
LEXICON_00000198	321.3	Handle lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle. Subsidiary necks, as e.g. in the Indian prasarini vina are disregarded, as also are lutes with strings distributed over several necks, like the harpolyre, and those like the lyre-guitars, in which the yoke is merely ornamental.
LEXICON_00000199		Spike lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator.
LEXICON_00000200	321.311	Spike bowl lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator that consists of a natural or carved-out bowl. Iran, India, Indonesia.
LEXICON_00006466			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator that consists of a natural or carved-out bowl. Sounded by bowing.

LEXICON_00000201	321.312	Spike box lutes or spike guitars	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator, which is built up from wood in the form of a box. Banjo, Egypt (rebab).
LEXICON_00006467			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator, which is built up from wood in the form of a box. Sounded by the bare fingers.
LEXICON_00006468			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through or over the resonator, which is built up from wood in the form of a box. Sounded by bowing.
LEXICON_00000202		Spike tube lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that passes diametrically through the walls of the tubular resonator. China, Indochina.
LEXICON_00006710			
LEXICON_00000204	321.32	Necked lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck.

LEXICON_00000205	321.321	Necked bowl lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator consists of a natural or carved-out bowl. Mandolin, theorbo.
LEXICON_00006469			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator consists of a natural or carved-out bowl. Sounded by the bare fingers.
LEXICON_00006470			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator consists of a natural or carved-out bowl. Sounded by bowing.

LEXICON_00000206	321.322	Necked box lutes or necked guitars	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. NB Lutes whose body is built up in the shape of a bowl are classified as bowl lutes. Violin, viol, guitar.
LEXICON_00006471			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. Sounded by the bare fingers.
LEXICON_00006472			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. Sounded by bowing.
LEXICON_00006473			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. Sounded by bowing with a bow.
LEXICON_00006474			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. With keyboard.

LEXICON_00006475			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is attached to or carved from the resonator, like a neck. The resonator is built up from wood in the form of a box. With mechanical drive.
LEXICON_00002159	321.33	Half-spike lutes or tanged lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is neither attached to the resonator nor passes all the way through it, but terminates within the body. W.Africa.
LEXICON_00005621	321.331	Half-spike or tanged bowl lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is neither attached to the resonator nor passes all the way through it, but terminates within the body. The resonator consists of a natural or carved-out bowl.
LEXICON_00005622	321.332	Half-spike or tanged box lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound-table. The string bearer is a plain handle that is neither attached to the resonator nor passes all the way through it, but terminates within the body. The resonator is built up from wood in the form of a box.
LEXICON_00005660	322	Harps	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck.
LEXICON_00005661	322.1	Open harps	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar.
LEXICON_00005665	322.11	Arched harps	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. The neck curves away from the resonator. Burma and Africa.
LEXICON_00005667	322.111	Arched harps - Wachsmann type 1	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. The neck rests on the bottom of the resonator ‘like a spoon in a cup’. Uganda.
LEXICON_00005668	322.112	Arched harps - Wachsmann type 2	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. The tanged neck fits tightly into a hole at the narrow end of the resonator ‘like a cork in a bottle’. Democratic Republic of Congo, Zande, Nzakara, Banda, Mangebetu.
LEXICON_00005670	322.113	Arched harps - Wachsmann type 3	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. A carved finial extends from the resonator, usually in the form of a human head; it is often tied to the neck.
LEXICON_00006476			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. The neck curves away from the resonator. Sounded by the bare fingers.

LEXICON_00005666	322.12	Angular harps	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has no pillar. The neck makes a sharp angle with the resonator. Assyria, Ancient Egypt, Ancient Korea, Mauretania ardin.
LEXICON_00005662	322.2	Frame harps	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar.
LEXICON_00005671	322.21	Frame harps without tuning action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. There is no mechanism to alter the tuning of the harp while it is played. All medieval harps.
LEXICON_00005675	322.211	Diatonic frame harps without tuning action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. It is tuned diatonically. There is no mechanism to alter the tuning of the harp while it is played.
LEXICON_00005676	322.212	Chromatic frame harps without tuning action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. It is tuned chromatically. There is no mechanism to alter the tuning of the harp while it is played.
LEXICON_00005677	322.212.1	Chromatic frame harps without tuning action, with the strings in one plane	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. It is tuned chromatically. There is no mechanism to alter the tuning of the harp while it is played. Most of the older chromatic harps.
LEXICON_00005678	322.212.2	Chromatic frame harps without tuning action, with the strings in two planes crossing one another	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. It is tuned chromatically, with the strings in two planes crossing one another. The Lyon chromatic harp.
LEXICON_00005679	322.212.3	Chromatic frame harps without tuning action, with the strings in two or more parallel planes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. It is tuned chromatically, with the strings in two or more parallel planes. Triple harp.
LEXICON_00005672	322.22	Frame harps with tuning action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. The strings can be shortened by mechanical action.
LEXICON_00005673	322.221	Frame harps with manual action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. The strings can be shortened by mechanical hand-levers. Hook harp, dital harp, harpinella.
LEXICON_00006477			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. The strings can be shortened by mechanical hand-levers. Sounded by the bare fingers.

