



111.11 Concussion sticks or stick clappers

TG : 111.1 Concussion idiophones or clappers

TT : 1 Idiophones

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.

111.12 Concussion plaques or plaque clappers

TG : 111.1 Concussion idiophones or clappers

TT : 1 Idiophones

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.

111.13 Concussion troughs or trough clappers

TG : 111.1 Concussion idiophones or clappers

TT : 1 Idiophones

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.

111.141 Castanets

TG : 111.14 Concussion vessels or vessel clappers

TT : 1 Idiophones

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.

111.142 Cymbals

TG : 111.14 Concussion vessels or vessel clappers

TT : 1 Idiophones

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.

111.143 Concussion bells

TG : 111.14 Concussion vessels or vessel clappers

TT : 1 Idiophones

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.

111.14 Concussion vessels or vessel clappers

TG : 111.1 Concussion idiophones or clappers

TT : 1 Idiophones

TS : 111.142 Cymbals
111.143 Concussion bells
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 vessels to create clearly defined individual strokes. Even a slight hollow in the surface of a board counts as a vessel.

111.1 Concussion idiophones or clappers

TG : 111 Idiophones struck directly

TT : 1 Idiophones

TS : 111.11 Concussion sticks or stick clappers
111.12 Concussion plaques or plaque clappers
111.13 Concussion troughs or trough clappers
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 complementary sonorous parts to create clearly defined individual strokes.

111.211 (Individual) percussion sticks

TG : 111.21 Percussion sticks

TT : 1 Idiophones

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.

111.212-8 Sets of percussion sticks with keyboard

TG : 111.212 Sets of percussion sticks

TT : 1 Idiophones

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.

111.212 Sets of percussion sticks

TG : 111.21 Percussion sticks

TT : 1 Idiophones

TS : 111.212-8 Sets of percussion sticks with keyboard

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.

111.21 Percussion sticks

TG : 111.2 Percussion idiophones

TT : 1 Idiophones

TS : 111.211 (Individual) percussion sticks
111.212 Sets of 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.



111.221 (Individual) percussion plaques

TG : 111.22 Percussion plaques

TT : 1 Idiophones

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.

111.222 Sets of percussion plaques

TG : 111.22 Percussion plaques

TT : 1 Idiophones

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.

111.22 Percussion plaques

TG : 111.2 Percussion idiophones

TT : 1 Idiophones

TS : 111.221 (Individual) percussion plaques
111.222 Sets of 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.

111.231 (Individual) percussion tubes

TG : 111.23 Percussion tubes

TT : 1 Idiophones

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.

111.232 Sets of percussion tubes

TG : 111.23 Percussion tubes

TT : 1 Idiophones

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.

111.23 Percussion tubes

TG : 111.2 Percussion idiophones

TT : 1 Idiophones

TS : 111.231 (Individual) percussion tubes
111.232 Sets of 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.

111.241.1 (Individual) gongs

TG : 111.241 Gongs

TT : 1 Idiophones

TS : 111.241.12 Gongs with divided surface
111.241.11 Bossed and flat 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.

111.241.11 Bossed and flat gongs

TG : 111.241.1 (Individual) gongs

TT : 1 Idiophones

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.

111.241.12 Gongs with divided surface

TG : 111.241.1 (Individual) gongs

TT : 1 Idiophones

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.

111.241.21 Sets of bossed and flat gongs

TG : 111.241.2 Sets of gongs

TT : 1 Idiophones

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.

111.241.22 Sets of gongs with divided surface

TG : 111.241.2 Sets of gongs

TT : 1 Idiophones

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.

111.241.2 Sets of gongs

TG : 111.241 Gongs

TT : 1 Idiophones

TS : 111.241.22 Sets of gongs with divided surface
111.241.21 Sets of bossed and flat 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.



111.241 Gongs

TG : 111.24 Percussion vessels

TT : 1 Idiophones

TS : 111.241.1 (Individual) gongs
111.241.2 Sets of 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.

111.242.1 (Individual) bells

TG : 111.242 Bells

TT : 1 Idiophones

TS : 111.242.11 (Individual) resting bells
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 vertex of the struck surface. The player creates clearly defined individual strokes.

111.242.11 (Individual) resting bells

TG : 111.242.1 (Individual) bells

TT : 1 Idiophones

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.

111.242.12 (Individual) suspended bells

TG : 111.242.1 (Individual) bells

TT : 1 Idiophones

TS : 111.242.121 (Individual) suspended bells struck from the outside
111.242.122 (Individual) clapper bells
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 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.

111.242.121 (Individual) suspended bells struck from the outside

TG : 111.242.12 (Individual) suspended bells

TT : 1 Idiophones

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.

111.242.122 (Individual) clapper bells

TG : 111.242.12 (Individual) suspended bells

TT : 1 Idiophones

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.

111.242.123 (Individual) bells with attached external clapper/s

TG : 111.242.12 (Individual) suspended bells

TT : 1 Idiophones

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).

111.242.21 (Sets of) resting bells

TG : 111.242.2 Sets of bells

TT : 1 Idiophones

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.

111.242.22 (Sets of) suspended bells

TG : 111.242.2 Sets of bells

TT : 1 Idiophones

TS : 111.242.221 (Sets of) suspended bells struck from the outside
111.242.222 (Sets of) clapper bells
111.242.223 (Sets of) bells with attached external clappers

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.

111.242.221 (Sets of) suspended bells struck from the outside

TG : 111.242.22 (Sets of) suspended bells

TT : 1 Idiophones

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.

111.242.222 (Sets of) clapper bells

TG : 111.242.22 (Sets of) suspended bells

TT : 1 Idiophones

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.

111.242.223 (Sets of) bells with attached external clappers

TG : 111.242.22 (Sets of) suspended bells

TT : 1 Idiophones

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).

111.242.2 Sets of bells

TG : 111.242 Bells

TT : 1 Idiophones

TS : 111.242.21 (Sets of) resting bells

111.242.22 (Sets of) suspended 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].

111.242 Bells

TG : 111.24 Percussion vessels

TT : 1 Idiophones

TS : 111.242.1 (Individual) bells

111.242.2 Sets of 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.

111.243 Slit drums

TG : 111.24 Percussion vessels

TT : 1 Idiophones

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.

111.244 Percussion troughs

TG : 111.24 Percussion vessels

TT : 1 Idiophones

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.

111.24 Percussion vessels

TG : 111.2 Percussion idiophones

TT : 1 Idiophones

TS : 111.241 Gongs

111.242 Bells

111.243 Slit drums

111.244 Percussion troughs

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.

111.25 Percussion boulders

TG : 111.2 Percussion idiophones

TT : 1 Idiophones

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.

111.2 Percussion idiophones

TG : 111 Idiophones struck directly

TT : 1 Idiophones

TS : 111.21 Percussion sticks

111.22 Percussion plaques

111.23 Percussion tubes

111.24 Percussion vessels

111.25 Percussion boulders

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.

111 Idiophones struck directly

TG : 11 Struck idiophones

TT : 1 Idiophones

TS : 111.2 Percussion idiophones

111.1 Concussion idiophones or clappers

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.



112.111 Strung rattles

TG : 112.11 Suspension rattles

TT : 1 Idiophones

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.

112.112 Stick rattles

TG : 112.11 Suspension rattles

TT : 1 Idiophones

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.

112.11 Suspension rattles

TG : 112.1 Shaken idiophones or rattles

TT : 1 Idiophones

TS : 112.111 Strung rattles

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. 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.

112.121 Pendant rattles

TG : 112.12 Frame rattles

TT : 1 Idiophones

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.

112.122 Sliding rattles

TG : 112.12 Frame rattles

TT : 1 Idiophones

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.

112.12 Frame rattles

TG : 112.1 Shaken idiophones or rattles

TT : 1 Idiophones

TS : 112.121 Pendant rattles

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. 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.

112.13 Vessel rattles

TG : 112.1 Shaken idiophones or rattles

TT : 1 Idiophones

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.

112.1 Shaken idiophones or rattles

TG : 112 Indirectly struck idiophones

TT : 1 Idiophones

TS : 112.11 Suspension rattles

112.12 Frame rattles

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. The intention is to yield clusters of sounds or noises, and not to let individual strokes be perceived.

112.211 Scraped sticks without resonator

TG : 112.21 Scraped sticks

TT : 1 Idiophones

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.

112.212 Scraped sticks with resonator

TG : 112.21 Scraped sticks

TT : 1 Idiophones

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).

112.21 Scraped sticks

TG : 112.2 Scraped idiophones

TT : 1 Idiophones

TS : 112.211 Scraped sticks without resonator

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.



112.22 Scraped tubes

TG : 112.2 Scraped idiophones

TT : 1 Idiophones

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.

112.23 Scraped vessels

TG : 112.2 Scraped idiophones

TT : 1 Idiophones

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.

112.24 Scraped wheels or cog rattles

TG : 112.2 Scraped idiophones

TT : 1 Idiophones

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.

112.25 Scraped boards

TG : 112.2 Scraped idiophones

TT : 1 Idiophones

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.

112.2 Scraped idiophones

TG : 112 Indirectly struck idiophones

TT : 1 Idiophones

TS : 112.21 Scraped sticks
112.22 Scraped tubes
112.23 Scraped vessels
112.24 Scraped wheels or cog rattles
112.25 Scraped boards

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.

112.3 Split idiophones

TG : 112 Indirectly struck idiophones

TT : 1 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.

112 Indirectly struck idiophones

TG : 11 Struck idiophones

TT : 1 Idiophones

TS : 112.1 Shaken idiophones or rattles
112.2 Scraped idiophones
112.3 Split 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.

11-9 Mechanically driven struck idiophones

TG : 11 Struck idiophones

TT : 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. The instrument is made to vibrate by being struck. Mechanically driven.

11 Struck idiophones

TG : 1 Idiophones

TT : 1 Idiophones

TS : 111 Idiophones struck directly
112 Indirectly struck idiophones
11-9 Mechanically driven 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.

121.1 Clack idiophones

TG : 121 Lamellaphones (or plucked idiophones) in the form of a frame

TT : 1 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).

121.21 Idioglot guimbardes

TG : 121.2 Guimbardes

TT : 1 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 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.

121.221 (Single) heteroglot guimbardes

TG : 121.22 Heteroglot guimbardes

TT : 1 Idiophones

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.

121.222 Sets of heteroglot guimbardes

TG : 121.22 Heteroglot guimbardes

TT : 1 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 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.

121.22 Heteroglot guimbardes

TG : 121.2 Guimbardes

TT : 1 Idiophones

TS : 121.221 (Single) heteroglot guimbardes

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. The instrument depends on the player's mouth cavity for resonance.

121.2 Guimbardes

TG : 121 Lamellaphones (or plucked idiophones) in the form of a frame

TT : 1 Idiophones

TS : 121.21 Idioglot guimbardes

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 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).

121 Lamellaphones (or plucked idiophones) in the form of a frame

TG : 12 Lamellaphones (or plucked idiophones)

TT : 1 Idiophones

TS : 121.1 Clack idiophones

121.2 Guimbardes

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.

122.11 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, without resonator

TG : 122.1 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae

TT : 1 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. The lamellae are laced on or hooked into a board. The instrument has no resonator.

122.12 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, with resonator

TG : 122.1 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae

TT : 1 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. 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.

122.1 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae

TG : 122 Lamellaphones (or plucked idiophones) in board- or comb-form

TT : 1 Idiophones

TS : 122.11 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, without resonator

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.

122.2-8 Lamellaphones (or plucked idiophones) with cut-out lamellae with keyboard

TG : 122.2 Lamellaphones (or plucked idiophones) with cut-out lamellae

TT : 1 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. 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.

122.2-9 Mechanically driven lamellaphones (or plucked idiophones) with cut-out lamellae

TG : 122.2 Lamellaphones (or plucked idiophones) with cut-out lamellae

TT : 1 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. 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.



122.2 Lamellaphones (or plucked idiophones) with cut-out lamellae

TG : 122 Lamellaphones (or plucked idiophones) in board- or comb-form

TT : 1 Idiophones

TS : 122.2-8 Lamellaphones (or plucked idiophones) with cut-out lamellae with keyboard

122.2-9 Mechanically driven 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).

122 Lamellaphones (or plucked idiophones) in board- or comb-form

TG : 12 Lamellaphones (or plucked idiophones)

TT : 1 Idiophones

TS : 122.1 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae

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 attached to a board or cut out from a board like the teeth of a comb.

12-8 Lamellaphones (or plucked idiophones) with keyboard

TG : 12 Lamellaphones (or plucked idiophones)

TT : 1 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. With keyboard.

12 Lamellaphones (or plucked idiophones)

TG : 1 Idiophones

TT : 1 Idiophones

TS : 121 Lamellaphones (or plucked idiophones) in the form of a frame

12-8 Lamellaphones (or plucked idiophones) with keyboard

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.

131.1 (Individual) friction sticks

TG : 131 Friction sticks

TT : 1 Idiophones

TS : 131.1-9 Mechanically driven (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.

131.1-9 Mechanically driven (individual) friction sticks

TG : 131.1 (Individual) friction sticks

TT : 1 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. The vibrating material consists of an individual vessel. Mechanically driven.

131.21 Sets of friction sticks with direct friction

TG : 131.2 Sets of friction sticks

TT : 1 Idiophones

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.

131.22 Sets of friction sticks with indirect friction

TG : 131.2 Sets of friction sticks

TT : 1 Idiophones

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.

131.2 Sets of friction sticks

TG : 131 Friction sticks

TT : 1 Idiophones

TS : 131.21 Sets of friction sticks with direct friction

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 friction. The instrument is formed of a set of friction sticks.

131 Friction sticks

TG : 13 Friction Idiophones

TT : 1 Idiophones

TS : 131.1 (Individual) friction sticks

131.2 Sets of 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.

132.1 (Individual) friction plaques

TG : 132 Friction plaques

TT : 1 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. The vibrating material consists of an individual plaque.

132.2 Sets of friction plaques

TG : 132 Friction plaques

TT : 1 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. The vibrating material consists of a set of plaques.



132 Friction plaques

TG : 13 Friction Idiophones

TT : 1 Idiophones

TS : 132.1 (Individual) friction plaques

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 plaques.

133.1 (Individual) friction vessels

TG : 133 Friction vessels

TT : 1 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. The vibrating material consists of an individual vessel. Brazil (tortoise shell).

133.2-9 Mechanically driven sets of friction vessels

TG : 133.2 Sets of friction vessels

TT : 1 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. The vibrating material consists of a set of vessels. Mechanically driven.

133.2 Sets of friction vessels

TG : 133 Friction vessels

TT : 1 Idiophones

TS : 133.2-9 Mechanically driven 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).

133 Friction vessels

TG : 13 Friction Idiophones

TT : 1 Idiophones

TS : 133.1 (Individual) friction vessels

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 in the form of a vessel, and is made to vibrate by friction.

134 Friction sheet

TG : 13 Friction Idiophones

TT : 1 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. The vibrating material consists of a stretched sheet. Theatrical wind machine.

13 Friction Idiophones

TG : 1 Idiophones

TT : 1 Idiophones

TS : 131 Friction sticks

132 Friction plaques

133 Friction vessels

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.

141.1 (Individual) blown sticks

TG : 141 Blown sticks

TT : 1 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. The vibrating material consists of an individual stick. Unknown.

141.2 Sets of blown sticks

TG : 141 Blown sticks

TT : 1 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. The vibrating material consists of a set of blown sticks. Aeolsklavier.

141 Blown sticks

TG : 14 Blown idiophones

TT : 1 Idiophones

TS : 141.1 (Individual) blown sticks

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 sticks.

142.1 (Individual) blown plaques

TG : 142 Blown plaques

TT : 1 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. The vibrating material consists of individual blown plaques. Unknown.

142.2 Sets of blown plaques

TG : 142 Blown plaques

TT : 1 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. The vibrating material consists of a set of blown plaques. Piano chanteur.

142 Blown plaques

TG : 14 Blown idiophones

TT : 1 Idiophones

TS : 142.1 (Individual) blown plaques

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 blown plaques.

14 Blown idiophones

TG : 1 Idiophones

TT : 1 Idiophones

TS : 141 Blown sticks

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.



151 Friction metal sheet

TG : 15 Metal sheets

TT : 1 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. The vibrating material consists of a flexible sheet of metal.

152 Directly struck metal sheet

TG : 15 Metal sheets

TT : 1 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 struck directly. The vibrating material consists of a flexible sheet of metal. Theatrical thunder sheet played with a hammer.

153 Metal sheet played by shaking

TG : 15 Metal sheets

TT : 1 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 shaken. The vibrating material consists of a flexible sheet of metal. Theatrical thunder sheet played without a hammer.

154 Metal sheet shaken and indirectly struck

TG : 15 Metal sheets

TT : 1 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 shaken and indirectly struck. The vibrating material consists of a flexible sheet of metal. Flexatone.

15 Metal sheets

TG : 1 Idiophones

TT : 1 Idiophones

TS : 151 Friction metal sheet

152 Directly struck metal sheet

153 Metal sheet played by shaking

154 Metal sheet shaken and indirectly struck

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.

16 Flexed diaphragms

TG : 1 Idiophones

TT : 1 Idiophones

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.

1 Idiophones

TS : 11 Struck idiophones

12 Lamellaphones (or plucked idiophones)

15 Metal sheets

16 Flexed diaphragms

13 Friction Idiophones

14 Blown idiophones

The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes or strings.



211.11 (Separate) vessel drums

TG : 211.1 Vessel drums

TT : 2 Membranophones

TS : 211.11-812 (Separate) vessel drums with tension loops

211.11-82 (Separate) vessel drums with cord-and-hide bracing

211.11-85 (Separate) vessel drums with cord-and-belt bracing

211.11-92 (Separate) vessel drums with membrane lapped onto a hoop

211.11-9211 (Separate) vessel drums with membrane lapped onto a hoop with pedal mechanism

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.

211.11-812 (Separate) vessel drums with tension loops

TG : 211.11 (Separate) vessel drums

TT : 2 Membranophones

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.

211.11-82 (Separate) vessel drums with cord-and-hide bracing

TG : 211.11 (Separate) vessel drums

TT : 2 Membranophones

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.

211.11-85 (Separate) vessel drums with cord-and-belt bracing

TG : 211.11 (Separate) vessel drums

TT : 2 Membranophones

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.