LEXICON_00005674	322.222	Frame harps with pedal action	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. The tuning can be altered by pedals.
LEXICON_00006478			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck. The harp has a pillar. The tuning can be altered by pedals. Sounded by the bare fingers.
LEXICON_00005663	323	Spike harps with tall stringholders	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the soundtable; a tall stringholder or bridge holds the strings at successive levels, their sounding lengths increasing with their distance from the soundtable. The body resembles a spike lute, with a neck bisecting a calabash resonator.
LEXICON_00005680	323.1	Arched spike harps with tall stringholders	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the soundtable. The strings are attached at different levels to a tall stringholder; their sounding lengths increasing with their distance from the soundtable. The body resembles a spike lute, with a neck bisecting a calabash resonator. The neck curves away from the resonator. Guinea (bolon), Gambia (simbango).
LEXICON_00005681	323.2	Spike harps with pressure bridges, bridge harps or harp-lutes	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the soundtable. The strings pass over a tall notched bridge at successive levels, their sounding lengths increasing with their distance from the soundtable. The body, like a spike lute, has a string bearer that passes diametrically through the resonator. A line joining the lower ends of the strings would be perpendicular to the neck. Gambia, kora.
LEXICON_00006479			One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the soundtable. The strings pass over a tall notched bridge at successive levels, their sounding lengths increasing with their distance from the soundtable. The body, like a spike lute, has a string bearer that passes diametrically through the resonator. A line joining the lower ends of the strings would be perpendicular to the neck. Sounded by the bare fingers.
LEXICON_00005664	324	Tanged harps with tall stringholders	One or more strings are stretched between fixed points. The string bearer and the resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings lies at right angles to the soundtable; a tall stringholder or bridge holds the strings at successive levels, their sounding lengths increasing with their distance from the soundtable. A carved extension of the resonator forms the socket for the shaft of the neck (illustrated in S.C. DeVale ‘African Harps: Construction, Decoration and Sound’ Sounding Forms ed. M-T Brincard, [New York, 1989] p.56 figure 6.3a).
LEXICON_00000222	33	Variable tension chordophones or 'plucked drums'	A single or double stretched string is fixed at one end to a handle. At the other end it is attached to a membrane covering a hole cut out of the base of a resonator, resembling a drum. The string bearer and resonator are organically united so that they cannot be separated without destroying the instrument. The plane of the string lies at right angles to the membrane. By adjusting the handle, the player braces the string to alter its tension and change its pitch.
LEXICON_00000223	331	Variable tension chordophones or 'plucked drums' with loose string attached to the drum-head	A single or double stretched string is fixed at one end to a handle. At the other end it is attached to a membrane covering a hole cut out of the base of a resonator, resembling a drum. The string bearing handle and the resonator are united by the string so that they cannot be separated without destroying the instrument. The plane of the string lies at right angles to the membrane. By adjusting the position of the handle, the player braces the loose string to alter its tension and change its pitch. India (anandalahari).

LEXICON_00000224	332	Variable tension chordophones or 'plucked drums' with string attached to the end of a neck and to the drum-head	A single string is stretched between two fixed points. At one end it is attached to a handle in the form of a neck or yoke. At the other end it is fixed to a membrane covering a hole cut out of the base of a resonator, resembling a drum. The string bearer and resonator are organically united so that they cannot be separated without destroying the instrument. The plane of the string lies at right angles to the membrane. By adjusting the handle, the player braces the string to alter its tension and change its pitch. India (gopi yantra).
LEXICON_00000225	4	Aerophones	The air itself is the vibrator in the primary sense. In this group also are classed those reed instruments sounded by a flow of air in which the reed is the primary vibrator.
LEXICON_00000226	41	Free aerophones	The air itself is the vibrator in the primary sense. In this group also are classed those reed instruments sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument.
LEXICON_00000227	411	Displacement free aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The air-stream meets a sharp edge, or a sharp edge is moved through the air. In either case a periodic displacement of air occurs to alternate flanks of the edge. Whip, sword-blade.
LEXICON_00000228	412	Interruptive free aerophones	The air itself is the vibrator in the primary sense. In this group also are classed those reed instruments sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is interrupted periodically.
LEXICON_00000229	412.1	Idiophonic interruptive aerophones or reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. The instrument is tuned by mechanical action on the lamella.
LEXICON_00000230	412.11	Idiophonic interruptive aerophones or reeds: paired reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. Two lamellae make a gap which closes periodically during their vibration. A split grass-blade.
LEXICON_00000231	412.12	Beating reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. A lamella periodically opens and closes an aperture. The instrument is tuned by mechanical action on the lamella.
LEXICON_00000232	412.121	Individual beating reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In individual beating reeds the air-stream is directed against a single lamella, setting it in periodic vibration to interrupt the stream intermittently. The lamella periodically opens and closes an aperture. The instrument is tuned by mechanical action on the lamella. The reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. British Columbia.
LEXICON_00000233	412.122	Sets of beating reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of beating reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae periodically open and close a set of apertures. The instrument is tuned by mechanical action on the lamellae. Such reeds may have a resonator, in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. The earlier reed stops of organs.
LEXICON_00006483			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of beating reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae periodically open and close a set of apertures. The instrument is tuned by mechanical action on the lamellae. Such reeds may have a resonator, in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. With a keyboard.

LEXICON_00000234	412.13	Free reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The air-stream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. The lamella vibrates through a closely-fitting slot. The instrument is tuned by mechanical action on the lamella. The vibrating air is not confined by the instrument. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes.
LEXICON_00000235	412.131	(Individual) free reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In individual free reeds the air-stream is directed against a single lamella, setting it in periodic vibration to interrupt the stream intermittently. The lamella vibrates through a closely-fitting slot. The instrument is tuned by mechanical action on the lamella. Such reeds may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. Single-note motor horn.
LEXICON_00000236	412.132	Sets of free reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of free reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae vibrate through a closely-fitting slot. The instrument is tuned by mechanical action on the lamellae. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. NB In instruments like the Chinese sheng, where the bamboo pipes act as an acoustic coupler, the fingerholes do not serve to modify the pitch and are therefore not equivalent to the fingerholes of other pipes. Reed organ, mouthorgan, accordion.
LEXICON_00006485			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of free reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae vibrate through a closely-fitting slot. The instrument is tuned by mechanical action on the lamellae. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. With flexible air reservoir.
LEXICON_00006769			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of free reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae vibrate through a closely-fitting slot. The instrument is tuned by mechanical action on the lamellae. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound. The instrument has a flexible air reservoir. The mechanism admitting air to the reeds is operated by a keyboard.
LEXICON_00006484			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of free reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae vibrate through a closely-fitting slot. The instrument is tuned by mechanical action on the lamellae. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. With air reservoir. With mechanical drive.
LEXICON_00006487			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. In sets of free reeds the air-stream is directed against a set of lamellae, setting them in periodic vibration to interrupt the stream intermittently. The lamellae vibrate through a closely-fitting slot. The instrument is tuned by mechanical action on the lamellae. Each reed may have a resonator in which the air vibrates only in a secondary sense, not producing the sound; generally recognizable by the absence of fingerholes. With mechanical drive.

LEXICON_00000237	412.14	Ribbon reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is directed against the edge of a stretched band or ribbon. The acoustics of this process have not yet been studied. British Columbia.
LEXICON_00000238	412.15	Retreating reeds	Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The reeds are of grass and similar stems with longitudinal slits.
LEXICON_00006482			Reed instruments that are free aerophones are sounded by a flow of air in which the reed is the primary vibrator. The vibrating air is not confined by the instrument. The air-stream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. The instrument is tuned by mechanical action on the lamella. With mechanical drive.
LEXICON_00000239	412.2	Non-idiophonic interruptive instruments	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The interruptive agent is not a reed.
LEXICON_00000240	412.21	Rotating aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The interruptive agent is not a reed. The interruptive agent rotates in its own plane. Sirens, whirring disc.
LEXICON_00000241	412.22	Whirling aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The interruptive agent is not a reed. The interruptive agent turns on its axis. Bull-roarer, ventilating fan.
LEXICON_00000242	413	Plosive aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The air is made to vibrate by a single density stimulus condensation shock.
LEXICON_00000243	413.1	Explosive aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The air is made to vibrate by a single density stimulus condensation shock when it is forced out. Pop guns.
LEXICON_00000244	413.2	Implosive aerophones	The air itself is the vibrator in the primary sense. The vibrating air is not confined by the instrument. The air is made to vibrate by a single density stimulus condensation shock when it is forced in. W.Africa, shantu.
LEXICON_00000245	42	Wind instruments proper	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself.
LEXICON_00000246	420	Edge-tone instruments that are not flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The hole through which the instrument is blown opens onto a narrow chamber, and has an exit hole diametrically opposite it. Widgeon whistles.
LEXICON_00000247	421	Edge instruments or flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow stream of air is directed against an edge to excite a column of air in a tube or a body of air in a cavity.
LEXICON_00000248	421.1	Flutes without duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow stream of air is directed against an edge. The player creates a ribbon-shaped stream of air with his/her lips.
LEXICON_00000249	421.11	End-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube.
LEXICON_00000250	421.111	(Single) end-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube.
LEXICON_00000251	421.111.1	Open single end-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is open.
LEXICON_00000252	421.111.11	Open single end-blown flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is open. The instrument has no fingerholes. Bengal.

LEXICON_00000253	421.111.12	Open single end-blown flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is open. The instrument has fingerholes. Almost world-wide.
LEXICON_00000254	421.111.2	Stopped single end-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is closed.
LEXICON_00000255	421.111.21	Stopped single end-blown flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is closed. The instrument has no fingerholes. The bore of a key.
LEXICON_00000256	421.111.211	Stopped end-blown flutes without fingerholes used in sets	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is closed. The instrument has no fingerholes. Several instruments are played together. Lithuania, S.Africa Venda and others.
LEXICON_00000257	421.111.22	Stopped single end-blown flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is closed. The instrument has fingerholes. Especially New Guinea.
LEXICON_00006213			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is partly closed.
LEXICON_00006214			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is partly closed. The instrument has no fingerholes.
LEXICON_00006215			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a single tube. The lower end of the flute is partly closed. The instrument has fingerholes.
LEXICON_00000258		Sets of end-blown flutes or panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube. Several end-blown flutes of different pitch are combined to form a single instrument.

LEXICON_00000259	421.112.1	Open panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a t.
LEXICON_00000260	421.112.11	Open (raft) panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube. Several end-blown flutes of different pitch are combined to form a single instrument. The lower ends of the pipes are open. The pipes are tied together in the form of a board, or they are made by drilling tubes in a board. China.
LEXICON_00000261	421.112.12	Open bundle (pan-) pipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube. Several end-blown flutes of different pitch are combined to form a single instrument. The lower ends of the pipes are open. The pipes are tied together in a round bundle. Solomon Is., New Britain, New Ireland, Admiralty Is.
LEXICON_00000262	421.112.2	Stopped panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube. Several end-blown flutes of different pitch are combined to form a single instrument. The lower ends of the pipes are closed. Europe, S. America.
LEXICON_00000263	421.112.3	Mixed open and stopped panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the sharp rim at the upper open end of a tube. Several end-blown flutes of different pitch are combined to form a single instrument. Some of the pipes have open lower ends, others are closed. Solomon Is., S. America.
LEXICON_00000264	421.12	Side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube.
LEXICON_00000265	421.121	(Single) side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a single tube.
LEXICON_00000266	421.121.1	Open side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the flute is open.
LEXICON_00000267	421.121.11	Open side-blown flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the flute is open. The instrument has no fingerholes. S. W. Timor.
LEXICON_00000268	421.121.12	Open side-blown flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the flute is open. The instrument has fingerholes. European flute.
LEXICON_00000269	421.121.2	Partly-stopped side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube is a natural node of the pipe pierced by a small hole. N. W. Borneo.