211.11-92 (Separate) vessel drums with membrane lapped onto a hoop

TG : 211.11 (Separate) vessel drums

TT : 2 Membranophones

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.

211.11-9211 (Separate) vessel drums with membrane lapped onto a hoop with pedal mechanism

TG : 211.11 (Separate) vessel drums

TT : 2 Membranophones

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.

211.12-812 Sets of kettledrums with tension loops

TG : 211.12 Sets of vessel drums

TT : 2 Membranophones

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.

211.12 Sets of vessel drums

TG : 211.1 Vessel drums

TT : 2 Membranophones

TS : 211.12-812 Sets of kettledrums with tension loops

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.

211.1 Vessel drums

TG : 211 Drums struck directly

TT : 2 Membranophones

TS : 211.11 (Separate) vessel drums

211.12 Sets of vessel 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.

211.211.1-7 Individual single-skin cylindrical drums with membrane nailed to drum

TG : 211.211.1 Individual single-skin cylindrical drums

TT : 2 Membranophones

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.

211.211.1-92 Individual single-skin cylindrical drums with membrane lapped onto a hoop

TG : 211.211.1 Individual single-skin cylindrical drums
TT : 2 Membranophones

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.

211.211.1 Individual single-skin cylindrical drums

TG : 211.211 Single-skin cylindrical drums
TT : 2 Membranophones
TS : 211.211.1-7 Individual single-skin cylindrical drums with membrane nailed to drum
211.211.1-92 Individual single-skin cylindrical drums with membrane lapped onto a hoop

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.

211.211.2 Sets of single-skin cylindrical drums

TG : 211.211 Single-skin cylindrical drums
TT : 2 Membranophones

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.

211.211 Single-skin cylindrical drums

TG : 211.21 Cylindrical drums
TT : 2 Membranophones
TS : 211.211.1 Individual single-skin cylindrical drums
211.211.2 Sets of 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.

211.212.11-92 Individual double-skin cylindrical drums, one skin used for playing with membrane lapped onto a hoop

TG : 211.212.11 Individual double-skin cylindrical drums, one skin used for playing
TT : 2 Membranophones

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.

211.212.11 Individual double-skin cylindrical drums, one skin used for playing

TG : 211.212.1 Individual double-skin cylindrical drums
TT : 2 Membranophones

TS : 211.212.11-92 Individual double-skin cylindrical drums, one skin used for playing with membrane lapped onto a hoop

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.

211.212.12 Individual double-skin cylindrical drums, both heads played

TG : 211.212.1 Individual double-skin cylindrical drums
TT : 2 Membranophones

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.

211.212.1-92 Individual double-skin cylindrical drums with membrane lapped onto a hoop

TG : 211.212.1 Individual double-skin cylindrical drums
TT : 2 Membranophones

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.

211.212.1 Individual double-skin cylindrical drums

TG : 211.212 Double-skin cylindrical drums
TT : 2 Membranophones
TS : 211.212.11 Individual double-skin cylindrical drums, one skin used for playing
211.212.12 Individual double-skin cylindrical drums, both heads played
211.212.1-92 Individual double-skin cylindrical drums with membrane lapped onto a hoop

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.

211.212.21 Sets of double-skin cylindrical drums with single playing heads

TG : 211.212.2 Sets of double-skin cylindrical drums
TT : 2 Membranophones

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.



211.212.22 Sets of double-skin cylindrical drums, both heads played

TG : 211.212.2 Sets of double-skin cylindrical drums
TT : 2 Membranophones

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.

211.212.2 Sets of double-skin cylindrical drums

TG : 211.212 Double-skin cylindrical drums
TT : 2 Membranophones
TS : 211.212.21 Sets of double-skin cylindrical drums with single playing heads
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 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.

211.212 Double-skin cylindrical drums

TG : 211.21 Cylindrical drums
TT : 2 Membranophones
TS : 211.212.1 Individual double-skin cylindrical drums
211.212.2 Sets of 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.

211.21 Cylindrical drums

TG : 211.2 Tubular drums
TT : 2 Membranophones
TS : 211.211 Single-skin cylindrical drums
211.212 Double-skin 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.

211.221.1 Individual single-skin barrel drums

TG : 211.221 Single-skin barrel drums
TT : 2 Membranophones

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.

211.221.2 Sets of single-skin barrel drums

TG : 211.221 Single-skin barrel drums
TT : 2 Membranophones

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.

211.221 Single-skin barrel drums

TG : 211.22 Barrel-shaped drums
TT : 2 Membranophones
TS : 211.221.1 Individual single-skin barrel drums
211.221.2 Sets of 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.

211.222.11 Individual double-skin barrel drums, one skin used for playing

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.12 Individual double-skin barrel drums, both heads played

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.1-7 Individual double-skin barrel drums with membrane nailed to drum

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.1-813 Individual double-skin barrel drums with wedge-bracing

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.1-86 Individual double-skin barrel drums with cord-and-peg bracing

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.1-92 Individual double-skin barrel drums with membrane lapped onto a hoop

TG : 211.222.1 Individual double-skin barrel drums
TT : 2 Membranophones

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.

211.222.1 Individual double-skin barrel drums

TG : 211.222 Double-skin barrel drums
TT : 2 Membranophones
TS : 211.222.11 Individual double-skin barrel drums, one skin used for playing
211.222.12 Individual double-skin barrel drums, both heads played
211.222.1-7 Individual double-skin barrel drums with membrane nailed to drum
211.222.1-813 Individual double-skin barrel drums with wedge-bracing
211.222.1-86 Individual double-skin barrel drums with cord-and-peg bracing
211.222.1-92 Individual double-skin barrel drums with membrane lapped onto a hoop

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.

211.222.21 Sets of double-skin barrel drums with single playing heads

TG : 211.222.2 Sets of double-skin barrel drums
TT : 2 Membranophones

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.

211.222.22 Sets of double-skin barrel drums, both heads played

TG : 211.222.2 Sets of double-skin barrel drums
TT : 2 Membranophones

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.

211.222.2 Sets of double-skin barrel drums

TG : 211.222 Double-skin barrel drums
TT : 2 Membranophones
TS : 211.222.21 Sets of double-skin barrel drums with single playing heads
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 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.

211.222 Double-skin barrel drums

TG : 211.22 Barrel-shaped drums
TT : 2 Membranophones
TS : 211.222.1 Individual double-skin barrel drums
211.222.2 Sets of 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.

211.22 Barrel-shaped drums

TG : 211.2 Tubular drums
TT : 2 Membranophones
TS : 211.221 Single-skin barrel drums
211.222 Double-skin barrel 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.

211.231.1 Individual single-skin double-conical drums

TG : 211.231 Single-skin double-conical drums
TT : 2 Membranophones

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.

211.231.2 Sets of single-skin double-conical drums

TG : 211.231 Single-skin double-conical drums
TT : 2 Membranophones

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.

211.231 Single-skin double-conical drums

TG : 211.23 Double-conical drums
TT : 2 Membranophones
TS : 211.231.1 Individual single-skin double-conical drums
211.231.2 Sets of 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.



211.232.11 Individual double-skin double-conical drums, one skin used for playing

TG : 211.232.1 Individual double-skin double-conical drums
TT : 2 Membranophones

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.

211.232.12 Individual double-skin double-conical drums, both heads played

TG : 211.232.1 Individual double-skin double-conical drums
TT : 2 Membranophones

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.

211.232.1 Individual double-skin double-conical drums

TG : 211.232 Double-skin double-conical drums
TT : 2 Membranophones

TS : 211.232.11 Individual double-skin double-conical drums, one skin used for playing
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. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

211.232.21 Sets of double-skin double-conical drums with single playing heads

TG : 211.232.2 Sets of double-skin double-conical drums
TT : 2 Membranophones

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.

211.232.22 Sets of double-skin double-conical drums, both heads played

TG : 211.232.2 Sets of double-skin double-conical drums
TT : 2 Membranophones

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.

211.232.2 Sets of double-skin double-conical drums

TG : 211.232 Double-skin double-conical drums
TT : 2 Membranophones

TS : 211.232.21 Sets of double-skin double-conical drums with single playing heads
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. 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.

211.232 Double-skin double-conical drums

TG : 211.23 Double-conical drums
TT : 2 Membranophones

TS : 211.232.1 Individual double-skin double-conical drums
211.232.2 Sets of 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.

211.23 Double-conical drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

TS : 211.231 Single-skin double-conical drums
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 one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks. India (mrdanga, pakhavaja).

211.241.1 Individual single-skin hourglass-shaped drums

TG : 211.241 Single-skin hourglass-shaped drums
TT : 2 Membranophones

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.

211.241.2 Sets of single-skin hourglass-shaped drums

TG : 211.241 Single-skin hourglass-shaped drums
TT : 2 Membranophones

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.

211.241 Single-skin hourglass-shaped drums

TG : 211.24 Hourglass-shaped drums

TT : 2 Membranophones

TS : 211.241.1 Individual single-skin hourglass-shaped drums
211.241.2 Sets of 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.

211.242.11-81 Individual double-skin hourglass-shaped drums, one skin used for playing with cord- (ribbon-) bracing

TG : 211.242.11 Individual double-skin hourglass-shaped drums, one skin used for playing

TT : 2 Membranophones

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.

211.242.11 Individual double-skin hourglass-shaped drums, one skin used for playing

TG : 211.242.1 Individual double-skin hourglass-shaped drums

TT : 2 Membranophones

TS : 211.242.11-81 Individual double-skin hourglass-shaped drums, one skin used for playing with cord- (ribbon-) bracing

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.

211.242.12 Individual double-skin hourglass-shaped drums, both heads played

TG : 211.242.1 Individual double-skin hourglass-shaped drums

TT : 2 Membranophones

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.

211.242.1 Individual double-skin hourglass-shaped drums

TG : 211.242 Double-skin hourglass-shaped drums

TT : 2 Membranophones

TS : 211.242.11 Individual double-skin hourglass-shaped drums, one skin used for playing
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. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

211.242.21 Sets of double-skin hourglass-shaped drums with single playing heads

TG : 211.242.2 Sets of double-skin hourglass-shaped drums

TT : 2 Membranophones

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.

211.242.22 Sets of double-skin hourglass-shaped drums, both heads played

TG : 211.242.2 Sets of double-skin hourglass-shaped drums

TT : 2 Membranophones

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.

211.242.2 Sets of double-skin hourglass-shaped drums

TG : 211.242 Double-skin hourglass-shaped drums

TT : 2 Membranophones

TS : 211.242.21 Sets of double-skin hourglass-shaped drums with single playing heads
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 each drum body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

211.242 Double-skin hourglass-shaped drums

TG : 211.24 Hourglass-shaped drums

TT : 2 Membranophones

TS : 211.242.1 Individual double-skin hourglass-shaped drums
211.242.2 Sets of 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.

211.24 Hourglass-shaped drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

TS : 211.241 Single-skin hourglass-shaped drums
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 one or both ends, and are directly struck by the player using the hands or intermediate devices such as sticks. Asia, Melanesia, E. Africa.

211.251.1 Individual single-skin conical drums

TG : 211.251 Single-skin conical drums

TT : 2 Membranophones

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.



211.251.2 Sets of single-skin conical drums

TG : 211.251 Single-skin conical drums
TT : 2 Membranophones

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.

211.251 Single-skin conical drums

TG : 211.25 Conical drums
TT : 2 Membranophones
TS : 211.251.1 Individual single-skin conical drums
211.251.2 Sets of 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.

211.252.11 Individual double-skin conical drums, one skin used for playing

TG : 211.252.1 Individual double-skin conical drums
TT : 2 Membranophones

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.

211.252.12 Individual double-skin conical drums, both heads played

TG : 211.252.1 Individual double-skin conical drums
TT : 2 Membranophones

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.

211.252.1-81 Individual double-skin conical drums with cord- (ribbon-) bracing

TG : 211.252.1 Individual double-skin conical drums
TT : 2 Membranophones

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.

211.252.1 Individual double-skin conical drums

TG : 211.252 Double-skin conical drums
TT : 2 Membranophones
TS : 211.252.11 Individual double-skin conical drums, one skin used for playing
211.252.12 Individual double-skin conical drums, both heads played
211.252.1-81 Individual double-skin conical drums with cord- (ribbon-) bracing

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.

211.252.21 Sets of double-skin conical drums with single playing heads

TG : 211.252.2 Sets of double-skin conical drums
TT : 2 Membranophones

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.

211.252.22 Sets of double-skin conical drums, both heads played

TG : 211.252.2 Sets of double-skin conical drums
TT : 2 Membranophones

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.

211.252.2 Sets of double-skin conical drums

TG : 211.252 Double-skin conical drums
TT : 2 Membranophones
TS : 211.252.21 Sets of double-skin conical drums with single playing heads
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 the body at either end. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

211.252 Double-skin conical drums

TG : 211.25 Conical drums
TT : 2 Membranophones
TS : 211.252.1 Individual double-skin conical drums
211.252.2 Sets of 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.



211.25 Conical drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

TS : 211.251 Single-skin conical drums
211.252 Double-skin 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.

211.26-6 Single-skin goblet-shaped drums with membrane glued to drum

TG : 211.26 Goblet-shaped drums

TT : 2 Membranophones

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.

211.26 Goblet-shaped drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

TS : 211.26-6 Single-skin goblet-shaped drums with membrane glued to drum

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.

211.271.1 Individual single-skin cylindro-conical drums

TG : 211.271 Single-skin cylindro-conical drums

TT : 2 Membranophones

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.

211.271.2 Sets of single-skin cylindro-conical drums

TG : 211.271 Single-skin cylindro-conical drums

TT : 2 Membranophones

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.

211.271 Single-skin cylindro-conical drums

TG : 211.27 Cylindro-conical drums

TT : 2 Membranophones

TS : 211.271.1 Individual single-skin cylindro-conical drums
211.271.2 Sets of 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.

211.272.11 Individual double-skin cylindro-conical drums, one skin used for playing

TG : 211.272.1 Individual double-skin cylindro-conical drums

TT : 2 Membranophones

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.

211.272.12 Individual double-skin cylindro-conical drums, both heads played

TG : 211.272.1 Individual double-skin cylindro-conical drums

TT : 2 Membranophones

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.

211.272.1 Individual double-skin cylindro-conical drums

TG : 211.272 Double-skin cylindro-conical drums

TT : 2 Membranophones

TS : 211.272.11 Individual double-skin cylindro-conical drums, one skin used for playing
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. The membranes are directly struck by the player using the hands or intermediate devices such as sticks.

211.272.21 Sets of double-skin cylindro-conical drums with single playing heads

TG : 211.272.2 Sets of double-skin cylindro-conical drums

TT : 2 Membranophones

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.

211.272.22 Sets of double-skin cylindro-conical drums, both heads played

TG : 211.272.2 Sets of double-skin cylindro-conical drums

TT : 2 Membranophones

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.



211.272.2 Sets of double-skin cylindro-conical drums

TG : 211.272 Double-skin cylindro-conical drums

TT : 2 Membranophones

TS : 211.272.21 Sets of double-skin cylindro-conical drums with single playing heads

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. 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.

211.272 Double-skin cylindro-conical drums

TG : 211.27 Cylindro-conical drums

TT : 2 Membranophones

TS : 211.272.1 Individual double-skin cylindro-conical drums
211.272.2 Sets of 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.

211.27 Cylindro-conical drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

TS : 211.271 Single-skin cylindro-conical drums
211.272 Double-skin 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.

211.28 Vase-shaped drums

TG : 211.2 Tubular drums

TT : 2 Membranophones

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.

211.2 Tubular drums

TG : 211 Drums struck directly

TT : 2 Membranophones

TS : 211.21 Cylindrical drums
211.22 Barrel-shaped drums
211.23 Double-conical drums
211.24 Hourglass-shaped drums
211.25 Conical drums
211.26 Goblet-shaped drums
211.27 Cylindro-conical drums
211.28 Vase-shaped 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.

211.311-7 Single-skin frame drums without handle with membrane nailed to drum

TG : 211.311 Single-skin frame drums without handle

TT : 2 Membranophones

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.

211.311-86 Single-skin frame drums without handle with cord-and-peg bracing

TG : 211.311 Single-skin frame drums without handle

TT : 2 Membranophones

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 laced at the lower end to pegs stuck into the wall of the drum. Africa.

211.311-92 Single-skin frame drums without handle with membrane lapped onto a hoop

TG : 211.311 Single-skin frame drums without handle

TT : 2 Membranophones

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.

211.311 Single-skin frame drums without handle

TG : 211.31 Frame drums without handle

TT : 2 Membranophones

TS : 211.311-7 Single-skin frame drums without handle with membrane nailed to drum
211.311-86 Single-skin frame drums without handle with cord-and-peg bracing
211.311-92 Single-skin frame drums without handle with membrane lapped onto a hoop

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.

211.312-7 Double-skin frame drums without handle with membrane nailed to drum

TG : 211.312 Double-skin frame drums without handle

TT : 2 Membranophones

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.

211.312 Double-skin frame drums without handle

TG : 211.31 Frame drums without handle

TT : 2 Membranophones

TS : 211.312-7 Double-skin frame drums without handle with membrane nailed to drum

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.

211.31 Frame drums without handle

TG : 211.3 Frame drums

TT : 2 Membranophones

TS : 211.311 Single-skin frame drums without handle
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. The tightly stretched membranes are directly struck by the player, using the hands or intermediate devices such as sticks.

211.321-86 Single-skin frame drums with handle with cord-and-peg bracing

TG : 211.321 Single-skin frame drums with handle

TT : 2 Membranophones

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.

211.321-92 Single-skin frame drums with handle with membrane lapped onto a hoop

TG : 211.321 Single-skin frame drums with handle

TT : 2 Membranophones

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.

211.321 Single-skin frame drums with handle

TG : 211.32 Frame drums with handle

TT : 2 Membranophones

TS : 211.321-86 Single-skin frame drums with handle with cord-and-peg bracing
211.321-92 Single-skin frame drums with handle with membrane lapped onto a hoop

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.

211.322 Double-skin frame drums with handle

TG : 211.32 Frame drums with handle

TT : 2 Membranophones

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.

211.32 Frame drums with handle

TG : 211.3 Frame drums

TT : 2 Membranophones

TS : 211.321 Single-skin frame drums with handle
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 tightly stretched membranes are directly struck by the player, using the hands or intermediate devices such as sticks.

211.3 Frame drums

TG : 211 Drums struck directly

TT : 2 Membranophones

TS : 211.31 Frame drums without handle
211.32 Frame drums with handle

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.

211 Drums struck directly

TG : 21 Struck drums

TT : 2 Membranophones

TS : 211.2 Tubular drums
211.3 Frame drums
211.1 Vessel drums

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.

212.1 Vessel rattle drums

TG : 212 Rattle drums

TT : 2 Membranophones

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).

212.211 Individual cylindrical rattle drums

TG : 212.21 Cylindrical rattle drums

TT : 2 Membranophones

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.



212.212 Sets of cylindrical rattle drums

TG : 212.21 Cylindrical rattle drums

TT : 2 Membranophones

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.

212.21 Cylindrical rattle drums

TG : 212.2 Tubular rattle drums

TT : 2 Membranophones

TS : 212.211 Individual cylindrical rattle drums

212.212 Sets of 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.

212.221 Individual barrel-shaped rattle drums

TG : 212.22 Barrel-shaped rattle drums

TT : 2 Membranophones

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.

212.222 Sets of barrel-shaped rattle drums

TG : 212.22 Barrel-shaped rattle drums

TT : 2 Membranophones

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.

212.22 Barrel-shaped rattle drums

TG : 212.2 Tubular rattle drums

TT : 2 Membranophones

TS : 212.221 Individual barrel-shaped rattle drums

212.222 Sets of 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.

212.231 Individual double-conical rattle drums

TG : 212.23 Double-conical rattle drums

TT : 2 Membranophones

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.

212.232 Sets of double-conical rattle drums

TG : 212.23 Double-conical rattle drums

TT : 2 Membranophones

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.

212.23 Double-conical rattle drums

TG : 212.2 Tubular rattle drums

TT : 2 Membranophones

TS : 212.231 Individual double-conical rattle drums

212.232 Sets of 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).

212.241 Individual hourglass-shaped rattle drums

TG : 212.24 Hourglass-shaped rattle drums

TT : 2 Membranophones

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.

212.242-7 Sets of hourglass-shaped rattle drums with membrane nailed to drum

TG : 212.242 Sets of hourglass-shaped rattle drums

TT : 2 Membranophones

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.

212.242-91 Sets of hourglass-shaped rattle drums with membrane lapped onto a ring of cord

TG : 212.242 Sets of hourglass-shaped rattle drums

TT : 2 Membranophones

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.

212.242 Sets of hourglass-shaped rattle drums

TG : 212.24 Hourglass-shaped rattle drums

TT : 2 Membranophones

TS : 212.242-7 Sets of hourglass-shaped rattle drums with membrane nailed to drum

212.242-91 Sets of hourglass-shaped rattle drums with membrane lapped onto a ring of cord

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.

212.24 Hourglass-shaped rattle drums

TG : 212.2 Tubular rattle drums

TT : 2 Membranophones

TS : 212.241 Individual hourglass-shaped rattle drums
212.242 Sets of 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.

212.2 Tubular rattle drums

TG : 212 Rattle drums

TT : 2 Membranophones

TS : 212.21 Cylindrical rattle drums
212.22 Barrel-shaped rattle drums
212.23 Double-conical rattle drums
212.24 Hourglass-shaped 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.

212.31-92 Single-skin frame rattle drums with membrane lapped onto a hoop

TG : 212.31 Single-skin frame rattle drums

TT : 2 Membranophones

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.

212.31 Single-skin frame rattle drums

TG : 212.3 Frame rattle drums

TT : 2 Membranophones

TS : 212.31-92 Single-skin frame rattle drums with membrane lapped onto a hoop

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.

212.321 Individual double-skin frame rattle drums

TG : 212.32 Double-skin frame rattle drums

TT : 2 Membranophones

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.

212.322 Sets of double-skin frame rattle drums

TG : 212.32 Double-skin frame rattle drums

TT : 2 Membranophones

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.

212.32 Double-skin frame rattle drums

TG : 212.3 Frame rattle drums

TT : 2 Membranophones

TS : 212.321 Individual double-skin frame rattle drums
212.322 Sets of 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.

212.3 Frame rattle drums

TG : 212 Rattle drums

TT : 2 Membranophones

TS : 212.31 Single-skin frame rattle drums
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.

212 Rattle drums

TG : 21 Struck drums

TT : 2 Membranophones

TS : 212.1 Vessel rattle drums
212.2 Tubular rattle drums
212.3 Frame rattle drums

Tightly stretched membranes are indirectly struck by pendant or enclosed pellets, or similar objects, when the drum is shaken.

21 Struck drums

TG : 2 Membranophones

TT : 2 Membranophones

TS : 212 Rattle drums
211 Drums struck directly

Tightly stretched membranes are struck.



231.11 Friction drums with fixed stick

TG : 231.1 Friction drums with inserted stick
TT : 2 Membranophones

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.

231.12 Friction drums with semi-fixed stick

TG : 231.1 Friction drums with inserted stick
TT : 2 Membranophones

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.

231.13 Friction drums with free stick

TG : 231.1 Friction drums with inserted stick
TT : 2 Membranophones

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.

231.1 Friction drums with inserted stick

TG : 231 Friction drums with stick
TT : 2 Membranophones
TS : 231.11 Friction drums with fixed stick
231.12 Friction drums with semi-fixed stick
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 is either itself rubbed, or is employed to rub the membrane.

231.2 Friction drums with tied stick

TG : 231 Friction drums with stick
TT : 2 Membranophones

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.

231 Friction drums with stick

TG : 23 Friction drums
TT : 2 Membranophones
TS : 231.1 Friction drums with inserted stick
231.2 Friction drums with tied 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.

232.11 Single-skin stationary drums with friction cord

TG : 232.1 Stationary friction drums with friction cord
TT : 2 Membranophones

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.

232.12 Double-skin stationary drums with frictioncord

TG : 232.1 Stationary friction drums with friction cord
TT : 2 Membranophones

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.

232.1 Stationary friction drums with friction cord

TG : 232 Friction drums with cord
TT : 2 Membranophones
TS : 232.11 Single-skin stationary drums with friction cord
232.12 Double-skin stationary drums with frictioncord

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.

232.2 Friction drum with whirling stick

TG : 232 Friction drums with cord
TT : 2 Membranophones

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.

232 Friction drums with cord

TG : 23 Friction drums
TT : 2 Membranophones
TS : 232.1 Stationary friction drums with friction cord
232.2 Friction drum with whirling stick

The sound is excited by a tightly stretched membrane made to vibrate by friction. A cord attached to the membrane is rubbed.

233 Hand friction drums

TG : 23 Friction drums
TT : 2 Membranophones

The sound is excited by a tightly stretched membrane made to vibrate by friction when rubbed by the hand.

23 Friction drums

TG : 2 Membranophones
TT : 2 Membranophones
TS : 231 Friction drums with stick
232 Friction drums with cord
233 Hand friction drums

The sound is excited by tightly stretched membranes made to vibrate by friction.

241 Free kazoos

TG : 24 Singing membranes (Kazoos)
TT : 2 Membranophones

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.

2



242 Tube- or vessel-kazoos

TG : 24 Singing membranes (Kazoos)

TT : 2 Membranophones

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.

24 Singing membranes (Kazoos)

TG : 2 Membranophones

TT : 2 Membranophones

TS : 241 Free kazoos

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. Europe, W. Africa.

2 Membranophones

TS : 23 Friction drums

24 Singing membranes (Kazoos)

21 Struck drums

The sound is excited by tightly-stretched membranes.

311.111 Mono-idiochord musical bows

TG : 311.11 Idiochord musical bows

TT : 3 Chordophones

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.

311.112 Poly-idiochord musical bows or harp-bows

TG : 311.11 Idiochord musical bows

TT : 3 Chordophones

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).

311.11 Idiochord musical bows

TG : 311.1 Musical bows

TT : 3 Chordophones

TS : 311.111 Mono-idiochord musical bows

311.112 Poly-idiochord musical bows or harp-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.

311.121.11 Mono-heterochord musical bows without resonator or tuning noose

TG : 311.121.1 Mono-heterochord musical bows without resonator

TT : 3 Chordophones

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).

311.121.12 Mono-heterochord musical bows without resonator, with tuning noose

TG : 311.121.1 Mono-heterochord musical bows without resonator

TT : 3 Chordophones

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).

311.121.1-5 Mono-heterochord musical bows without resonator sounded by the bare fingers

TG : 311.121.1 Mono-heterochord musical bows without resonator

TT : 3 Chordophones

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.

311.121.1 Mono-heterochord musical bows without resonator

TG : 311.121 Mono-heterochord musical bows

TT : 3 Chordophones

TS : 311.121.11 Mono-heterochord musical bows without resonator or tuning noose

311.121.12 Mono-heterochord musical bows without resonator, with tuning noose

311.121.1-5 Mono-heterochord musical bows without resonator sounded by the bare fingers

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.

311.121.21 Mono-heterochord musical bows with independent resonator

TG : 311.121.2 Mono-heterochord musical bows with resonator

TT : 3 Chordophones

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).

311.121.221 Mono-heterochord musical bows with resonator attached, without tuning noose

TG : 311.121.22 Mono-heterochord musical bows with resonator attached

TT : 3 Chordophones

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).

311.121.222 Mono-heterochord musical bows with resonator attached with tuning noose

TG : 311.121.22 Mono-heterochord musical bows with resonator attached

TT : 3 Chordophones

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).



311.121.22 Mono-heterochord musical bows with resonator attached

TG : 311.121.2 Mono-heterochord musical bows with resonator
 TT : 3 Chordophones
 TS : 311.121.221 Mono-heterochord musical bows with resonator attached, without tuning noose
 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 string bearer.

311.121.2 Mono-heterochord musical bows with resonator

TG : 311.121 Mono-heterochord musical bows
 TT : 3 Chordophones
 TS : 311.121.21 Mono-heterochord musical bows with independent resonator
 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 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.

311.121 Mono-heterochord musical bows

TG : 311.12 Heterochord musical bows
 TT : 3 Chordophones
 TS : 311.121.1 Mono-heterochord musical bows without resonator
 311.121.2 Mono-heterochord musical bows with resonator

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.

311.122.1 Poly-heterochord musical bows without tuning noose

TG : 311.122 Poly-heterochord musical bows
 TT : 3 Chordophones

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).

311.122.2 Poly-heterochord musical bows with tuning noose

TG : 311.122 Poly-heterochord musical bows
 TT : 3 Chordophones

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).

311.122 Poly-heterochord musical bows

TG : 311.12 Heterochord musical bows
 TT : 3 Chordophones
 TS : 311.122.1 Poly-heterochord musical bows without tuning noose
 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.

311.12 Heterochord musical bows

TG : 311.1 Musical bows
 TT : 3 Chordophones
 TS : 311.121 Mono-heterochord musical bows
 311.122 Poly-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.

311.1 Musical bows

TG : 311 Bar zithers
 TT : 3 Chordophones
 TS : 311.11 Idiochord musical bows
 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).

311.21 Musical bow cum stick

TG : 311.2 Stick zithers
 TT : 3 Chordophones

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.

311.22 (True) stick zithers

TG : 311.2 Stick zithers
 TT : 3 Chordophones
 TS : 311.221 (True) stick zithers with one resonator gourd
 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, 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.

311.221 (True) stick zithers with one resonator gourd

TG : 311.22 (True) stick zithers
TT : 3 Chordophones

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).

311.222 (True) stick zithers with several resonator gourds

TG : 311.22 (True) stick zithers
TT : 3 Chordophones

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).

311.2 Stick zithers

TG : 311 Bar zithers
TT : 3 Chordophones
TS : 311.21 Musical bow cum stick
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 rigid.

311 Bar zithers

TG : 31 Simple chordophones or zithers
TT : 3 Chordophones
TS : 311.1 Musical bows
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 bearer is bar-shaped; it may be a board placed edgewise.

312.11 Idiochord (true) tube zithers

TG : 312.1 Whole-tube zithers
TT : 3 Chordophones

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).

312.121 Heterochord (true) tube zithers without extra resonator

TG : 312.12 Heterochord (true) tube zithers
TT : 3 Chordophones

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).

312.122 Heterochord (true) tube zithers with extra resonator

TG : 312.12 Heterochord (true) tube zithers
TT : 3 Chordophones

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.

312.12 Heterochord (true) tube zithers

TG : 312.1 Whole-tube zithers
TT : 3 Chordophones
TS : 312.121 Heterochord (true) tube zithers without extra resonator
312.122 Heterochord (true) tube zithers with extra resonator

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.

312.1 Whole-tube zithers

TG : 312 Tube zithers
TT : 3 Chordophones
TS : 312.11 Idiochord (true) tube zithers
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.

312.21 Idiochord half-tube zithers

TG : 312.2 Half-tube zithers
TT : 3 Chordophones

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.

312.22 Heterochord half-tube zithers

TG : 312.2 Half-tube zithers
TT : 3 Chordophones

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.

312.2 Half-tube zithers

TG : 312 Tube zithers
TT : 3 Chordophones
TS : 312.21 Idiochord half-tube zithers
312.22 Heterochord half-tube zithers

One or more strings are stretched between fixed points along the convex surface of a gutter.

312 Tube zithers

TG : 31 Simple chordophones or zithers

TT : 3 Chordophones

TS : 312.1 Whole-tube zithers

312.2 Half-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.

313.1 Idiochord raft zithers

TG : 313 Raft zithers

TT : 3 Chordophones

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.

313.2-5 Heterochord raft zithers sounded by the bare fingers

TG : 313.2 Heterochord raft zithers

TT : 3 Chordophones

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.

313.2 Heterochord raft zithers

TG : 313 Raft zithers

TT : 3 Chordophones

TS : 313.2-5 Heterochord raft zithers sounded by the bare fingers

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.

313 Raft zithers

TG : 31 Simple chordophones or zithers

TT : 3 Chordophones

TS : 313.1 Idiochord raft zithers

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.

314.11-4-8+421.132-62-8 True board zithers without resonator, sounded by hammers or beaters, with keyboard + sets of free reeds, with flexible air reservoir, with keyboard

TG : 314.11 True board zithers without resonator

TT : 3 Chordophones

314.11-4-8 True board zithers without resonator sounded by hammers or beaters, with keyboard

TG : 314.11 True board zithers without resonator

TT : 3 Chordophones

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.

314.11 True board zithers without resonator

TG : 314.1 True board zithers

TT : 3 Chordophones

TS : 314.11-4-8 True board zithers without resonator sounded by hammers or beaters, with keyboard

314.11-4-8+421.132-62-8 True board zithers without resonator, sounded by hammers or beaters, with keyboard + sets of free reeds, with flexible air reservoir, with keyboard

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.

314.121-9 Mechanically driven true board zithers with resonator bowl

TG : 314.121 True board zithers with resonator bowl

TT : 3 Chordophones

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.

314.121 True board zithers with resonator bowl

TG : 314.12 True board zithers with resonator

TT : 3 Chordophones

TS : 314.121-9 Mechanically driven 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.

314.122-3 True board zithers with resonator box (box zither) sounded by blowing

TG : 314.122 True board zithers with resonator box (box zither)

TT : 3 Chordophones

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.



314.122-4-8 True board zithers with resonator box (box zither) sounded by hammers or beaters, with keyboard

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122-4 True board zithers with resonator box (box zither) sounded by hammers or beaters

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122-5 True board zithers with resonator box (box zither) sounded by the bare fingers

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122-6-8+421.222-62-8 Boxzither, sounded by plectrum, with keyboard + set of duct flutes, with flexible air reservoir, with keyboard

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

314.122-6-8 True board zithers with resonator box (box zither) sounded by plectrum, with keyboard

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122-6 True board zithers with resonator box (box zither) sounded by plectrum

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122-8 True board zithers with resonator box (box zither) with keyboard

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

314.122-9 Mechanically driven true board zithers with resonator box (box zither)

TG : 314.122 True board zithers with resonator box (box zither)
TT : 3 Chordophones

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.

314.122 True board zithers with resonator box (box zither)

TG : 314.12 True board zithers with resonator
TT : 3 Chordophones

TS : 314.122-3 True board zithers with resonator box (box zither) sounded by blowing
314.122-4 True board zithers with resonator box (box zither) sounded by hammers or beaters
314.122-4-8 True board zithers with resonator box (box zither) sounded by hammers or beaters, with keyboard
314.122-5 True board zithers with resonator box (box zither) sounded by the bare fingers
314.122-6 True board zithers with resonator box (box zither) sounded by plectrum
314.122-6-8 True board zithers with resonator box (box zither) sounded by plectrum, with keyboard
314.122-9 Mechanically driven true board zithers with resonator box (box zither)
314.122-6-8+421.222-62-8 Boxzither, sounded by plectrum, with keyboard + set of duct flutes, with flexible air reservoir, with keyboard
314.122-8 True board zithers with resonator box (box zither) with keyboard

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.

314.12 True board zithers with resonator

TG : 314.1 True board zithers
TT : 3 Chordophones

TS : 314.121 True board zithers with resonator bowl
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 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.

314.1 True board zithers

TG : 314 Board zithers

TT : 3 Chordophones

TS : 314.11 True board zithers without resonator
314.12 True board zithers with resonator

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.

314.21 Ground zithers

TG : 314.2 Board zither variations

TT : 3 Chordophones

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.

314.22 Harp zithers

TG : 314.2 Board zither variations

TT : 3 Chordophones

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 Baminga people of the Uele district, Congo-Kinshasa.

314.2 Board zither variations

TG : 314 Board zithers

TT : 3 Chordophones

TS : 314.21 Ground zithers
314.22 Harp 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 at right angles to the string bearer.

314 Board zithers

TG : 31 Simple chordophones or zithers

TT : 3 Chordophones

TS : 314.1 True board zithers
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 ground too, is to be counted as a string bearer.

315.1-5 Trough zithers without resonator sounded by the bare fingers

TG : 315.1 Trough zithers without resonator

TT : 3 Chordophones

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.

315.1 Trough zithers without resonator

TG : 315 Trough zithers

TT : 3 Chordophones

TS : 315.1-5 Trough zithers without resonator sounded by the bare fingers

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.

315.2 Trough zithers with resonator

TG : 315 Trough zithers

TT : 3 Chordophones

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.