LEXICON_00000270	421.121.3	Stopped side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube is stopped.
LEXICON_00000271	421.121.31	Stopped side-blown flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube is stopped. The instrument has no fingerholes.
LEXICON_00000272	421.121.311	Stopped side-blown flutes without fingerholes, with fixed stopped lower end	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube has a fixed stopper. The instrument has no fingerholes. Apparently non-existent.
LEXICON_00000273	421.121.312	Stopped side-blown flutes without fingerholes, adjustable stopped lower end	Stopped side-blown flutes without fingerholes, with adjustable stopped lower end (piston flutes) The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube has an adjustable stopper. The instrument has no fingerholes. (piston flutes) Malacca, New Guinea.
LEXICON_00000274	421.121.32	Stopped side-blown flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player blows against the sharp rim of a hole in the side of a tube. The distal end of the tube is stopped. The instrument has fingerholes. E. Bengal, Malacca.
LEXICON_00000275	421.122	Sets of side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow stream of air is directed against the sharp rim of a hole in the side of the tube. Two or more flutes are played together.
LEXICON_00000276	421.122.1	Sets of open side-blown flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where narrow stream of air is directed against the sharp rim of a hole in the side of the tube. Two or more flutes are played together. The distal ends of the flutes are open. Chamber flute-orum.
LEXICON_00000277	421.122.2	Sets of stopped side-blown flutes	Sets of stopped side-blown flutes The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow stream of air is directed against the sharp rim of a hole in the side of the tube. Two or more flutes are played together. The distal ends of the flutes are closed. N. W. Brazil (among the Siusi).
LEXICON_00000278	421.13	Vessel flutes (without distinct beak)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow stream of air is directed against an edge as the player blows against the sharp rim of a hole in the side of a vessel. Brazil (Karaja), Lower Congo (Bafiote).
LEXICON_00000279	421.14	Notch flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a tube.
LEXICON_00005627	421.141	(Single) notch flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube.
LEXICON_00005628	421.141.1	Open single notch flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is open.
LEXICON_00005629	421.141.11	Open single notch flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is open. The instrument has no fingerholes.
LEXICON_00005630	421.141.12	Open single notch flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is open. The instrument has fingerholes. E. Asia, S. America.

LEXICON_00005631	421.141.2	Stopped single notch flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is closed.
LEXICON_00005632	421.141.21	Stopped single notch flutes without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is closed. The instrument has no fingerholes.
LEXICON_00005633	421.141.211	Stopped notch flutes without fingerholes used in sets	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the flute is closed. The instrument has no fingerholes. Several instruments are played together.
LEXICON_00005634	421.141.22	Stopped single notch flutes with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a single tube. The lower end of the tube is closed. The instrument has fingerholes.
LEXICON_00005635	421.142	Sets of notch flutes or panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a tube. Several notch flutes of different pitch are combined to form a single instrument.
LEXICON_00005636	421.142.1	Open sets of notch-flutes or panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a tube. Several notch flutes of different pitch are combined to form a single instrument. The lower ends of the pipes are open.
LEXICON_00005637	421.142.2	Stopped sets of notch-flutes or panpipes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The player creates a ribbon-shaped stream of air with his/her lips, blowing against the notch at the upper open end of a tube. Several notch flutes of different pitch are combined to form a single instrument. The lower ends of the pipes are closed. Korea (so).
LEXICON_00000280	421.2	Flutes with duct or duct flutes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice.
LEXICON_00000281	421.21	Flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements.
LEXICON_00000282	421.211	(Single) flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements.
LEXICON_00000283	421.211.1	Open flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The lower end of the flute is open.
LEXICON_00000284	421.211.11	Open flutes with external duct without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The lower end of the flute is open. The instrument has no fingerholes. China, Borneo.

LEXICON_00000285	421.211.12	Open flutes with external duct with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The lower end of the flute is open. The instrument has fingerholes. Indonesia.
LEXICON_00000286	421.211.2	Partly-stopped flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The lower end of the tube is a natural node of the pipe pierced by a small hole. Malacca.
LEXICON_00000287	421.211.3	Stopped flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The lower end of the flute is closed.
LEXICON_00000288	421.212	Sets of flutes with external duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. In each flute, a narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements. The flutes are joined to form a set. Tibet.
LEXICON_00000289	421.22	Flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube.
LEXICON_00000290	421.221	(Single) flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the single tube.
LEXICON_00000291	421.221.1	Open flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is open.
LEXICON_00000292	421.221.11	Open flutes with internal duct without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is open. The instrument has no fingerholes. European signalling whistle.

LEXICON_00000293	421.221.12	Open flutes with internal duct with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is open. The instrument has fingerholes. Recorder.
LEXICON_00000294	421.221.2	Partly-stopped flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is a natural node of the pipe pierced by a small hole. India and Indonesia.
LEXICON_00000295	421.221.3	Stopped flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is closed.
LEXICON_00000296	421.221.31	Stopped flutes with internal duct, without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is closed. The instrument has no fingerholes.
LEXICON_00000297	421.221.311	Stopped flutes with internal duct, without fingerholes with fixed stopped lower end	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is has a fixed stopper. The instrument has no fingerholes. European signalling whistle.
LEXICON_00000298	421.221.312	Stopped flutes with internal duct, without fingerholes with adjustable stopped lower end	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube has an adjustable stopper. The instrument has no fingerholes. Piston pipes [swannee whistle].
LEXICON_00000299	421.221.32	Stopped flutes with internal duct, with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube. The lower end of the tube is closed. The instrument has fingerholes. Morocco.
LEXICON_00000300	421.221.4	Vessel flutes with duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The body of the flute is in the form of a vessel.