315 Trough zithers

TG : 31 Simple chordophones or zithers

TT : 3 Chordophones

TS : 315.1 Trough zithers without resonator
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 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.

316.1 Frame zithers without resonator

TG : 316 Frame zithers

TT : 3 Chordophones

Strings are stretched between fixed points across a rigid open frame. The instrument has no resonator. Perhaps amongst medieval psalteries.

316.2 Frame zithers with resonator

TG : 316 Frame zithers

TT : 3 Chordophones

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).

316 Frame zithers

TG : 31 Simple chordophones or zithers

TT : 3 Chordophones

TS : 316.1 Frame zithers without resonator
316.2 Frame zithers with resonator

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.

31 Simple chordophones or zithers

TG : 3 Chordophones
 TT : 3 Chordophones
 TS : 311 Bar zithers
 312 Tube zithers
 313 Raft zithers
 314 Board zithers
 315 Trough zithers
 316 Frame 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.

321.1 Bow lutes

TG : 321 Lutes
 TT : 3 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. The plane of the strings runs parallel with the sound-table. Each string has its own flexible carrier. Africa (akam, kalangu, wambi).

321.21-5 Bowl lyres sounded by the bare fingers

TG : 321.21 Bowl lyres
 TT : 3 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. 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.

321.21 Bowl lyres

TG : 321.2 Yoke lutes or lyres
 TT : 3 Chordophones
 TS : 321.21-5 Bowl lyres sounded by the bare fingers

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.

321.22 Box lyres

TG : 321.2 Yoke lutes or lyres
 TT : 3 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. 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.

321.2 Yoke lutes or lyres

TG : 321 Lutes
 TT : 3 Chordophones
 TS : 321.21 Bowl lyres
 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.

321.311-7 Spike bowl lutes sounded by bowing

TG : 321.311 Spike bowl lutes
 TT : 3 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. 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.

321.311 Spike bowl lutes

TG : 321.31 Spike lutes
 TT : 3 Chordophones
 TS : 321.311-7 Spike bowl lutes sounded by bowing

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.

321.312-5 Spike box lutes or spike guitars sounded by the bare fingers

TG : 321.312 Spike box lutes or spike guitars
 TT : 3 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. 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.

321.312-7 Spike box lutes or spike guitars sounded by bowing

TG : 321.312 Spike box lutes or spike guitars
 TT : 3 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. 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.



321.312 Spike box lutes or spike guitars

TG : 321.31 Spike lutes

TT : 3 Chordophones

TS : 321.312-5 Spike box lutes or spike guitars sounded by the bare fingers
321.312-7 Spike box lutes or spike guitars sounded by bowing

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).

321.313-7 Spike tube lutes played by bowing

TG : 321.313 Spike tube lutes

TT : 3 Chordophones

321.313 Spike tube lutes

TG : 321.31 Spike lutes

TT : 3 Chordophones

TS : 321.313-7 Spike tube lutes played by bowing

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.

321.31 Spike lutes

TG : 321.3 Handle lutes

TT : 3 Chordophones

TS : 321.311 Spike bowl lutes

321.312 Spike box lutes or spike guitars

321.313 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 or over the resonator.

321.321-5 Necked bowl lutes sounded by the bare fingers

TG : 321.321 Necked bowl lutes

TT : 3 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. 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.

321.321-7 Necked bowl lutes sounded by bowing

TG : 321.321 Necked bowl lutes

TT : 3 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. 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.

321.321 Necked bowl lutes

TG : 321.32 Necked lutes

TT : 3 Chordophones

TS : 321.321-5 Necked bowl lutes sounded by the bare fingers
321.321-7 Necked bowl lutes sounded by bowing

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.

321.322-5 Necked box lutes or necked guitars sounded by the bare fingers

TG : 321.322 Necked box lutes or necked guitars

TT : 3 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. 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.

321.322-71 Necked box lutes or necked guitars sounded by bowing with a bow

TG : 321.322 Necked box lutes or necked guitars

TT : 3 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. 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.

321.322-7 Necked box lutes or necked guitars sounded by bowing

TG : 321.322 Necked box lutes or necked guitars

TT : 3 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. 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.

321.322-8 Necked box lutes or necked guitars, with keyboard

TG : 321.322 Necked box lutes or necked guitars

TT : 3 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. 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.

321.322-9 Mechanically driven necked box lutes or necked guitars

TG : 321.322 Necked box lutes or necked guitars

TT : 3 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. 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.

321.322 Necked box lutes or necked guitars

TG : 321.32 Necked lutes

TT : 3 Chordophones

TS : 321.322-5 Necked box lutes or necked guitars sounded by the bare fingers

321.322-7 Necked box lutes or necked guitars sounded by bowing

321.322-71 Necked box lutes or necked guitars sounded by bowing with a bow

321.322-8 Necked box lutes or necked guitars, with keyboard

321.322-9 Mechanically driven 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.

321.32 Necked lutes

TG : 321.3 Handle lutes

TT : 3 Chordophones

TS : 321.321 Necked bowl lutes

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.

321.331 Half-spike or tanged bowl lutes

TG : 321.33 Half-spike lutes or tanged lutes

TT : 3 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. 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.

321.332 Half-spike or tanged box lutes

TG : 321.33 Half-spike lutes or tanged lutes

TT : 3 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. 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.

321.33 Half-spike lutes or tanged lutes

TG : 321.3 Handle lutes

TT : 3 Chordophones

TS : 321.331 Half-spike or tanged bowl lutes

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. W.Africa.

321.3 Handle lutes

TG : 321 Lutes

TT : 3 Chordophones

TS : 321.31 Spike lutes

321.32 Necked lutes

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. 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.

321 Lutes

TG : 32 Composite chordophones

TT : 3 Chordophones

TS : 321.1 Bow lutes

321.2 Yoke lutes or lyres

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.

322.111 Arched harps - Wachsmann type 1

TG : 322.11 Arched harps

TT : 3 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. 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.

322.112 Arched harps - Wachsmann type 2

TG : 322.11 Arched harps

TT : 3 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. 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.

322.113 Arched harps - Wachsmann type 3

TG : 322.11 Arched harps

TT : 3 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. 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.

322.11-5 Arched harps sounded by the bare fingers

TG : 322.11 Arched harps

TT : 3 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. 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.

322.11 Arched harps

TG : 322.1 Open harps

TT : 3 Chordophones

TS : 322.111 Arched harps - Wachsmann type 1

322.112 Arched harps - Wachsmann type 2

322.113 Arched harps - Wachsmann type 3

322.11-5 Arched harps sounded by the bare fingers

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.

322.12 Angular harps

TG : 322.1 Open harps

TT : 3 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. 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.

322.1 Open harps

TG : 322 Harps

TT : 3 Chordophones

TS : 322.11 Arched harps

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.

322.211 Diatonic frame harps without tuning action

TG : 322.21 Frame harps without tuning action

TT : 3 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. 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.

322.212.1 Chromatic frame harps without tuning action, with the strings in one plane

TG : 322.212 Chromatic frame harps without tuning action

TT : 3 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. 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.

322.212.2 Chromatic frame harps without tuning action, with the strings in two planes crossing one another

TG : 322.212 Chromatic frame harps without tuning action

TT : 3 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. 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.

322.212.3 Chromatic frame harps without tuning action, with the strings in two or more parallel planes

TG : 322.212 Chromatic frame harps without tuning action

TT : 3 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. 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.

322.212 Chromatic frame harps without tuning action

TG : 322.21 Frame harps without tuning action

TT : 3 Chordophones

TS : 322.212.1 Chromatic frame harps without tuning action, with the strings in one plane

322.212.2 Chromatic frame harps without tuning action, with the strings in two planes crossing one another

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. There is no mechanism to alter the tuning of the harp while it is played.

322.21 Frame harps without tuning action

TG : 322.2 Frame harps

TT : 3 Chordophones

TS : 322.211 Diatonic frame harps without tuning action

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. There is no mechanism to alter the tuning of the harp while it is played. All medieval harps.

322.221-5 Frame harps with manual action sounded by the bare fingers

TG : 322.221 Frame harps with manual action

TT : 3 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. 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.

322.221 Frame harps with manual action

TG : 322.22 Frame harps with tuning action

TT : 3 Chordophones

TS : 322.221-5 Frame harps with manual action sounded by the bare fingers

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.

322.222-5 Frame harps with pedal action sounded by the bare fingers

TG : 322.222 Frame harps with pedal action

TT : 3 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. 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.

322.222 Frame harps with pedal action

TG : 322.22 Frame harps with tuning action

TT : 3 Chordophones

TS : 322.222-5 Frame harps with pedal action sounded by the bare fingers

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.

322.22 Frame harps with tuning action

TG : 322.2 Frame harps

TT : 3 Chordophones

TS : 322.221 Frame harps with manual action

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 strings can be shortened by mechanical action.

322.2 Frame harps

TG : 322 Harps

TT : 3 Chordophones

TS : 322.21 Frame harps without tuning action

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.

322 Harps

TG : 32 Composite chordophones

TT : 3 Chordophones

TS : 322.1 Open harps

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.

323.1 Arched spike harps with tall stringholders

TG : 323 Spike harps with tall stringholders
TT : 3 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. 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).

323.2-5 Spike harps with pressure bridges, bridge harps or harp-lutes sounded by the bare fingers

TG : 323.2 Spike harps with pressure bridges, bridge harps or harp-lutes
TT : 3 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. 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.

323.2 Spike harps with pressure bridges, bridge harps or harp-lutes

TG : 323 Spike harps with tall stringholders
TT : 3 Chordophones

TS : 323.2-5 Spike harps with pressure bridges, bridge harps or harp-lutes sounded by the bare fingers

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.

323 Spike harps with tall stringholders

TG : 32 Composite chordophones
TT : 3 Chordophones

TS : 323.1 Arched spike harps with tall stringholders
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; 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.

324 Tanged harps with tall stringholders

TG : 32 Composite chordophones
TT : 3 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. 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).

32 Composite chordophones

TG : 3 Chordophones
TT : 3 Chordophones
TS : 321 Lutes

322 Harps

323 Spike harps with tall stringholders

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.

331 Variable tension chordophones or 'plucked drums' with loose string attached to the drum-head

TG : 33 Variable tension chordophones or 'plucked drums'
TT : 3 Chordophones

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).

332 Variable tension chordophones or 'plucked drums' with string attached to the end of a neck and to the drum-head

TG : 33 Variable tension chordophones or 'plucked drums'
TT : 3 Chordophones

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).

3



33 Variable tension chordophones or 'plucked drums'

TG : 3 Chordophones

TT : 3 Chordophones

TS : 331 Variable tension chordophones or 'plucked drums' with loose string attached to the drum-head

332 Variable tension chordophones or 'plucked drums' with string attached to the end of a neck and 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 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.

3 Chordophones

TS : 31 Simple chordophones or zithers

32 Composite chordophones

33 Variable tension chordophones or 'plucked drums'

One or more strings are stretched between fixed points.

411 Displacement free aerophones

TG : 41 Free aerophones

TT : 4 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.

412.11 Idiophonic interruptive aerophones or reeds: paired reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds

TT : 4 Aerophones

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.

412.121 Individual beating reeds

TG : 412.12 Beating reeds

TT : 4 Aerophones

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.

412.122 Sets of beating reeds

TG : 412.12 Beating reeds

TT : 4 Aerophones

TS : 412-122-8 Sets of beating reeds with keyboard

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.

412.12 Beating reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds

TT : 4 Aerophones

TS : 412.121 Individual beating reeds

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. 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.

412.131 (Individual) free reeds

TG : 412.13 Free reeds

TT : 4 Aerophones

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.

412.132-62-8 Sets of free reeds with flexible air reservoir, with keyboard

TG : 412.132 Sets of free reeds

TT : 4 Aerophones

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.

412.132-62 Sets of free reeds with flexible air reservoir

TG : 412.132 Sets of free reeds

TT : 4 Aerophones

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.

412.132-6-9 Mechanically driven sets of free reeds with air reservoir

TG : 412.132 Sets of free reeds

TT : 4 Aerophones

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.

412.132-9 Mechanically driven sets of free reeds

TG : 412.132 Sets of free reeds
TT : 4 Aerophones

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.

412.132 Sets of free reeds

TG : 412.13 Free reeds
TT : 4 Aerophones

TS : 412.132-6-9 Mechanically driven sets of free reeds with air reservoir

412.132-62 Sets of free reeds with flexible air reservoir

412.132-9 Mechanically driven sets of free reeds

412.132-62-8 Sets of free reeds with flexible air reservoir, with keyboard

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.

412.13 Free reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds
TT : 4 Aerophones
TS : 412.131 (Individual) free reeds
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. 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.

412.14 Ribbon reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds
TT : 4 Aerophones

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.

412.15 Retreating reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds
TT : 4 Aerophones

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.

412.1-9 Mechanically driven idiophonic interruptive aerophones or reeds

TG : 412.1 Idiophonic interruptive aerophones or reeds
TT : 4 Aerophones

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.

412.1 Idiophonic interruptive aerophones or reeds

TG : 412 Interruptive free aerophones
TT : 4 Aerophones

TS : 412.11 Idiophonic interruptive aerophones or reeds: paired reeds

412.12 Beating reeds

412.13 Free reeds

412.14 Ribbon reeds

412.15 Retreating reeds

412.1-9 Mechanically driven 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.

412.21 Rotating aerophones

TG : 412.2 Non-idiophonic interruptive instruments
TT : 4 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, whirling disc.

412.22 Whirling aerophones

TG : 412.2 Non-idiophonic interruptive instruments
TT : 4 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.

412.2 Non-idiophonic interruptive instruments

TG : 412 Interruptive free aerophones
TT : 4 Aerophones

TS : 412.21 Rotating aerophones

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.

412-122-8 Sets of beating reeds with keyboard

TG : 412.122 Sets of beating reeds

TT : 4 Aerophones

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.

412 Interruptive free aerophones

TG : 41 Free aerophones

TT : 4 Aerophones

TS : 412.1 Idiophonic interruptive aerophones or reeds

412.2 Non-idiophonic interruptive instruments

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.

413.1 Explosive aerophones

TG : 413 Plosive aerophones

TT : 4 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.

413.2 Implosive aerophones

TG : 413 Plosive aerophones

TT : 4 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.

413 Plosive aerophones

TG : 41 Free aerophones

TT : 4 Aerophones

TS : 413.1 Explosive aerophones

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.

41 Free aerophones

TG : 4 Aerophones

TT : 4 Aerophones

TS : 411 Displacement free aerophones

412 Interruptive free aerophones

413 Plosive 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.

420 Edge-tone instruments that are not flutes

TG : 42 Wind instruments proper

TT : 4 Aerophones

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.

421.111.11 Open single end-blown flutes without fingerholes

TG : 421.111.1 Open single end-blown flutes

TT : 4 Aerophones

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.

421.111.12 Open single end-blown flutes with fingerholes

TG : 421.111.1 Open single end-blown flutes

TT : 4 Aerophones

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.

421.111.1 Open single end-blown flutes

TG : 421.111 (Single) end-blown flutes

TT : 4 Aerophones

TS : 421.111.11 Open single end-blown flutes without fingerholes

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.

421.111.211 Stopped end-blown flutes without fingerholes used in sets

TG : 421.111.21 Stopped single end-blown flutes without fingerholes

TT : 4 Aerophones

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.



421.111.21 Stopped single end-blown flutes without fingerholes

TG : 421.111.2 Stopped single end-blown flutes

TT : 4 Aerophones

TS : 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. The bore of a key.

421.111.22 Stopped single end-blown flutes with fingerholes

TG : 421.111.2 Stopped single end-blown flutes

TT : 4 Aerophones

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.

421.111.2 Stopped single end-blown flutes

TG : 421.111 (Single) end-blown flutes

TT : 4 Aerophones

TS : 421.111.21 Stopped single end-blown flutes without fingerholes

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.

421.111.31 Partly-stopped single end-blown flutes without fingerholes

TG : 421.111.3 Partly-stopped single end-blown flutes

TT : 4 Aerophones

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.

421.111.32 Partly-stopped single end-blown flutes with fingerholes

TG : 421.111.3 Partly-stopped single end-blown flutes

TT : 4 Aerophones

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.

421.111.3 Partly-stopped single end-blown flutes

TG : 421.111 (Single) end-blown flutes

TT : 4 Aerophones

TS : 421.111.31 Partly-stopped single end-blown flutes without fingerholes

421.111.32 Partly-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 partly closed.

421.111 (Single) end-blown flutes

TG : 421.11 End-blown flutes

TT : 4 Aerophones

TS : 421.111.1 Open single end-blown flutes

421.111.2 Stopped single end-blown flutes

421.111.3 Partly-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.

421.112.11 Open (raft) panpipes

TG : 421.112.1 Open panpipes

TT : 4 Aerophones

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.

421.112.12 Open bundle (pan-) pipes

TG : 421.112.1 Open panpipes

TT : 4 Aerophones

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.

421.112.1 Open panpipes

TG : 421.112 Sets of end-blown flutes or panpipes

TT : 4 Aerophones

TS : 421.112.11 Open (raft) panpipes

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 t.



421.112.2 Stopped panpipes

TG : 421.112 Sets of end-blown flutes or panpipes
TT : 4 Aerophones

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.

421.112.3 Mixed open and stopped panpipes

TG : 421.112 Sets of end-blown flutes or panpipes
TT : 4 Aerophones

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.

421.112 Sets of end-blown flutes or panpipes

TG : 421.11 End-blown flutes
TT : 4 Aerophones
TS : 421.112.1 Open panpipes
421.112.2 Stopped panpipes
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.

421.11 End-blown flutes

TG : 421.1 Flutes without duct
TT : 4 Aerophones
TS : 421.111 (Single) end-blown flutes
421.112 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.

421.121.11 Open side-blown flutes without fingerholes

TG : 421.121.1 Open side-blown flutes
TT : 4 Aerophones

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.

421.121.12 Open side-blown flutes with fingerholes

TG : 421.121.1 Open side-blown flutes
TT : 4 Aerophones

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.

421.121.1 Open side-blown flutes

TG : 421.121 (Single) side-blown flutes
TT : 4 Aerophones
TS : 421.121.11 Open side-blown flutes without fingerholes
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.

421.121.2 Partly-stopped side-blown flutes

TG : 421.121 (Single) side-blown flutes
TT : 4 Aerophones

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.

421.121.311 Stopped side-blown flutes without fingerholes, with fixed stopped lower end

TG : 421.121.31 Stopped side-blown flutes without fingerholes
TT : 4 Aerophones

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.

421.121.312 Stopped side-blown flutes without fingerholes, adjustable stopped lower end

TG : 421.121.31 Stopped side-blown flutes without fingerholes
TT : 4 Aerophones

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.

421.121.31 Stopped side-blown flutes without fingerholes

TG : 421.121.3 Stopped side-blown flutes
TT : 4 Aerophones
TS : 421.121.311 Stopped side-blown flutes without fingerholes, with fixed stopped lower end
421.121.312 Stopped side-blown flutes without fingerholes, adjustable 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 is stopped. The instrument has no fingerholes.

421.121.32 Stopped side-blown flutes with fingerholes

TG : 421.121.3 Stopped side-blown flutes
TT : 4 Aerophones

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.

421.121.3 Stopped side-blown flutes

TG : 421.121 (Single) side-blown flutes
TT : 4 Aerophones
TS : 421.121.31 Stopped side-blown flutes without fingerholes
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.

421.121 (Single) side-blown flutes

TG : 421.12 Side-blown flutes
TT : 4 Aerophones
TS : 421.121.1 Open side-blown flutes
421.121.2 Partly-stopped side-blown flutes
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 single tube.

421.122.1 Sets of open side-blown flutes

TG : 421.122 Sets of side-blown flutes
TT : 4 Aerophones

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.

421.122.2 Sets of stopped side-blown flutes

TG : 421.122 Sets of side-blown flutes
TT : 4 Aerophones

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).

421.122 Sets of side-blown flutes

TG : 421.12 Side-blown flutes
TT : 4 Aerophones
TS : 421.122.1 Sets of open side-blown flutes
421.122.2 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.

421.12 Side-blown flutes

TG : 421.1 Flutes without duct
TT : 4 Aerophones
TS : 421.121 (Single) side-blown flutes
421.122 Sets of 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.

421.13 Vessel flutes (without distinct beak)

TG : 421.1 Flutes without duct
TT : 4 Aerophones

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 (Bafioté).

421.141.11 Open single notch flutes without fingerholes

TG : 421.141.1 Open single notch flutes
TT : 4 Aerophones

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.

421.141.12 Open single notch flutes with fingerholes

TG : 421.141.1 Open single notch flutes
TT : 4 Aerophones

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.

421.141.1 Open single notch flutes

TG : 421.141 (Single) notch flutes
TT : 4 Aerophones
TS : 421.141.11 Open single notch flutes without fingerholes
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.

421.141.211 Stopped notch flutes without fingerholes used in sets

TG : 421.141.21 Stopped single notch flutes without fingerholes
TT : 4 Aerophones

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.



421.141.21 Stopped single notch flutes without fingerholes

TG : 421.141.2 Stopped single notch flutes

TT : 4 Aerophones

TS : 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.

421.141.22 Stopped single notch flutes with fingerholes

TG : 421.141.2 Stopped single notch flutes

TT : 4 Aerophones

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.

421.141.2 Stopped single notch flutes

TG : 421.141 (Single) notch flutes

TT : 4 Aerophones

TS : 421.141.21 Stopped single notch flutes without fingerholes
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 flute is closed.

421.141 (Single) notch flutes

TG : 421.14 Notch flutes

TT : 4 Aerophones

TS : 421.141.1 Open single notch flutes

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.

421.142.1 Open sets of notch-flutes or panpipes

TG : 421.142 Sets of notch flutes or panpipes

TT : 4 Aerophones

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.

421.142.2 Stopped sets of notch-flutes or panpipes

TG : 421.142 Sets of notch flutes or panpipes

TT : 4 Aerophones

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).

421.142 Sets of notch flutes or panpipes

TG : 421.14 Notch flutes

TT : 4 Aerophones

TS : 421.142.1 Open sets of notch-flutes or panpipes

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.

421.14 Notch flutes

TG : 421.1 Flutes without duct

TT : 4 Aerophones

TS : 421.141 (Single) notch flutes

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.

421.1 Flutes without duct

TG : 421 Edge instruments or flutes

TT : 4 Aerophones

TS : 421.11 End-blown flutes

421.12 Side-blown flutes

421.13 Vessel flutes (without distinct beak)

421.14 Notch 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. The player creates a ribbon-shaped stream of air with his/her lips.

421.211.11 Open flutes with external duct without fingerholes

TG : 421.211.1 Open flutes with external duct

TT : 4 Aerophones

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.



421.211.12 Open flutes with external duct with fingerholes

TG : 421.211.1 Open flutes with external duct
TT : 4 Aerophones

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.

421.211.1 Open flutes with external duct

TG : 421.211 (Single) flutes with external duct
TT : 4 Aerophones
TS : 421.211.11 Open flutes with external duct without fingerholes
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.

421.211.2 Partly-stopped flutes with external duct

TG : 421.211 (Single) flutes with external duct
TT : 4 Aerophones

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.

421.211.3 Stopped flutes with external duct

TG : 421.211 (Single) flutes with external duct
TT : 4 Aerophones

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.

421.211 (Single) flutes with external duct

TG : 421.21 Flutes with external duct
TT : 4 Aerophones
TS : 421.211.1 Open flutes with external duct
421.211.2 Partly-stopped flutes with external duct
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.

421.212 Sets of flutes with external duct

TG : 421.21 Flutes with external duct
TT : 4 Aerophones

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.

421.21 Flutes with external duct

TG : 421.2 Flutes with duct or duct flutes
TT : 4 Aerophones
TS : 421.211 (Single) flutes with external duct
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. 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.

421.221.11 Open flutes with internal duct without fingerholes

TG : 421.221.1 Open flutes with internal duct
TT : 4 Aerophones

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.

421.221.12 Open flutes with internal duct with fingerholes

TG : 421.221.1 Open flutes with internal duct
TT : 4 Aerophones

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.

421.221.1 Open flutes with internal duct

TG : 421.221 (Single) flutes with internal duct
TT : 4 Aerophones
TS : 421.221.11 Open flutes with internal duct without fingerholes
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.



421.221.2 Partly-stopped flutes with internal duct

TG : 421.221 (Single) flutes with internal duct
TT : 4 Aerophones

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.

421.221.311 Stopped flutes with internal duct, without fingerholes with fixed stopped lower end

TG : 421.221.31 Stopped flutes with internal duct, without fingerholes
TT : 4 Aerophones

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.

421.221.312 Stopped flutes with internal duct, without fingerholes with adjustable stopped lower end

TG : 421.221.31 Stopped flutes with internal duct, without fingerholes
TT : 4 Aerophones

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].

421.221.31 Stopped flutes with internal duct, without fingerholes

TG : 421.221.3 Stopped flutes with internal duct
TT : 4 Aerophones
TS : 421.221.311 Stopped flutes with internal duct, without fingerholes with fixed stopped lower end
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 is closed. The instrument has no fingerholes.

421.221.32 Stopped flutes with internal duct, with fingerholes

TG : 421.221.3 Stopped flutes with internal duct
TT : 4 Aerophones

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.

421.221.3 Stopped flutes with internal duct

TG : 421.221 (Single) flutes with internal duct
TT : 4 Aerophones
TS : 421.221.31 Stopped flutes with internal duct, without fingerholes
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.

421.221.41 Vessel flutes with duct, without fingerholes

TG : 421.221.4 Vessel flutes with duct
TT : 4 Aerophones

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).

421.221.421 Vessel flutes with duct, with single fingerhole

TG : 421.221.42 Vessel flutes with duct, with fingerholes
TT : 4 Aerophones

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.

421.221.422 Vessel flutes with duct, with two or more fingerholes

TG : 421.221.42 Vessel flutes with duct, with fingerholes
TT : 4 Aerophones

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.

421.221.42 Vessel flutes with duct, with fingerholes

TG : 421.221.4 Vessel flutes with duct
TT : 4 Aerophones
TS : 421.221.421 Vessel flutes with duct, with single fingerhole
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 fingerholes.

421.221.4 Vessel flutes with duct

TG : 421.221 (Single) flutes with internal duct

TT : 4 Aerophones

TS : 421.221.41 Vessel flutes with duct, without fingerholes
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.

421.221 (Single) flutes with internal duct

TG : 421.22 Flutes with internal duct

TT : 4 Aerophones

TS : 421.221.1 Open flutes with internal duct
421.221.2 Partly-stopped flutes with internal duct
421.221.3 Stopped flutes with internal duct
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 duct is inside the single tube.

421.222.11+421.222.3-8 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct with keyboard

TG : 421.222.11 Sets of open flutes with internal duct without fingerholes

TT : 4 Aerophones

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 or more pipes with closed end. The instrument has no fingerholes. With keyboard.

421.222.11+421.222.3 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct

TG : 421.222.11 Sets of open flutes with internal duct without fingerholes

TT : 4 Aerophones

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 or more pipes with closed end. The instrument has no fingerholes. Organ with both open flue and Rohrflöte stops.

421.222.11-9 Mechanically driven sets of open flutes with internal duct without fingerholes

TG : 421.222.11 Sets of open flutes with internal duct without fingerholes

TT : 4 Aerophones

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.

421.222.11 Sets of open flutes with internal duct without fingerholes

TG : 421.222.1 Sets of open flutes with internal duct

TT : 4 Aerophones

TS : 421.222.11+421.222.3 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct
421.222.11+421.222.3-8 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct with keyboard
421.222.11-9 Mechanically driven 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.

421.222.12 Sets of open flutes with internal duct with fingerholes

TG : 421.222.1 Sets of open flutes with internal duct

TT : 4 Aerophones

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.

421.222.1 Sets of open flutes with internal duct

TG : 421.222 Sets of flutes with internal duct

TT : 4 Aerophones

TS : 421.222.11 Sets of open flutes with internal duct without fingerholes
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. Two or more flutes are combined to form a set.

421.222.2 Sets of partly-stopped flutes with internal duct

TG : 421.222 Sets of flutes with internal duct

TT : 4 Aerophones

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.

421.222.3 Sets of stopped flutes with internal duct

TG : 421.222 Sets of flutes with internal duct

TT : 4 Aerophones

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.

421.222.4 Sets of dissimilar flutes with internal duct

TG : 421.222 Sets of flutes with internal duct
TT : 4 Aerophones

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.

421.222 Sets of flutes with internal duct

TG : 421.22 Flutes with internal duct
TT : 4 Aerophones
TS : 421.222.1 Sets of open flutes with internal duct
421.222.2 Sets of partly-stopped flutes with internal duct
421.222.3 Sets of stopped flutes with internal duct
421.222.4 Sets of dissimilar 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.

421.22 Flutes with internal duct

TG : 421.2 Flutes with duct or duct flutes
TT : 4 Aerophones
TS : 421.221 (Single) flutes with internal duct
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 the instrument itself. A narrow duct directs the air stream against the sharp edge of a lateral orifice. The duct is inside the tube.

421.23 Flutes with duct formed by an internal baffle with an external cover

TG : 421.2 Flutes with duct or duct flutes
TT : 4 Aerophones

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.

421.2 Flutes with duct or duct flutes

TG : 421 Edge instruments or flutes
TT : 4 Aerophones
TS : 421.21 Flutes with external duct
421.22 Flutes with internal duct
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.

421 Edge instruments or flutes

TG : 42 Wind instruments proper
TT : 4 Aerophones
TS : 421.1 Flutes without duct
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 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.

422.11.2-5 (Single) wind-cap oboes with cylindrical bore, with fingerholes

TG : 422.111.2 (Single) oboes with cylindrical bore, with fingerholes
TT : 4 Aerophones

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.

422.11.2-62 (Single) oboes with cylindrical bore, with fingerholes with flexible air reservoir

TG : 422.111.2 (Single) oboes with cylindrical bore, with fingerholes
TT : 4 Aerophones

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.

422.111.1 (Single) oboes with cylindrical bore, without fingerholes

TG : 422.111 (Single) oboes with cylindrical bore
TT : 4 Aerophones

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.

422.111.2 (Single) oboes with cylindrical bore, with fingerholes

TG : 422.111 (Single) oboes with cylindrical bore

TT : 4 Aerophones

TS : 422.111.2+422.211.1-62 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone; flexible air reservoir

422.111.2+422.22-62 Single oboes with cylindrical bore combined with a set of reedpipes with single reed with flexible air reservoir

422.111.2+422.211.1 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone

422.11.2-5 (Single) wind-cap oboes with cylindrical bore, with fingerholes

422.11.2-62 (Single) oboes with cylindrical bore, with fingerholes with flexible air reservoir

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.

422.111.2+422.211.1-62 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone; flexible air reservoir

TG : 422.111.2 (Single) oboes with cylindrical bore, with fingerholes

TT : 4 Aerophones

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.

422.111.2+422.211.1 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone

TG : 422.111.2 (Single) oboes with cylindrical bore, with fingerholes

TT : 4 Aerophones

422.111.2+422.22-62 Single oboes with cylindrical bore combined with a set of reedpipes with single reed with flexible air reservoir

TG : 422.111.2 (Single) oboes with cylindrical bore, with fingerholes

TT : 4 Aerophones

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.

422.111 (Single) oboes with cylindrical bore

TG : 422.11 Single reedpipes with double (or quadruple) reeds

TT : 4 Aerophones

TS : 422.111.1 (Single) oboes with cylindrical bore, without fingerholes

422.111.2 (Single) oboes with cylindrical bore, with fingerholes

422.111+422.211 Single oboes with cylindrical bore combined with a single reedpipe with single reed

422.111+422.22 Single oboes with cylindrical bore combined with a set of reedpipes with single 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 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.

422.111+422.211 Single oboes with cylindrical bore combined with a single reedpipe with single reed

TG : 422.111 (Single) oboes with cylindrical bore

TT : 4 Aerophones

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.

422.111+422.22 Single oboes with cylindrical bore combined with a set of reedpipes with single reed

TG : 422.111 (Single) oboes with cylindrical bore
TT : 4 Aerophones

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.

422.112 (Single) oboes with conical bore

TG : 422.11 Single reedpipes with double (or quadruple) reeds
TT : 4 Aerophones

TS : 422.112+422.122+422.22 Single oboes with conical bore combined with a set of oboes with conical bore and a set of reedpipes with single reeds

422.112+422.22 Single oboes with conical bore combined with a set of reedpipes with single reeds

422.112+422.211 Single oboes with conical bore combined with a single reedpipe with single reed

422.112+422.111.2-71+422.22-62 Conical double-reed chanter + cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

422.112+422.121.2-71+422.22-62 Conical double-reed chanter + set of cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

422.112+422.211.1-62 Conical double-reed chanter + cylindrical single-reed drone; flexible air reservoir

422.112+422.22-62 Conical double-reed chanter + set of cylindrical single-reed drones; flexible air reservoir

422.112+422.122-71+422.22-62 Single oboes with conical bore combined with a set of oboes with conical bore with keys and a set of reedpipes with single reeds with flexible air reservoir

422.112+422.212 Conical double-reed chanter with conical single reed drone

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.

422.112+422.111.2-71+422.22-62 Conical double-reed chanter + cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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.

422.112+422.121.2-71+422.22-62 Conical double-reed chanter + set of cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

422.112+422.122+422.22 Single oboes with conical bore combined with a set of oboes with conical bore and a set of reedpipes with single reeds

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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. 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 Uilleann bagpipes.



422.112+422.122-71+422.22-62 Single oboes with conical bore combined with a set of oboes with conical bore with keys and a set of reedpipes with single reeds with flexible air reservoir

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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.

422.112+422.211.1-62 Conical double-reed chanter + cylindrical single-reed drone; flexible air reservoir

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

422.112+422.211 Single oboes with conical bore combined with a single reedpipe with single reed

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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.

422.112+422.212 Conical double-reed chanter with conical single reed drone

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

422.112+422.22-62 Conical double-reed chanter + set of cylindrical single-reed drones; flexible air reservoir

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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.

422.112+422.22 Single oboes with conical bore combined with a set of reedpipes with single reeds

TG : 422.112 (Single) oboes with conical bore
TT : 4 Aerophones

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.

422.11 Single reedpipes with double (or quadruple) reeds

TG : 422.1 Reedpipes with double (or quadruple) reeds
TT : 4 Aerophones
TS : 422.111 (Single) oboes with cylindrical bore
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.

422.121+422.22 Sets of oboes with cylindrical bore combined with a set of reedpipes with single reeds

TG : 422.121 Sets of oboes with cylindrical bore

TT : 4 Aerophones

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 cour.

422.121-71+422.22-62 Sets of oboes with cylindrical bore with keys combined with a set of reedpipes with single reeds with flexible air reservoir

TG : 422.121 Sets of oboes with cylindrical bore

TT : 4 Aerophones

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.

422.121 Sets of oboes with cylindrical bore

TG : 422.12 Sets of oboes

TT : 4 Aerophones

TS : 422.121+422.22 Sets of oboes with cylindrical bore combined with a set of reedpipes with single reeds

422.121-71+422.22-62 Sets of oboes with cylindrical bore with keys combined with a set of reedpipes with single reeds with flexible air reservoir

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.

422.122+422.121-62 Set of conical double-reed chanters + set of cylindrical double-reed drones, flexible air reservoir

TG : 422.122 Sets of oboes with conical bore

TT : 4 Aerophones

422.122+422.121 Sets of oboes with conical bore combined with a set of oboes with cylindrical bore

TG : 422.122 Sets of oboes with conical bore

TT : 4 Aerophones

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 cylindrical bore. The instrument is tuned by altering the lengths of the air columns. Zampogna.

422.122+422.22-62 Set of conical double-reed chanters + set of cylindrical single-reed drones; flexible air reservoir

TG : 422.122 Sets of oboes with conical bore

TT : 4 Aerophones

422.122+422.22 Sets of oboes with conical bore combined with a set of reedpipes with single reeds

TG : 422.122 Sets of oboes with conical bore

TT : 4 Aerophones

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.

422.122-7+422.122-62 Sets of oboes some with fingerhole stopping with conical bore with flexible air reservoir

TG : 422.122 Sets of oboes with conical bore

TT : 4 Aerophones

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.