LEXICON_00000301	421.221.41	Vessel flutes with duct, without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The body of the flute is in the form of a vessel, without fingerholes. Zoomorphic pottery whistles (Europe, Asia).
LEXICON_00000302	421.221.42	Vessel flutes with duct, with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The body of the flute is in the form of a vessel, with fingerholes.
LEXICON_00000303	421.221.421	Vessel flutes with duct, with single fingerhole	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The body of the flute is in the form of a vessel, with a single fingerhole. Dog whistles etc.
LEXICON_00000304	421.221.422	Vessel flutes with duct, with two or more fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The body of the flute is in the form of a vessel, with two or more fingerholes. Ocarina.
LEXICON_00000305	421.222	Sets of flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. Two or more flutes are combined to form a set.
LEXICON_00000306	421.222.1	Sets of open flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is open. Two or more flutes are combined to form a set.
LEXICON_00000307	421.222.11	Sets of open flutes with internal duct without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is open. Two or more flutes are combined to form a set. The instrument has no fingerholes. Open flue stops of the organ.
LEXICON_00006225			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. Two or more pipes with open end are combined with two more more pipes with closed end. The instrument has no fingerholes. Organ with both open flue and Rohrflöte stops.
LEXICON_00006488			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. Two or more pipes with open end are combined with two more more pipes with closed end. The instrument has no fingerholes. With keyboard.
LEXICON_00006489			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is open. Two or more flutes are combined to form a set. The instrument has no fingerholes. With mechanical drive.
LEXICON_00000308	421.222.12	Sets of open flutes with internal duct with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is open. The instrument has fingerholes. Double flageolet.
LEXICON_00000309	421.222.2	Sets of partly-stopped flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is partly stopped. Two or more flutes are combined to form a set. Rohrflöte stops of the organ.
LEXICON_00000310	421.222.3	Sets of stopped flutes with internal duct	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. The opposite end is closed. Two or more flutes are combined to form a set. Stopped flue stops of the organ.

LEXICON_00006216			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within each flute, where a narrow duct directs the air stream against the sharp edge of a lateral orifice. Two or more flutes of more than one kind (open, partly-stopped or stopped) are combined to form a set.
LEXICON_00000311	421.23	Flutes with duct formed by an internal baffle with an external cover	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is formed by an internal baffle (natural node, block of resin) and an external tied-on cover (cane, wood, hide). American Plains, S.E.Asia, Indonesia.
LEXICON_00000312	422	Reedpipes	The air itself is the vibrator in the primary sense. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a lamella. The standing waves are significantly confined within the instrument itself.
LEXICON_00000313	422.1	Double (or quadruple) reed aerophones (oboes)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The pipe has a reed of paired lamellae (usually a flattened stem) which periodically open and close, controlling the flow of air.
LEXICON_00000314	422.11	(Single) oboes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air.
LEXICON_00000315	422.111	(Single) oboes with cylindrical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a cylindrical bore.
LEXICON_00000316	422.111.1	(Single) oboes with cylindrical bore, without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a cylindrical bore and is without fingerholes. British Columbia.
LEXICON_00000317	422.111.2	(Single) oboes with cylindrical bore, with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a cylindrical bore. The instrument has fingerholes. It is tuned by altering the length of the air column. Aulos, crumhorn.
LEXICON_00006490			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a cylindrical bore. The instrument has fingerholes. It is tuned by altering the length of the air column. With wind cap.
LEXICON_00006491			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a cylindrical bore. The instrument has fingerholes. It is tuned by altering the length of the air column. With flexible air reservoir.

LEXICON_00006418			
LEXICON_00006410			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore. In the single-reed reedpipe, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00006411			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore. In each pipe of the set of single-reed reedpipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00006229			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore. In the single-reed reedpipe, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Cornemuse.
LEXICON_00006230			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore. In each pipe of the set of single-reed reedpipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Northumbrian small-pipes, Scottish small-pipes.
LEXICON_00000318	422.112	(Single) oboes with conical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument has a conical bore. It is tuned by altering the length of the air column. European oboe.

LEXICON_00006412	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The single pipe has a conical bore with keys. Each pipe in the set of double-reed pipes has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a conical bore. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00006413	
LEXICON_00006231	e vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The single pipe has a conical bore. Each pipe in the set of double-reed pipes has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a conical bore. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Irish Uillean bagpipes.
LEXICON_00006492	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The single pipe has a conical bore with keys. Each pipe in the set of double-reed pipes has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a conical bore. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00006233	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a conical bore. In the single-reed reedpipe, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Biniou koz or petit biniou.
LEXICON_00006414	
LEXICON_00008465	

LEXICON_00006232			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The single pipe has a conical bore. In each pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Highland Scottish bagpipes, Lowland Scottish and Border bagpipes.
LEXICON_00006415			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. The single pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The single pipe has a conical bore. In each pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00000319	422.12	Sets of oboes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns.
LEXICON_00000320	422.121	Sets of oboes with cylindrical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The pipes have a cylindrical bore. The instrument is tuned by altering the lengths of the air columns. Double aulos.
LEXICON_00006234			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Musette de cours.
LEXICON_00006493			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each double-reed pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air and a cylindrical bore with keys. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00000321	422.122	Sets of oboes with conical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The pipes have a conical bore. The instrument is tuned by altering the lengths of the air columns. India.

LEXICON_00006235			The air itself is the vibrator in the primary sense.The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. There are two or more pipes with conical bore and two or more pipes with cyindricaal bore. The instrument is tuned by altering the lengths of the air columns. Zampogna.
LEXICON_00006416			
LEXICON_00006236			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each conical bore pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Scottish bagpipes with a regulator.
LEXICON_00006417			
LEXICON_00006494			The air itself is the vibrator in the primary sense.The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. The pipes have a conical bore. One set of pipes has fingerhole stopping. The instrument is tuned by altering the lengths of the air columns. With flexible air reservoir.
LEXICON_00006495			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. Within each of the set of pipes, the column of air is made to vibrate by the intermittent access of an air stream produced by means of lamellae. Each conical bore pipe has a reed of paired lamellae (usually a flattened stem), which periodically open and close, controlling the flow of air. In each single-reed pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. One pipe has fingerhole stopping. With flexible air reservoir.
LEXICON_00000322	422.2	Single reed aerophones (clarinets)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air.
LEXICON_00000323	422.21	(Single) clarinets	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the individual tubular body of the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air.
LEXICON_00000324	422.211	With cylindrical bore	(Single) clarinets with cylindrical bore. The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The tubular body has a cylindrical bore.

LEXICON_00000325	422.211.1	(Single) clarinets with cylindrical bore, without fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The tubular body has a cylindrical bore, and is without fingerholes. British Columbia.
LEXICON_00000326	422.211.2	(Single) clarinets with cylindrical bore, with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The tubular body has a cylindrical bore, and fingerholes. The instrument is tuned by altering the length of the air column. European clarinet.
LEXICON_00006496			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The tubular body has a cylindrical bore, and fingerholes. The instrument is tuned by altering the length of the air column. With wind-cap.
LEXICON_00000327	422.212	(Single) clarinets with conical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The tubular body has a conical bore. The instrument is tuned by altering the length of the air column. Saxophone.
LEXICON_00000328		Sets of clarinets	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. In each pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. Egypt (zummara).
LEXICON_00006497			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. In each pipe in the set of two or more, the column of air is made to vibrate by the intermittent access of an air stream produced by means of a [single] ‘reed’ consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air. The instrument is tuned by altering the lengths of the air columns. With wind-cap.
LEXICON_00006519			
LEXICON_00000329	422.3	Reedpipes with free reeds	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a lamella. The reed vibrates through [at] a closely fitted frame in the wall of a tube. The instrument is tuned by altering the length of the air column. There must be fingerholes in the pipe, otherwise the instrument belongs to the free reeds. S.E. Asia.
LEXICON_00000330	422.31	Single pipes with free reed	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a lamella. The reed vibrates through [at] a closely fitted frame in the wall of an individual tube. The instrument is tuned by altering the length of the air column. There must be fingerholes in the pipe, otherwise the instrument belongs to the free reeds.

LEXICON_00000331	422.32	Double pipes with free reeds	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a lamella. The reed vibrates through [at] a closely fitted frame in the wall of a tube. The instrument has two pipes with reeds. It is tuned by altering the lengths of the air columns. There must be fingerholes in the pipes, otherwise the instrument belongs to the free reeds.
LEXICON_00000332	422.33	Horns with free reed	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent access of an air stream produced by means of a lamella or lamellae. The reed vibrates through [at] a closely fitted frame set into a horn. Burma.
LEXICON_00006217			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent flow of an air stream produced by means of one or more longitudinal slits in a grass or similar stem.
LEXICON_00006218			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent flow of an air stream produced by means of one or more longitudinal slits in a grass or similar stem. There are no fingerholes.
LEXICON_00006219			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The column of air is made to vibrate by the intermittent flow of an air stream produced by means of one or more longitudinal slits in a grass or similar stem. There are fingerholes. Sami (fadno).
LEXICON_00000333	423	Labrosones (or lip-reed instruments)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate.
LEXICON_00000334	423.1	Natural labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The instrument has no extra devices to alter its pitch.
LEXICON_00000335	423.11	Conches	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. A conch shell serves as a trumpet.
LEXICON_00000336	423.111	End-blown conches	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. An end-blown conch shell serves as a trumpet.
LEXICON_00000337	423.111.1	End-blown conches without mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. A conch shell serves as a trumpet. It is end-blown, and has no mouthpiece. India.
LEXICON_00000338	423.111.2	End-blown conches with mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. A conch shell serves as a trumpet. It is end-blown, and has material added to the shell form a mouthpiece. Japan (rappakai).
LEXICON_00000339	423.112	Side-blown conches	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. A side-blown conch shell serves as a trumpet. Oceania.
LEXICON_00000340	423.12	Tubular labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube.

LEXICON_00000341	423.121	End-blown labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube. The instrument is end-blown.
LEXICON_00000342	423.121.1	End-blown straight labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube that is neither curved nor folded. The instrument is end-blown.
LEXICON_00000343	423.121.11	End-blown straight labrosones without mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube that is neither curved nor folded. The instrument is end-blown, and has no mouthpiece. Some alphorns.
LEXICON_00000344	423.121.12	End-blown straight labrosones with mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube that is neither curved nor folded. The instrument is end-blown, and has material added to the tube form a mouthpiece. Almost world-wide.
LEXICON_00006498			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a whole tube that is neither curved nor folded. The instrument is end-blown, and has material added to the tube form a mouthpiece. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.
LEXICON_00000345	423.121.2	End-blown labrosones with curved or folded tubes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a curved or folded tube. The instrument is end-blown.
LEXICON_00000346	423.121.21	End-blown labrosones with curved or folded tubes, without mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a curved or folded tube. The instrument is end-blown, and has no mouthpiece. Asia.
LEXICON_00000347	423.121.22	End-blown labrosones with curved or folded tubes, with mouthpiece	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a curved or folded tube. The instrument is end-blown, and has material added to the tube to form a mouthpiece. Lurs.
LEXICON_00000348	423.122	Side-blown labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a plain tube, with the embouchure in its side.