422.122-71+422.22-62 Sets of oboes with conical bore with keys combined with a set of reedpipes with single reeds

TG : 422.122 Sets of oboes with conical bore
TT : 4 Aerophones

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.

422.122 Sets of oboes with conical bore

TG : 422.12 Sets of oboes
TT : 4 Aerophones

TS : 422.122+422.121 Sets of oboes with conical bore combined with a set of oboes with cylindrical bore
422.122+422.22 Sets of oboes with conical bore combined with a set of reedpipes with single reeds
422.122+422.121-62 Set of conical double-reed chanters + set of cylindrical double-reed drones, flexible air reservoir
422.122+422.22-62 Set of conical double-reed chanters + set of cylindrical single-reed drones; flexible air reservoir
422.122-7+422.122-62 Sets of oboes some with fingerhole stopping with conical bore with flexible air reservoir
422.122-71+422.22-62 Sets of oboes with conical bore with keys combined with a set of reedpipes with single reeds

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.

422.12 Sets of oboes

TG : 422.1 Reedpipes with double (or quadruple) reeds
TT : 4 Aerophones
TS : 422.121 Sets of oboes with cylindrical bore
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 instrument is tuned by altering the lengths of the air columns.

422.1 Reedpipes with double (or quadruple) reeds

TG : 422 Reedpipes
TT : 4 Aerophones
TS : 422.11 Single reedpipes with double (or quadruple) reeds
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. 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.

422.211.1 (Single) clarinets with cylindrical bore, without fingerholes

TG : 422.211 Clarinets with cylindrical bore
TT : 4 Aerophones

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.

422.211.2 (Single) clarinets with cylindrical bore, with fingerholes

TG : 422.211 Clarinets with cylindrical bore
TT : 4 Aerophones

TS : 422.211.2-5 (Single) wind-cap 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.

422.211.2-5 (Single) wind-cap clarinets with cylindrical bore, with fingerholes

TG : 422.211.2 (Single) clarinets with cylindrical bore, with fingerholes
TT : 4 Aerophones

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.

422.211 Clarinets with cylindrical bore

TG : 422.21 Individual reedpipes with single reeds

TT : 4 Aerophones

TS : 422.211.1 (Single) clarinets with cylindrical bore, without fingerholes

422.211.2 (Single) clarinets with cylindrical bore, with fingerholes

(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.

422.212 (Single) clarinets with conical bore

TG : 422.21 Individual reedpipes with single reeds

TT : 4 Aerophones

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.

422.21 Individual reedpipes with single reeds

TG : 422.2 Reedpipes with single reeds

TT : 4 Aerophones

TS : 422.211 Clarinets with cylindrical bore

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 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.

422.22-5 Sets of wind-cap reedpipes with single reeds

TG : 422.22 Sets of reedpipes with single reeds

TT : 4 Aerophones

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.

422.22-62 Sets of clarinets with flexible air reservoir

TG : 422.22 Sets of reedpipes with single reeds

TT : 4 Aerophones

422.22 Sets of reedpipes with single reeds

TG : 422.2 Reedpipes with single reeds

TT : 4 Aerophones

TS : 422.22-5 Sets of wind-cap reedpipes with single reeds

422.22-62 Sets of clarinets with flexible air reservoir

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).

422.2 Reedpipes with single reeds

TG : 422 Reedpipes

TT : 4 Aerophones

TS : 422.21 Individual reedpipes with single reeds

422.22 Sets of reedpipes with single 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 [single] 'reed' consisting of a lamella which periodically opens and closes an aperture, controlling the flow of air.

422.31 Single reedpipes with free reed

TG : 422.3 Reedpipes with free reeds

TT : 4 Aerophones

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.

422.32 Double reedpipes with free reeds

TG : 422.3 Reedpipes with free reeds

TT : 4 Aerophones

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.

422.33 Horns with free reed

TG : 422.3 Reedpipes with free reeds

TT : 4 Aerophones

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.



422.3 Reedpipes with free reeds

TG : 422 Reedpipes

TT : 4 Aerophones

TS : 422.31 Single reedpipes with free reed

422.32 Double reedpipes with free reeds

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. 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.

422.41 Dilating reeds without fingerholes

TG : 422.4 Dilating reeds

TT : 4 Aerophones

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.

422.42 Dilating reeds with fingerholes

TG : 422.4 Dilating reeds

TT : 4 Aerophones

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).

422.4 Dilating reeds

TG : 422 Reedpipes

TT : 4 Aerophones

TS : 422.41 Dilating reeds without fingerholes

422.42 Dilating reeds 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 flow of an air stream produced by means of one or more longitudinal slits in a grass or similar stem.

422 Reedpipes

TG : 42 Wind instruments proper

TT : 4 Aerophones

TS : 422.1 Reedpipes with double (or quadruple) reeds

422.2 Reedpipes with single reeds

422.3 Reedpipes with free reeds

422.4 Dilating reeds

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.

423.111.1 End-blown conches without mouthpiece

TG : 423.111 End-blown conches

TT : 4 Aerophones

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.

423.111.2 End-blown conches with mouthpiece

TG : 423.111 End-blown conches

TT : 4 Aerophones

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).

423.111 End-blown conches

TG : 423.11 Conches

TT : 4 Aerophones

TS : 423.111.1 End-blown conches without mouthpiece

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. An end-blown conch shell serves as a trumpet.

423.112 Side-blown conches

TG : 423.11 Conches

TT : 4 Aerophones

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.

423.11 Conches

TG : 423.1 Natural labrosones

TT : 4 Aerophones

TS : 423.111 End-blown conches

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 conch shell serves as a trumpet.

423.121.11 End-blown straight labrosones without mouthpiece

TG : 423.121.1 End-blown straight labrosones
TT : 4 Aerophones

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.

423.121.12-4 End-blown straight labrosones with mouthpiece and with crooks

TG : 423.121.12 End-blown straight labrosones with mouthpiece
TT : 4 Aerophones

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.

423.121.12 End-blown straight labrosones with mouthpiece

TG : 423.121.1 End-blown straight labrosones
TT : 4 Aerophones

TS : 423.121.12-4 End-blown straight labrosones with mouthpiece and with crooks

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.

423.121.1 End-blown straight labrosones

TG : 423.121 End-blown labrosones
TT : 4 Aerophones

TS : 423.121.11 End-blown straight labrosones without mouthpiece

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.

423.121.21 End-blown labrosones with curved or folded tubes, without mouthpiece

TG : 423.121.2 End-blown labrosones with curved or folded tubes
TT : 4 Aerophones

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.

423.121.22 End-blown labrosones with curved or folded tubes, with mouthpiece

TG : 423.121.2 End-blown labrosones with curved or folded tubes
TT : 4 Aerophones

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.

423.121.2 End-blown labrosones with curved or folded tubes

TG : 423.121 End-blown labrosones
TT : 4 Aerophones

TS : 423.121.21 End-blown labrosones with curved or folded tubes, without mouthpiece

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.

423.121 End-blown labrosones

TG : 423.12 Tubular labrosones

TT : 4 Aerophones

TS : 423.121.1 End-blown straight labrosones

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 whole tube. The instrument is end-blown.

423.122.1 Side-blown straight labrosones

TG : 423.122 Side-blown labrosones

TT : 4 Aerophones

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.

423.122.2 Side-blown curved labrosones

TG : 423.122 Side-blown labrosones

TT : 4 Aerophones

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.

423.122 Side-blown labrosones

TG : 423.12 Tubular labrosones
 TT : 4 Aerophones
 TS : 423.122.1 Side-blown straight labrosones
 423.122.2 Side-blown curved 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.

423.12 Tubular labrosones

TG : 423.1 Natural labrosones
 TT : 4 Aerophones
 TS : 423.121 End-blown labrosones
 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 whole tube.

423.1 Natural labrosones

TG : 423 Labrosones (or lip-reed instruments)
 TT : 4 Aerophones
 TS : 423.11 Conches
 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 instrument has no extra devices to alter its pitch.

423.211-71-4 Labrosones with fingerholes and with keys, with cylinder bore and with crooks

TG : 423.211 Labrosones with fingerholes, with cylinder bore
 TT : 4 Aerophones

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. With keys. With lengths of tube (crooks etc.) to set nominal pitches preparatory to playing.

423.211 Labrosones with fingerholes, with cylinder bore

TG : 423.21 Labrosones with fingerholes
 TT : 4 Aerophones
 TS : 423.211-71-4 Labrosones with fingerholes and with keys, with cylinder bore and with crooks

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.

423.212 Labrosones with fingerholes with (narrow) conical bore

TG : 423.21 Labrosones with fingerholes
 TT : 4 Aerophones

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.

423.213-71 Labrosones with fingerholes and with keys, with (wider) conical bore

TG : 423.213 Labrosones with fingerholes, with (wider) conical bore
 TT : 4 Aerophones

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.

423.213 Labrosones with fingerholes, with (wider) conical bore

TG : 423.21 Labrosones with fingerholes
 TT : 4 Aerophones
 TS : 423.213-71 Labrosones with fingerholes and with keys, 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.

423.21 Labrosones with fingerholes

TG : 423.2 Chromatic labrosones
 TT : 4 Aerophones
 TS : 423.211 Labrosones with fingerholes, with cylinder bore
 423.212 Labrosones with fingerholes with (narrow) conical bore
 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 holes to modify the pitch.

423.22 Labrosones with slides

TG : 423.2 Chromatic labrosones
 TT : 4 Aerophones

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).

423.231.11 Valve bugles with narrow bore, with short air column (less than 2 m)

TG : 423.231.1 Valve bugles with narrow bore
TT : 4 Aerophones

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.

423.231.12 Valve bugles with narrow bore, with long air column (more than 2 m)

TG : 423.231.1 Valve bugles with narrow bore
TT : 4 Aerophones

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.

423.231.1 Valve bugles with narrow bore

TG : 423.231 Valve bugles

TT : 4 Aerophones

TS : 423.231.11 Valve bugles with narrow bore, with short air column (less than 2 m)
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 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.

423.231.2-4 Valve bugles with wide bore and with crooks

TG : 423.231.2 Valve bugles with wide bore
TT : 4 Aerophones

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.

423.231.2 Valve bugles with wide bore

TG : 423.231 Valve bugles

TT : 4 Aerophones

TS : 423.231.2-4 Valve bugles with wide bore and with crooks

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.

423.231 Valve bugles

TG : 423.23 Labrosones with valves

TT : 4 Aerophones

TS : 423.231.1 Valve bugles with narrow bore
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 bore, and can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.

423.232.11-4 Valve horns with narrow bore, with short air column (less than 2 m) and with crooks

TG : 423.232.11 Valve horns with narrow bore, with short air column (less than 2 m)

TT : 4 Aerophones

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.

423.232.11 Valve horns with narrow bore, with short air column (less than 2 m)

TG : 423.232.1 Valve horns with narrow bore

TT : 4 Aerophones

TS : 423.232.11-4 Valve horns with narrow bore, with short air column (less than 2 m) and with crooks

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.

423.232.12-4 Valve horns with narrow bore, with long air column (more than 2 m) and with crooks

TG : 423.232.12 Valve horns with narrow bore, with long air column (more than 2 m)
TT : 4 Aerophones

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.

423.232.12 Valve horns with narrow bore, with long air column (more than 2 m)

TG : 423.232.1 Valve horns with narrow bore
TT : 4 Aerophones

TS : 423.232.12-4 Valve horns with narrow bore, with long air column (more than 2 m) and with crooks

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.

423.232.1 Valve horns with narrow bore

TG : 423.232 Valve horns

TT : 4 Aerophones

TS : 423.232.11 Valve horns with narrow bore, with short air column (less than 2 m)

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 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.

423.232.2-4 Valve horns with wider bore and with crooks

TG : 423.232.2 Valve horns with wider bore

TT : 4 Aerophones

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.

423.232.2 Valve horns with wider bore

TG : 423.232 Valve horns

TT : 4 Aerophones

TS : 423.232.2-4 Valve horns with wider bore and with crooks

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.

423.232 Valve horns

TG : 423.23 Labrosones with valves

TT : 4 Aerophones

TS : 423.232.1 Valve horns with narrow bore

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 bore profile that is intermediate between conical and cylindrical. The body can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube.

423.233.1-4 Valve trumpets with short air column (less than 2 m) and with crooks

TG : 423.233.1 Valve trumpets with short air column (less than 2 m)

TT : 4 Aerophones

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.

423.233.1 Valve trumpets with short air column (less than 2 m)

TG : 423.233 Valve trumpets

TT : 4 Aerophones

TS : 423.233.1-4 Valve trumpets with short air column (less than 2 m) and with crooks

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.

423.233.2 Valve trumpets with long air column (more than 2 m)

TG : 423.233 Valve trumpets

TT : 4 Aerophones

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.

423.233 Valve trumpets

TG : 423.23 Labrosones with valves

TT : 4 Aerophones

TS : 423.233.1 Valve trumpets with short air column (less than 2 m)

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 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.

423.23 Labrosones with valves

TG : 423.2 Chromatic labrosones

TT : 4 Aerophones

TS : 423.231 Valve bugles

423.232 Valve horns

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 can be lengthened or shortened by connecting or disconnecting auxiliary lengths of tube. Europe.

423.2 Chromatic labrosones

TG : 423 Labrosones (or lip-reed instruments)

TT : 4 Aerophones

TS : 423.21 Labrosones with fingerholes

423.22 Labrosones with slides

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 body of the instrument is a tube with extra devices to modify the pitch.

423 Labrosones (or lip-reed instruments)

TG : 42 Wind instruments proper

TT : 4 Aerophones

TS : 423.1 Natural labrosones

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.

424 Membranopipes

TG : 42 Wind instruments proper

TT : 4 Aerophones

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.

42 Wind instruments proper

TG : 4 Aerophones

TT : 4 Aerophones

TS : 420 Edge-tone instruments that are not flutes

421 Edge instruments or flutes

422 Reedpipes

423 Labrosones (or lip-reed instruments)

424 Membranopipes

The air itself is the vibrator in the primary sense. The standing waves are significantly confined within the instrument itself.

4 Aerophones

TS : 41 Free aerophones

42 Wind instruments proper

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.



511 Electro-acoustic idiophones

TG : 51 Electro-acoustic instruments and devices

TT : 5 Electrophones

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).

512 Electro-acoustic membranophones

TG : 51 Electro-acoustic instruments and devices

TT : 5 Electrophones

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).

513 Electro-acoustic chordophones

TG : 51 Electro-acoustic instruments and devices

TT : 5 Electrophones

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).

514 Electro-acoustic aerophones

TG : 51 Electro-acoustic instruments and devices

TT : 5 Electrophones

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).

515 Transducers

TG : 51 Electro-acoustic instruments and devices

TT : 5 Electrophones

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.

51 Electro-acoustic instruments and devices

TG : 5 Electrophones

TT : 5 Electrophones

TS : 511 Electro-acoustic idiophones

512 Electro-acoustic membranophones

513 Electro-acoustic chordophones

514 Electro-acoustic aerophones

515 Transducers

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.

521 Tone wheel instruments

TG : 52 Electromechanical instruments and devices

TT : 5 Electrophones

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.

522 Photo-electric electromechanical instruments

TG : 52 Electromechanical instruments and devices

TT : 5 Electrophones

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.

523 Record/playback devices

TG : 52 Electromechanical instruments and devices

TT : 5 Electrophones

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.

524 Electromechanical samplers

TG : 52 Electromechanical instruments and devices
TT : 5 Electrophones

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.

525 Electromechanical sound processing devices

TG : 52 Electromechanical instruments and devices
TT : 5 Electrophones

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.

52 Electromechanical instruments and devices

TG : 5 Electrophones

TT : 5 Electrophones

TS : 521 Tone wheel instruments

522 Photo-electric electromechanical instruments

523 Record/playback devices

524 Electromechanical samplers

525 Electromechanical sound processing devices

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.

531.1 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) based devices generating and/or processing electric sound signals

TG : 531 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TT : 5 Electrophones

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.

531.21 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using additive synthesis

TG : 531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TT : 5 Electrophones

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.

531.221 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - modular synthesizers

TG : 531.22 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis

TT : 5 Electrophones

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.

531.222.1 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set monophonic synthesizers

TG : 531.222 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set synthesizers

TT : 5 Electrophones

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.

531.222.2 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set partially or fully polyphonic synthesizers

TG : 531.222 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set synthesizers

TT : 5 Electrophones

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.

531.222 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set synthesizers

TG : 531.22 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis

TT : 5 Electrophones

TS : 531.222.1 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set monophonic synthesizers

531.222.2 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set partially or fully polyphonic synthesizers

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.

531.22 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis

TG : 531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TT : 5 Electrophones

TS : 531.221 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - modular synthesizers
531.222 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set synthesizers

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.

531.23 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using hybrid subtractive and additive synthesis

TG : 531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TT : 5 Electrophones

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.

531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TG : 531 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TT : 5 Electrophones

TS : 531.21 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using additive synthesis

531.22 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis

531.23 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using hybrid subtractive and additive synthesis

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.

531 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

TG : 53 Analogue electronic instruments, modules and components

TT : 5 Electrophones

TS : 531.1 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) based devices generating and/or processing electric sound signals

531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

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.

532.1 Voltage control sources - control voltage sequence generators

TG : 532 Voltage control sources

TT : 5 Electrophones

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.

532.2 Voltage control sources - controllers and interfaces

TG : 532 Voltage control sources

TT : 5 Electrophones

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.

532 Voltage control sources

TG : 53 Analogue electronic instruments, modules and components

TT : 5 Electrophones

TS : 532.1 Voltage control sources - control voltage sequence generators

532.2 Voltage control sources - controllers and interfaces

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.

533.11 Analogue modules: audio signal generators

TG : 533.1 Analogue modules

TT : 5 Electrophones

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.

533.12 Analogue modules: signal modifiers or processors

TG : 533.1 Analogue modules

TT : 5 Electrophones

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.

533.1 Analogue modules

TG : 533 Other analogue modules or configurations

TT : 5 Electrophones

TS : 533.11 Analogue modules: audio signal generators

533.12 Analogue modules: signal modifiers or processors

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.



533.2 Analogue configurations

TG : 533 Other analogue modules or configurations

TT : 5 Electrophones

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.

533.3 Modules communicating between devices/signal convertors other than transducers

TG : 533 Other analogue modules or configurations

TT : 5 Electrophones

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.