LEXICON_00006220			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a plain tube, with the embouchure in its side. The tube is straight. S. America, Africa.
LEXICON_00006221			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a plain tube, with the embouchure in its side. S. America, Africa.
LEXICON_00000351	423.2	Chromatic labrosones	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with extra devices to modify the pitch.
LEXICON_00000352	423.21	Labrosones with fingerholes	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with holes to modify the pitch.
LEXICON_00000353	423.211	Labrosones with fingerholes, with cylinder bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with a predominantly cylindrical bore, and holes to modify the pitch. Key trumpet.
LEXICON_00000354	423.212	Labrosones with fingerholes with (narrow) conical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with a narrow conical bore, and holes to modify the pitch. Cornetti.
LEXICON_00000355	423.213	Labrosones with fingerholes, with (wider) conical bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with a wide conical bore, and holes to modify the pitch. Key bugles, serpents.
LEXICON_00006500			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with a wide conical bore, and holes to modify the pitch. With keys.
LEXICON_00000356	423.22	Labrosones with slides	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The body of the instrument is a tube with a telescopic section that can be extended while it is played to modify the pitch. Europe slide trumpet, trombone. (This category includes slide trombones with one or two thumb valves.)
LEXICON_00000357	423.23	Labrosones with valves	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Europe.
LEXICON_00000358	423.231	Valve bugles	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a predominantly conical bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.

LEXICON_00002163	423.231.1	Valve bugles with narrow bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a predominantly conical, narrow bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.
LEXICON_00002164	423.231.11	Valve bugles with narrow bore, with short air column (less than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the short air column which is to be made to vibrate. The tubular body has a predominantly conical, narrow bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Flugel horn.
LEXICON_00002165	423.231.12	Valve bugles with narrow bore, with long air column (more than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the long air column which is to be made to vibrate. The tubular body has a predominantly conical, narrow bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Wagner tuba.
LEXICON_00002166	423.231.2	Valve bugles with wide bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a predominantly conical, wide bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Euphonium, tuba.
LEXICON_00006501			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a predominantly conical, wide bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.
LEXICON_00000359	423.232	Valve horns	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.
LEXICON_00002167	423.232.1	Valve horns with narrow bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a narrow bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.
LEXICON_00002169	423.232.11	Valve horns with narrow bore, with short air column (less than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the short air column which is to be made to vibrate. The tubular body has a narrow bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Cornet, F alto horn, B flat altissimo horn.
LEXICON_00006502			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the short air column which is to be made to vibrate. The tubular body has a narrow bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.

LEXICON_00002170	423.232.12	Valve horns with narrow bore, with long air column (more than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the long air column which is to be made to vibrate. The tubular body has a narrow bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Most french horns.
LEXICON_00006503			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the long air column which is to be made to vibrate. The tubular body has a narrow bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.
LEXICON_00002168	423.232.2	Valve horns with wider bore	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a wider bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Althorn; tenor and baritone saxhorns.
LEXICON_00006504			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a wider bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.
LEXICON_00000360	423.233	Valve trumpets	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate. The tubular body has a bore profile that is predominantly cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.
LEXICON_00002160	423.233.1	Valve trumpets with short air column (less than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the short air column which is to be made to vibrate. The tubular body has a bore profile that is predominantly cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Most valve trumpets.
LEXICON_00006505			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the short air column which is to be made to vibrate. The tubular body has a bore profile that is predominantly cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.
LEXICON_00002161	423.233.2	Valve trumpets with long air column (more than 2 m)	The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air-stream passes through the player's vibrating lips, so gaining intermittent access to the long air column which is to be made to vibrate. The tubular body has a bore profile that is predominantly cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Most valve trombones.
LEXICON_00006222			The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself. The air column is made to vibrate by the intermittent access of an air stream produced by means of a membrane that periodically opens and closes an aperture.

LEXICON_00006154	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources, electronically stored data, electronic circuitry or materials that produce acoustic sound. (Unmodified acoustic instruments with attached microphones or pickups are classed within groups 1-4, according to the primary source of sound.)
LEXICON_00006155	Electrical signals are passed to a loudspeaker to produce sound. The signals are produced using materials that generate acoustic sound, or by mechanically driven signal sources. Modules and configurations of acoustic, vibratory mechanisms (often resembling traditional acoustic instruments) and electronic circuitry such as transducers and amplifiers.
LEXICON_00006156	Electrical signals are passed to a loudspeaker to produce sound. The signals are produced using materials that generate acoustic sound, or by mechanically driven signal sources. Modules and configurations of acoustic, vibratory mechanisms and electronic circuitry such as transducers and amplifiers. The acoustic or mechanical vibration is transduced into an analogue fluctuation of an electric current. Material vibrates mechanically owing to its solidity and elasticity to provide input to a transducer (pick-up).
LEXICON_00006157	Electrical signals are passed to a loudspeaker to produce sound. The electric signals are produced using materials that generate acoustic sound, or by mechanically driven signal sources. Modules and configurations of acoustic, vibratory mechanisms and electronic circuitry such as transducers and amplifiers. The acoustic or mechanical vibration is transduced into an analogue fluctuation of an electric current. A tightly stretched membrane vibrates to provide input to a transducer (pick-up).
LEXICON_00006158	Electrical signals are passed to a loudspeaker to produce sound. The signals are produced using materials that generate acoustic sound, or by mechanically driven signal sources. Modules and configurations of acoustic, vibratory mechanisms and electronic circuitry such as transducers and amplifiers. The acoustic or mechanical vibration is transduced into an analogue fluctuation of an electric current. One or more strings stretched between fixed points vibrate to provide input to a transducer (pick-up).
LEXICON_00006159	Electrical signals are passed to a loudspeaker to produce sound. The signals are produced using materials that generate acoustic sound, or by mechanically driven signal sources. Modules and configurations of acoustic, vibratory mechanisms and electronic circuitry such as transducers and amplifiers. The acoustic or mechanical vibration is transduced into an analogue fluctuation of an electric current. Vibrating bodies of air or vibrating reeds provide input to transducers (microphones or pick-ups).
LEXICON_00006160	Electrical signals are passed to a loudspeaker to produce sound. The acoustic or mechanical vibration is transduced into an analogue fluctuation of an electric current.
LEXICON_00006161	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current.
LEXICON_00006162	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current. The patterns are encoded on a wheel and read electromagnetically or electrostatically.
LEXICON_00006163	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current. The encoded patterns are read photoelectrically.

LEXICON_00006164	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current. The encoded patterns are recorded, and read in playing back electromagnetically or electrostatically.
LEXICON_00006165	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current. The encoded patterns are samples.
LEXICON_00006166	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using mechanically driven signal sources. Modules and configurations of vibratory mechanisms and electronic circuitry such as transducers and amplifiers. Configurations of (electrically excited) silent, mechanical moving parts with encoded patterns and electronic circuitry. The movement enables the encoded patterns to be transduced into an analogue fluctuation of an electric current. Devices to modify signals electromechanically.
LEXICON_00006167	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals.
LEXICON_00006168	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals.
LEXICON_00006169	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with thermionic valve (vacuum-tube) based devices generating and/or processing electric sound signals.
LEXICON_00006170	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals.
LEXICON_00006171	Electric signals are passed to a loudspeaker to produce sound. The Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. The devices use additive synthesis.
LEXICON_00006172	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. The devices use subtractive synthesis.

LEXICON_00006173	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. These modular devices use subtractive synthesis.
LEXICON_00006174	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electricc sound signals. These pre-set devices use subtractive synthesis.
LEXICON_00006175	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. These pre-set devices use subtractive synthesis to play only one note at a time.
LEXICON_00006176	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. These pre-set devices use subtractive synthesis and can play more than one note at a time.
LEXICON_00006177	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals. These devices use both subtractive and additive synthesis.
LEXICON_00006178	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. These devices use voltage control sources.
LEXICON_00006179	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. The devices use voltage control sources. Voltages are controlled by an envelope generator, a low-frequency oscillator, sequencer, slew generator, peak amplitude follower, envelope follower, or sample and hold.
LEXICON_00006180	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. These devices use voltage control sources. Voltages are controlled by human interface devices, keyboards, foot switches, sensors, wheels or touchpads.
LEXICON_00006181	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. The modules contain analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. The devices use analogue modules or configurations other than voltage control sources and interfaces.
LEXICON_00006182	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Modules containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals.

LEXICON_00006183	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Modules containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. These analogue modules use audio signal generators: oscillators producing sine, square, and saw tooth waves, beat frequency oscillators or heterodyne systems.
LEXICON_00006184	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Modules containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. These analogue modules use analogue signal combining, modifying, reproducing and processing devices. Mixers, sum/difference/multiple output generators etc., timbre modifiers, filter devices.
LEXICON_00006185	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Configurations containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. The devices use analogue configurations: mixer consoles (also containing filters, ring modulators etc), sequencer-based configurations, experimental configurations, or sound sculptures.
LEXICON_00006186	Continuously varying electrical signals are passed to a loudspeaker to produce sound. The electrical signals are generated using electronic circuitry. Modules containing analogue fully electronic devices used to produce, process and communicate electronic sound signals and/or sequences of signals. The devices use modules communicating between devices/signal convertors other than transducers.
LEXICON_00006187	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Modules and configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals.
LEXICON_00006188	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals.
LEXICON_00006189	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using frequency modulation synthesis.
LEXICON_00006761	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using frequency modulation synthesis, without fixed keyboard controllers.
LEXICON_00006762	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using frequency modulation synthesis, with fixed keyboard controllers.
LEXICON_00006190	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using additive synthesis.

LEXICON_00006763	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using additive synthesis without fixed keyboard controllers.
LEXICON_00006764	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using additive synthesis with fixed keyboard controllers.
LEXICON_00006191	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using phase distortion techniques.
LEXICON_00006765	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using phase distortion techniques, without fixed keyboard controllers.
LEXICON_00006766	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using phase distortion techniques, with fixed keyboard controllers.
LEXICON_00006192	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using physical modelling techniques.
LEXICON_00006767	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using physical modelling techniques, without fixed keyboard controllers.
LEXICON_00006768	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital synthesizers using physical modelling techniques, with fixed keyboard controllers.
LEXICON_00006193	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Human interface devices: keyboards, joy-sticks, wheels, touchpads, touch screen, foot switches, sensors, detectors of environmental change. Digital sequencer, MIDI controller.

LEXICON_00006194	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Timbre modifiers, filter devices, amplitude modifiers, amplifier devices, reverb modifiers. Mixer, PA, digital delay, effects box.
LEXICON_00006195	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital samplers and sampling synthesizers.
LEXICON_00006196	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Digital record/playback devices.
LEXICON_00006197	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using electronically stored data and electronic circuitry. Configurations containing devices to digitally design and process electronic sound signals and/or sequences of signals. Other digital modules, components or configurations.
LEXICON_00006198	Electrical signals are generated in the form of quantized sequences of pulses. These are converted to continuous signals that activate a loudspeaker. The electrical signals are generated using materials that generate electronically stored data and electronic circuitry. Modules containing devices to digitally design and process electronic sound signals and/or sequences of signals. The devices use modules communicating between devices/signal convertors.
LEXICON_00006199	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using electronically stored data and electronic circuitry. Devices with analogue oscillators and digital filters, etc.
LEXICON_00006200	Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using electronically stored data and electronic circuitry. Software.