533 Other analogue modules or configurations

TG : 53 Analogue electronic instruments, modules and components

TT : 5 Electrophones

TS : 533.1 Analogue modules

533.2 Analogue configurations

533.3 Modules communicating between devices/signal convertors other than transducers

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.

53 Analogue electronic instruments, modules and components

TG : 5 Electrophones

TT : 5 Electrophones

TS : 531 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals

532 Voltage control sources

533 Other analogue modules or configurations

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.

541.11 Digital synthesizers using frequency modulation synthesis, without fixed keyboard controllers

TG : 541.1 Digital synthesizers using frequency modulation

TT : 5 Electrophones

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.

541.12 Digital synthesizers using frequency modulation synthesis, with fixed keyboard controllers

TG : 541.1 Digital synthesizers using frequency modulation

TT : 5 Electrophones

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.

541.1 Digital synthesizers using frequency modulation

TG : 541 Digital synthesizers with fixed keyboard controllers

TT : 5 Electrophones

TS : 541.11 Digital synthesizers using frequency modulation synthesis, without fixed keyboard controllers

541.12 Digital synthesizers using frequency modulation synthesis, with fixed keyboard controllers

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.

541.21 Digital synthesizers using additive synthesis, without fixed keyboard controllers

TG : 541.2 Digital synthesizers using additive synthesis

TT : 5 Electrophones

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.

541.22 Digital synthesizers using additive synthesis, with fixed keyboard controllers

TG : 541.2 Digital synthesizers using additive synthesis
TT : 5 Electrophones

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.

541.2 Digital synthesizers using additive synthesis

TG : 541 Digital synthesizers with fixed keyboard controllers
TT : 5 Electrophones
TS : 541.21 Digital synthesizers using additive synthesis, without fixed keyboard controllers
541.22 Digital synthesizers using additive synthesis, with fixed keyboard controllers

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.

541.31 Digital synthesizers using phase distortion techniques, without fixed keyboard controllers

TG : 541.3 Digital synthesizers using phase distortion techniques
TT : 5 Electrophones

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.

541.32 Digital synthesizers using phase distortion techniques, with fixed keyboard controllers

TG : 541.3 Digital synthesizers using phase distortion techniques
TT : 5 Electrophones

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.

541.3 Digital synthesizers using phase distortion techniques

TG : 541 Digital synthesizers with fixed keyboard controllers
TT : 5 Electrophones

TS : 541.31 Digital synthesizers using phase distortion techniques, without fixed keyboard controllers
541.32 Digital synthesizers using phase distortion techniques, with fixed keyboard controllers

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.

541.41 Digital synthesizers using physical modelling techniques, without fixed keyboard controllers

TG : 541.4 Digital synthesizers using physical modelling techniques
TT : 5 Electrophones

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.

541.42 Digital synthesizers using physical modelling techniques, with fixed keyboard controllers

TG : 541.4 Digital synthesizers using physical modelling techniques
TT : 5 Electrophones

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.

541.4 Digital synthesizers using physical modelling techniques

TG : 541 Digital synthesizers with fixed keyboard controllers
TT : 5 Electrophones
TS : 541.41 Digital synthesizers using physical modelling techniques, without fixed keyboard controllers
541.42 Digital synthesizers using physical modelling techniques, with fixed keyboard controllers

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.

541 Digital synthesizers with fixed keyboard controllers

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

TS : 541.1 Digital synthesizers using frequency modulation

541.2 Digital synthesizers using additive synthesis

541.3 Digital synthesizers using phase distortion techniques

541.4 Digital synthesizers using physical modelling techniques

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.

542 Digital control sources and interfaces

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

543 Digital signal mixing, modifying, reproducing and processing devices

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

544 Digital samplers and sampling synthesizers

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

545 Digital record/playback devices

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

546 Other digital modules, components and configurations

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

547 Digital modules communicating between devices/signal convertors other than transducers

TG : 54 Digital instruments, modules and components

TT : 5 Electrophones

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.

54 Digital instruments, modules and components

TG : 5 Electrophones

TT : 5 Electrophones

TS : 541 Digital synthesizers with fixed keyboard controllers

542 Digital control sources and interfaces

543 Digital signal mixing, modifying, reproducing and processing devices

544 Digital samplers and sampling synthesizers

545 Digital record/playback devices

546 Other digital modules, components and configurations

547 Digital modules communicating between devices/signal convertors other than transducers

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.

55 Hybrid analogue/digital configurations

TG : 5 Electrophones

TT : 5 Electrophones

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.

5



56 Software

TG : 5 Electrophones

TT : 5 Electrophones

Electrical signals are passed to a loudspeaker to produce sound. The signals are generated using electronically stored data and electronic circuitry. Software.

5 Electrophones

TS : 51 Electro-acoustic instruments and devices

52 Electromechanical instruments and devices

53 Analogue electronic instruments, modules and components

54 Digital instruments, modules and components

55 Hybrid analogue/digital configurations

56 Software

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).

1 Idiophones



11 Struck idiophones

L 111 Idiophones struck directly
L L 111.1 Concussion idiophones or clappers
L L L 111.11 Concussion sticks or stick clappers
L L L 111.12 Concussion plaques or plaque clappers
L L L 111.13 Concussion troughs or trough clappers
L L L 111.14 Concussion vessels or vessel clappers
L L L L 111.141 Castanets
L L L L 111.142 Cymbals
L L L L 111.143 Concussion bells
L L 111.2 Percussion idiophones
L L L 111.21 Percussion sticks
L L L L 111.211 (Individual) percussion sticks
L L L L 111.212 Sets of percussion sticks
L L L L L 111.212-8 Sets of percussion sticks with keyboard
L L L 111.22 Percussion plaques
L L L L 111.221 (Individual) percussion plaques
L L L L 111.222 Sets of percussion plaques
L L L 111.23 Percussion tubes
L L L L 111.231 (Individual) percussion tubes
L L L L 111.232 Sets of percussion tubes
L L L 111.24 Percussion vessels
L L L L 111.241 Gongs
L L L L L 111.241.1 (Individual) gongs
L L L L L L 111.241.11 Bossed and flat gongs
L L L L L L 111.241.12 Gongs with divided surface
L L L L L 111.241.2 Sets of gongs
L L L L L L 111.241.21 Sets of bossed and flat gongs
L L L L L L 111.241.22 Sets of gongs with divided surface
L L L L 111.242 Bells
L L L L L 111.242.1 (Individual) bells
L L L L L L 111.242.11 (Individual) resting bells
L L L L L L 111.242.12 (Individual) suspended bells
L L L L L L L 111.242.121 (Individual) suspended bells struck from the outside
L L L L L L L 111.242.122 (Individual) clapper bells
L L L L L L L 111.242.123 (Individual) bells with attached external clapper/s
L L L L L 111.242.2 Sets of bells
L L L L L L 111.242.21 (Sets of) resting bells
L L L L L L 111.242.22 (Sets of) suspended bells
L L L L L L L 111.242.221 (Sets of) suspended bells struck from the outside
L L L L L L L 111.242.222 (Sets of) clapper bells
L L L L L L L 111.242.223 (Sets of) bells with attached external clappers

L L L L 111.243 Slit drums
L L L L 111.244 Percussion troughs
L L L 111.25 Percussion boulders
L 112 Indirectly struck idiophones
L L 112.1 Shaken idiophones or rattles
L L L 112.11 Suspension rattles
L L L L 112.111 Strung rattles
L L L L 112.112 Stick rattles
L L L 112.12 Frame rattles
L L L L 112.121 Pendant rattles
L L L L 112.122 Sliding rattles
L L L 112.13 Vessel rattles
L L 112.2 Scraped idiophones
L L L 112.21 Scraped sticks
L L L L 112.211 Scraped sticks without resonator
L L L L 112.212 Scraped sticks with resonator
L L L 112.22 Scraped tubes
L L L 112.23 Scraped vessels
L L L 112.24 Scraped wheels or cog rattles
L L L 112.25 Scraped boards
L L 112.3 Split idiophones
L 11-9 Mechanically driven struck idiophones

12 Lamellaphones (or plucked idiophones)

L 121 Lamellaphones (or plucked idiophones) in the form of a frame
L L 121.1 Clack idiophones
L L 121.2 Guimbardes
L L L 121.21 Idioglot guimbardes
L L L 121.22 Heteroglot guimbardes
L L L L 121.221 (Single) heteroglot guimbardes
L L L L 121.222 Sets of heteroglot guimbardes
L 122 Lamellaphones (or plucked idiophones) in board- or comb-form
L L 122.1 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae
L L L 122.11 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, without resonator
L L L 122.12 Lamellaphones (or plucked idiophones) with laced-on, or hooked-in lamellae, with resonator
L L 122.2 Lamellaphones (or plucked idiophones) with cut-out lamellae
L L L 122.2-8 Lamellaphones (or plucked idiophones) with cut-out lamellae with keyboard
L L L 122.2-9 Mechanically driven lamellaphones (or plucked idiophones) with cut-out lamellae
L 12-8 Lamellaphones (or plucked idiophones) with keyboard

13 Friction Idiophones

L 131 Friction sticks
L L 131.1 (Individual) friction sticks

1 Idiophones



- L L L 131.1-9 Mechanically driven (individual) friction sticks
- L L 131.2 Sets of friction sticks
- L L L 131.21 Sets of friction sticks with direct friction
- L L L 131.22 Sets of friction sticks with indirect friction
- L 132 Friction plaques
- L L 132.1 (Individual) friction plaques
- L L 132.2 Sets of friction plaques
- L 133 Friction vessels
- L L 133.1 (Individual) friction vessels
- L L 133.2 Sets of friction vessels
- L L L 133.2-9 Mechanically driven sets of friction vessels
- L 134 Friction sheet

14 Blown idiophones

- L 141 Blown sticks
- L L 141.1 (Individual) blown sticks
- L L 141.2 Sets of blown sticks
- L 142 Blown plaques
- L L 142.1 (Individual) blown plaques
- L L 142.2 Sets of blown plaques

15 Metal sheets

- L 151 Friction metal sheet
- L 152 Directly struck metal sheet
- L 153 Metal sheet played by shaking
- L 154 Metal sheet shaken and indirectly struck

16 Flexed diaphragms

2 Membranophones



21 Struck drums

L 211 Drums struck directly
L L 211.1 Vessel drums
L L L 211.11 (Separate) vessel drums
L L L L 211.11-812 (Separate) vessel drums with tension loops
L L L L 211.11-82 (Separate) vessel drums with cord-and-hide bracing
L L L L 211.11-85 (Separate) vessel drums with cord-and-belt bracing
L L L L 211.11-92 (Separate) vessel drums with membrane lapped onto a hoop
L L L L 211.11-9211 (Separate) vessel drums with membrane lapped onto a hoop with pedal mechanism
L L L 211.12 Sets of vessel drums
L L L L 211.12-812 Sets of kettledrums with tension loops
L L 211.2 Tubular drums
L L L 211.21 Cylindrical drums
L L L L 211.211 Single-skin cylindrical drums
L L L L L 211.211.1 Individual single-skin cylindrical drums
L L L L L L 211.211.1-7 Individual single-skin cylindrical drums with membrane nailed to drum
L L L L L L 211.211.1-92 Individual single-skin cylindrical drums with membrane lapped onto a hoop
L L L L L 211.211.2 Sets of single-skin cylindrical drums
L L L L 211.212 Double-skin cylindrical drums
L L L L L 211.212.1 Individual double-skin cylindrical drums
L L L L L L 211.212.11 Individual double-skin cylindrical drums, one skin used for playing
L L L L L L L 211.212.11-92 Individual double-skin cylindrical drums, one skin used for playing with membrane lapped onto a hoop
L L L L L L 211.212.12 Individual double-skin cylindrical drums, both heads played
L L L L L L 211.212.1-92 Individual double-skin cylindrical drums with membrane lapped onto a hoop
L L L L L 211.212.2 Sets of double-skin cylindrical drums
L L L L L L 211.212.21 Sets of double-skin cylindrical drums with single playing heads
L L L L L L 211.212.22 Sets of double-skin cylindrical drums, both heads played
L L L 211.22 Barrel-shaped drums
L L L L 211.221 Single-skin barrel drums
L L L L L 211.221.1 Individual single-skin barrel drums
L L L L L 211.221.2 Sets of single-skin barrel drums

L L L L 211.222 Double-skin barrel drums
L L L L L 211.222.1 Individual double-skin barrel drums
L L L L L L 211.222.11 Individual double-skin barrel drums, one skin used for playing
L L L L L L 211.222.12 Individual double-skin barrel drums, both heads played
L L L L L L 211.222.1-7 Individual double-skin barrel drums with membrane nailed to drum
L L L L L L 211.222.1-813 Individual double-skin barrel drums with wedge-bracing
L L L L L L 211.222.1-86 Individual double-skin barrel drums with cord-and-peg bracing
L L L L L L 211.222.1-92 Individual double-skin barrel drums with membrane lapped onto a hoop
L L L L L 211.222.2 Sets of double-skin barrel drums
L L L L L L 211.222.21 Sets of double-skin barrel drums with single playing heads
L L L L L L 211.222.22 Sets of double-skin barrel drums, both heads played
L L L 211.23 Double-conical drums
L L L L 211.231 Single-skin double-conical drums
L L L L L 211.231.1 Individual single-skin double-conical drums
L L L L L 211.231.2 Sets of single-skin double-conical drums
L L L L 211.232 Double-skin double-conical drums
L L L L L 211.232.1 Individual double-skin double-conical drums
L L L L L L 211.232.11 Individual double-skin double-conical drums, one skin used for playing
L L L L L L 211.232.12 Individual double-skin double-conical drums, both heads played
L L L L L 211.232.2 Sets of double-skin double-conical drums
L L L L L L 211.232.21 Sets of double-skin double-conical drums with single playing heads
L L L L L L 211.232.22 Sets of double-skin double-conical drums, both heads played
L L L 211.24 Hourglass-shaped drums
L L L L 211.241 Single-skin hourglass-shaped drums
L L L L L 211.241.1 Individual single-skin hourglass-shaped drums
L L L L L 211.241.2 Sets of single-skin hourglass-shaped drums
L L L L 211.242 Double-skin hourglass-shaped drums
L L L L L 211.242.1 Individual double-skin hourglass-shaped drums
L L L L L L 211.242.11 Individual double-skin hourglass-shaped drums, one skin used for playing

2 Membranophones



L L L L L L L 211.242.11-81 Individual double-skin hourglass-shaped drums, one skin used for playing with cord- (ribbon-) bracing
L L L L L L 211.242.12 Individual double-skin hourglass-shaped drums, both heads played
L L L L L 211.242.2 Sets of double-skin hourglass-shaped drums
L L L L L L 211.242.21 Sets of double-skin hourglass-shaped drums with single playing heads
L L L L L L 211.242.22 Sets of double-skin hourglass-shaped drums, both heads played
L L L 211.25 Conical drums
L L L L 211.251 Single-skin conical drums
L L L L L 211.251.1 Individual single-skin conical drums
L L L L L 211.251.2 Sets of single-skin conical drums
L L L L 211.252 Double-skin conical drums
L L L L L 211.252.1 Individual double-skin conical drums
L L L L L L 211.252.11 Individual double-skin conical drums, one skin used for playing
L L L L L L 211.252.12 Individual double-skin conical drums, both heads played
L L L L L L 211.252.1-81 Individual double-skin conical drums with cord- (ribbon-) bracing
L L L L L 211.252.2 Sets of double-skin conical drums
L L L L L L 211.252.21 Sets of double-skin conical drums with single playing heads
L L L L L L 211.252.22 Sets of double-skin conical drums, both heads played
L L L 211.26 Goblet-shaped drums
L L L L 211.26-6 Single-skin goblet-shaped drums with membrane glued to drum
L L L 211.27 Cylindro-conical drums
L L L L 211.271 Single-skin cylindro-conical drums
L L L L L 211.271.1 Individual single-skin cylindro-conical drums
L L L L L 211.271.2 Sets of single-skin cylindro-conical drums
L L L L 211.272 Double-skin cylindro-conical drums
L L L L L 211.272.1 Individual double-skin cylindro-conical drums
L L L L L L 211.272.11 Individual double-skin cylindro-conical drums, one skin used for playing
L L L L L L 211.272.12 Individual double-skin cylindro-conical drums, both heads played
L L L L L 211.272.2 Sets of double-skin cylindro-conical drums
L L L L L L 211.272.21 Sets of double-skin cylindro-conical drums with single playing heads

L L L L L L 211.272.22 Sets of double-skin cylindro-conical drums, both heads played
L L L 211.28 Vase-shaped drums
L L 211.3 Frame drums
L L L 211.31 Frame drums without handle
L L L L 211.311 Single-skin frame drums without handle
L L L L L 211.311-7 Single-skin frame drums without handle with membrane nailed to drum
L L L L L 211.311-86 Single-skin frame drums without handle with cord-and-peg bracing
L L L L L 211.311-92 Single-skin frame drums without handle with membrane lapped onto a hoop
L L L L 211.312 Double-skin frame drums without handle
L L L L L 211.312-7 Double-skin frame drums without handle with membrane nailed to drum
L L L 211.32 Frame drums with handle
L L L L 211.321 Single-skin frame drums with handle
L L L L L 211.321-86 Single-skin frame drums with handle with cord-and-peg bracing
L L L L L 211.321-92 Single-skin frame drums with handle with membrane lapped onto a hoop
L L L L 211.322 Double-skin frame drums with handle
L 212 Rattle drums
L L 212.1 Vessel rattle drums
L L 212.2 Tubular rattle drums
L L L 212.21 Cylindrical rattle drums
L L L L 212.211 Individual cylindrical rattle drums
L L L L 212.212 Sets of cylindrical rattle drums
L L L 212.22 Barrel-shaped rattle drums
L L L L 212.221 Individual barrel-shaped rattle drums
L L L L 212.222 Sets of barrel-shaped rattle drums
L L L 212.23 Double-conical rattle drums
L L L L 212.231 Individual double-conical rattle drums
L L L L 212.232 Sets of double-conical rattle drums
L L L 212.24 Hourglass-shaped rattle drums
L L L L 212.241 Individual hourglass-shaped rattle drums
L L L L 212.242 Sets of hourglass-shaped rattle drums
L L L L L 212.242-7 Sets of hourglass-shaped rattle drums with membrane nailed to drum
L L L L L 212.242-91 Sets of hourglass-shaped rattle drums with membrane lapped onto a ring of cord
L L 212.3 Frame rattle drums
L L L 212.31 Single-skin frame rattle drums

2 Membranophones



- L L L L 212.31-92 Single-skin frame rattle drums
with membrane lapped onto a hoop
- L L L 212.32 Double-skin frame rattle drums
- L L L L 212.321 Individual double-skin frame
rattle drums
- L L L L 212.322 Sets of double-skin frame rattle
drums

23 Friction drums

- L 231 Friction drums with stick
- L L 231.1 Friction drums with inserted stick
- L L L 231.11 Friction drums with fixed stick
- L L L 231.12 Friction drums with semi-fixed stick
- L L L 231.13 Friction drums with free stick
- L L 231.2 Friction drums with tied stick
- L 232 Friction drums with cord
- L L 232.1 Stationary friction drums with friction
cord
- L L L 232.11 Single-skin stationary drums with
friction cord
- L L L 232.12 Double-skin stationary drums with
frictioncord
- L L 232.2 Friction drum with whirling stick
- L 233 Hand friction drums

24 Singing membranes (Kazoos)

- L 241 Free kazoos
- L 242 Tube- or vessel-kazoos

3 Chordophones



31 Simple chordophones or zithers

L 311 Bar zithers

L L 311.1 Musical bows

L L L 311.11 Idiochord musical bows

L L L L 311.111 Mono-idiochord musical bows

L L L L 311.112 Poly-idiochord musical bows or harp-bows

L L L 311.12 Heterochord musical bows

L L L L 311.121 Mono-heterochord musical bows

L L L L L 311.121.1 Mono-heterochord musical bows without resonator

L L L L L L 311.121.11 Mono-heterochord musical bows without resonator or tuning noose

L L L L L L 311.121.12 Mono-heterochord musical bows without resonator, with tuning noose

L L L L L L 311.121.1-5 Mono-heterochord musical bows without resonator sounded by the bare fingers

L L L L L L 311.121.2 Mono-heterochord musical bows with resonator

L L L L L L 311.121.21 Mono-heterochord musical bows with independent resonator

L L L L L L 311.121.22 Mono-heterochord musical bows with resonator attached

L L L L L L L 311.121.221 Mono-heterochord musical bows with resonator attached, without tuning noose

L L L L L L L 311.121.222 Mono-heterochord musical bows with resonator attached with tuning noose

L L L L L 311.122 Poly-heterochord musical bows

L L L L L L 311.122.1 Poly-heterochord musical bows without tuning noose

L L L L L L 311.122.2 Poly-heterochord musical bows with tuning noose

L L 311.2 Stick zithers

L L L 311.21 Musical bow cum stick

L L L 311.22 (True) stick zithers

L L L L 311.221 (True) stick zithers with one resonator gourd

L L L L 311.222 (True) stick zithers with several resonator gourds

L 312 Tube zithers

L L 312.1 Whole-tube zithers

L L L 312.11 Idiochord (true) tube zithers

L L L 312.12 Heterochord (true) tube zithers

L L L L 312.121 Heterochord (true) tube zithers without extra resonator

L L L L 312.122 Heterochord (true) tube zithers with extra resonator

L L 312.2 Half-tube zithers

L L L 312.21 Idiochord half-tube zithers

L L L 312.22 Heterochord half-tube zithers

L 313 Raft zithers

L L 313.1 Idiochord raft zithers

L L 313.2 Heterochord raft zithers

L L L 313.2-5 Heterochord raft zithers sounded by the bare fingers

L 314 Board zithers

L L 314.1 True board zithers

L L L 314.11 True board zithers without resonator

L L L L 314.11-4-8+421.132-62-8 True board zithers without resonator, sounded by hammers or beaters, with keyboard + sets of free reeds, with flexible air reservoir, with keyboard

L L L L 314.11-4-8 True board zithers without resonator sounded by hammers or beaters, with keyboard

L L L 314.12 True board zithers with resonator

L L L L 314.121 True board zithers with resonator bowl

L L L L L 314.121-9 Mechanically driven true board zithers with resonator bowl

L L L L 314.122 True board zithers with resonator box (box zither)

L L L L L 314.122-3 True board zithers with resonator box (box zither) sounded by blowing

L L L L L 314.122-4-8 True board zithers with resonator box (box zither) sounded by hammers or beaters, with keyboard

L L L L L 314.122-4 True board zithers with resonator box (box zither) sounded by hammers or beaters

L L L L L 314.122-5 True board zithers with resonator box (box zither) sounded by the bare fingers

L L L L L 314.122-6-8+421.222-62-8 Boxzither, sounded by plectrum, with keyboard + set of duct flutes, with flexible air reservoir, with keyboard

L L L L L 314.122-6-8 True board zithers with resonator box (box zither) sounded by plectrum, with keyboard

L L L L L 314.122-6 True board zithers with resonator box (box zither) sounded by plectrum

L L L L L 314.122-8 True board zithers with resonator box (box zither) with keyboard

L L L L L 314.122-9 Mechanically driven true board zithers with resonator box (box zither)

L L 314.2 Board zither variations

L L L 314.21 Ground zithers

L L L 314.22 Harp zithers

L 315 Trough zithers

L L 315.1 Trough zithers without resonator

L L L 315.1-5 Trough zithers without resonator sounded by the bare fingers

L L 315.2 Trough zithers with resonator

L 316 Frame zithers

L L 316.1 Frame zithers without resonator

L L 316.2 Frame zithers with resonator

3 Chordophones



32 Composite chordophones

L 321 Lutes
L L 321.1 Bow lutes
L L 321.2 Yoke lutes or lyres
L L L 321.21 Bowl lyres
L L L L 321.21-5 Bowl lyres sounded by the bare fingers
L L L 321.22 Box lyres
L L 321.3 Handle lutes
L L L 321.31 Spike lutes
L L L L 321.311 Spike bowl lutes
L L L L L 321.311-7 Spike bowl lutes sounded by bowing
L L L L 321.312 Spike box lutes or spike guitars
L L L L L 321.312-5 Spike box lutes or spike guitars sounded by the bare fingers
L L L L L 321.312-7 Spike box lutes or spike guitars sounded by bowing
L L L L 321.313 Spike tube lutes
L L L L L 321.313-7 Spike tube lutes played by bowing
L L L 321.32 Necked lutes
L L L L 321.321 Necked bowl lutes
L L L L L 321.321-5 Necked bowl lutes sounded by the bare fingers
L L L L L 321.321-7 Necked bowl lutes sounded by bowing
L L L L 321.322 Necked box lutes or necked guitars
L L L L L 321.322-5 Necked box lutes or necked guitars sounded by the bare fingers
L L L L L 321.322-71 Necked box lutes or necked guitars sounded by bowing with a bow
L L L L L 321.322-7 Necked box lutes or necked guitars sounded by bowing
L L L L L 321.322-8 Necked box lutes or necked guitars, with keyboard
L L L L L 321.322-9 Mechanically driven necked box lutes or necked guitars
L L L 321.33 Half-spike lutes or tanged lutes
L L L L 321.331 Half-spike or tanged bowl lutes
L L L L 321.332 Half-spike or tanged box lutes
L 322 Harps
L L 322.1 Open harps
L L L 322.11 Arched harps
L L L L 322.111 Arched harps - Wachsmann type 1
L L L L 322.112 Arched harps - Wachsmann type 2
L L L L 322.113 Arched harps - Wachsmann type 3
L L L L 322.11-5 Arched harps sounded by the bare fingers
L L L 322.12 Angular harps
L L 322.2 Frame harps

L L L 322.21 Frame harps without tuning action
L L L L 322.211 Diatonic frame harps without tuning action
L L L L 322.212 Chromatic frame harps without tuning action
L L L L L 322.212.1 Chromatic frame harps without tuning action, with the strings in one plane
L L L L L 322.212.2 Chromatic frame harps without tuning action, with the strings in two planes crossing one another
L L L L L 322.212.3 Chromatic frame harps without tuning action, with the strings in two or more parallel planes
L L L 322.22 Frame harps with tuning action
L L L L 322.221 Frame harps with manual action
L L L L L 322.221-5 Frame harps with manual action sounded by the bare fingers
L L L L 322.222 Frame harps with pedal action
L L L L L 322.222-5 Frame harps with pedal action sounded by the bare fingers
L 323 Spike harps with tall stringholders
L L 323.1 Arched spike harps with tall stringholders
L L 323.2 Spike harps with pressure bridges, bridge harps or harp-lutes
L L L 323.2-5 Spike harps with pressure bridges, bridge harps or harp-lutes sounded by the bare fingers
L 324 Tanged harps with tall stringholders

33 Variable tension chordophones or 'plucked drums'

L 331 Variable tension chordophones or 'plucked drums' with loose string attached to the drum-head
L 332 Variable tension chordophones or 'plucked drums' with string attached to the end of a neck and to the drum-head

4 Aerophones



41 Free aerophones

- L 411 Displacement free aerophones
- L 412 Interruptive free aerophones
- L L 412.1 Idiophonic interruptive aerophones or reeds
- L L L 412.11 Idiophonic interruptive aerophones or reeds: paired reeds
- L L L 412.12 Beating reeds
- L L L L 412.121 Individual beating reeds
- L L L L 412.122 Sets of beating reeds
- L L L L L 412-122-8 Sets of beating reeds with keyboard
- L L L 412.13 Free reeds
- L L L L 412.131 (Individual) free reeds
- L L L L 412.132 Sets of free reeds
- L L L L L 412.132-62-8 Sets of free reeds with flexible air reservoir, with keyboard
- L L L L L 412.132-62 Sets of free reeds with flexible air reservoir
- L L L L L 412.132-6-9 Mechanically driven sets of free reeds with air reservoir
- L L L L L 412.132-9 Mechanically driven sets of free reeds
- L L L 412.14 Ribbon reeds
- L L L 412.15 Retreating reeds
- L L L 412.1-9 Mechanically driven idiophonic interruptive aerophones or reeds
- L L 412.2 Non-idiophonic interruptive instruments
- L L L 412.21 Rotating aerophones
- L L L 412.22 Whirling aerophones
- L 413 Plosive aerophones
- L L 413.1 Explosive aerophones
- L L 413.2 Implosive aerophones

42 Wind instruments proper

- L 420 Edge-tone instruments that are not flutes
- L 421 Edge instruments or flutes
- L L 421.1 Flutes without duct
- L L L 421.11 End-blown flutes
- L L L L 421.111 (Single) end-blown flutes
- L L L L L 421.111.1 Open single end-blown flutes
- L L L L L L 421.111.11 Open single end-blown flutes without fingerholes
- L L L L L L 421.111.12 Open single end-blown flutes with fingerholes
- L L L L L 421.111.2 Stopped single end-blown flutes
- L L L L L L 421.111.21 Stopped single end-blown flutes without fingerholes
- L L L L L L L 421.111.211 Stopped end-blown flutes without fingerholes used in sets
- L L L L L L 421.111.22 Stopped single end-blown flutes with fingerholes
- L L L L L 421.111.3 Partly-stopped single end-blown flutes

- L L L L L L 421.111.31 Partly-stopped single end-blown flutes without fingerholes
- L L L L L L 421.111.32 Partly-stopped single end-blown flutes with fingerholes
- L L L L 421.112 Sets of end-blown flutes or panpipes
- L L L L L 421.112.1 Open panpipes
- L L L L L L 421.112.11 Open (raft) panpipes
- L L L L L L 421.112.12 Open bundle (pan-) pipes
- L L L L L 421.112.2 Stopped panpipes
- L L L L L 421.112.3 Mixed open and stopped panpipes
- L L L 421.12 Side-blown flutes
- L L L L 421.121 (Single) side-blown flutes
- L L L L L 421.121.1 Open side-blown flutes
- L L L L L L 421.121.11 Open side-blown flutes without fingerholes
- L L L L L L 421.121.12 Open side-blown flutes with fingerholes
- L L L L L 421.121.2 Partly-stopped side-blown flutes
- L L L L L 421.121.3 Stopped side-blown flutes
- L L L L L L 421.121.31 Stopped side-blown flutes without fingerholes
- L L L L L L L 421.121.311 Stopped side-blown flutes without fingerholes, with fixed stopped lower end
- L L L L L L L 421.121.312 Stopped side-blown flutes without fingerholes, adjustable stopped lower end
- L L L L L L 421.121.32 Stopped side-blown flutes with fingerholes
- L L L L 421.122 Sets of side-blown flutes
- L L L L L 421.122.1 Sets of open side-blown flutes
- L L L L L L 421.122.2 Sets of stopped side-blown flutes
- L L L 421.13 Vessel flutes (without distinct beak)
- L L L 421.14 Notch flutes
- L L L L 421.141 (Single) notch flutes
- L L L L L 421.141.1 Open single notch flutes
- L L L L L L 421.141.11 Open single notch flutes without fingerholes
- L L L L L L 421.141.12 Open single notch flutes with fingerholes
- L L L L L 421.141.2 Stopped single notch flutes
- L L L L L L 421.141.21 Stopped single notch flutes without fingerholes
- L L L L L L L 421.141.211 Stopped notch flutes without fingerholes used in sets
- L L L L L L 421.141.22 Stopped single notch flutes with fingerholes
- L L L L 421.142 Sets of notch flutes or panpipes
- L L L L L 421.142.1 Open sets of notch-flutes or panpipes

4 Aerophones



L L L L L 421.142.2 Stopped sets of notch-flutes or panpipes
 L L 421.2 Flutes with duct or duct flutes
 L L L 421.21 Flutes with external duct
 L L L L 421.211 (Single) flutes with external duct
 L L L L L 421.211.1 Open flutes with external duct
 L L L L L L 421.211.11 Open flutes with external duct without fingerholes
 L L L L L L 421.211.12 Open flutes with external duct with fingerholes
 L L L L L 421.211.2 Partly-stopped flutes with external duct
 L L L L L 421.211.3 Stopped flutes with external duct
 L L L L L 421.212 Sets of flutes with external duct
 L L L 421.22 Flutes with internal duct
 L L L L 421.221 (Single) flutes with internal duct
 L L L L L 421.221.1 Open flutes with internal duct
 L L L L L L 421.221.11 Open flutes with internal duct without fingerholes
 L L L L L L 421.221.12 Open flutes with internal duct with fingerholes
 L L L L L 421.221.2 Partly-stopped flutes with internal duct
 L L L L L 421.221.3 Stopped flutes with internal duct
 L L L L L L 421.221.31 Stopped flutes with internal duct, without fingerholes
 L L L L L L L 421.221.311 Stopped flutes with internal duct, without fingerholes with fixed stopped lower end
 L L L L L L L 421.221.312 Stopped flutes with internal duct, without fingerholes with adjustable stopped lower end
 L L L L L L 421.221.32 Stopped flutes with internal duct, with fingerholes
 L L L L L 421.221.4 Vessel flutes with duct
 L L L L L L 421.221.41 Vessel flutes with duct, without fingerholes
 L L L L L L 421.221.42 Vessel flutes with duct, with fingerholes
 L L L L L L L 421.221.421 Vessel flutes with duct, with single fingerhole
 L L L L L L L 421.221.422 Vessel flutes with duct, with two or more fingerholes
 L L L L 421.222 Sets of flutes with internal duct
 L L L L L 421.222.1 Sets of open flutes with internal duct
 L L L L L L 421.222.11 Sets of open flutes with internal duct without fingerholes
 L L L L L L L 421.222.11+421.222.3-8 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct with keyboard

L L L L L L L 421.222.11+421.222.3 Sets of open flutes with internal duct without fingerholes combined with set of partly-stopped flutes with internal duct
 L L L L L L L 421.222.11-9 Mechanically driven sets of open flutes with internal duct without fingerholes
 L L L L L L 421.222.12 Sets of open flutes with internal duct with fingerholes
 L L L L L 421.222.2 Sets of partly-stopped flutes with internal duct
 L L L L L 421.222.3 Sets of stopped flutes with internal duct
 L L L L L 421.222.4 Sets of dissimilar flutes with internal duct
 L L L 421.23 Flutes with duct formed by an internal baffle with an external cover
 L 422 Reedpipes
 L L 422.1 Reedpipes with double (or quadruple) reeds
 L L L 422.11 Single reedpipes with double (or quadruple) reeds
 L L L L 422.111 (Single) oboes with cylindrical bore
 L L L L L 422.111.1 (Single) oboes with cylindrical bore, without fingerholes
 L L L L L 422.111.2 (Single) oboes with cylindrical bore, with fingerholes
 L L L L L L 422.11.2-5 (Single) wind-cap oboes with cylindrical bore, with fingerholes
 L L L L L L 422.11.2-62 (Single) oboes with cylindrical bore, with fingerholes with flexible air reservoir
 L L L L L L 422.111.2+422.211.1-62 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone; flexible air reservoir
 L L L L L L 422.111.2+422.211.1 Cylindrical double-reed chanter with stopped end + cylindrical single-reed drone
 L L L L L L 422.111.2+422.22-62 Single oboes with cylindrical bore combined with a set of reedpipes with single reed with flexible air reservoir
 L L L L L 422.111+422.211 Single oboes with cylindrical bore combined with a single reedpipe with single reed
 L L L L L 422.111+422.22 Single oboes with cylindrical bore combined with a set of reedpipes with single reed
 L L L L L 422.112 (Single) oboes with conical bore
 L L L L L L 422.112+422.111.2-71+422.22-62 Conical double-reed chanter + cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

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L L L L L 422.112+422.121.2-71+422.22-62

Conical double-reed chanter + set of cylindrical double-reed regulator with stopped end with keys + set of cylindrical single-reed drones; flexible air reservoir

L L L L L 422.112+422.122+422.22 Single oboes with conical bore combined with a set of oboes with conical bore and a set of reedpipes with single reeds

L L L L L 422.112+422.122-71+422.22-62 Single oboes with conical bore combined with a set of oboes with conical bore with keys and a set of reedpipes with single reeds with flexible air reservoir

L L L L L 422.112+422.211.1-62 Conical double-reed chanter + cylindrical single-reed drone; flexible air reservoir

L L L L L 422.112+422.211 Single oboes with conical bore combined with a single reedpipe with single reed

L L L L L 422.112+422.212 Conical double-reed chanter with conical single reed drone

L L L L L 422.112+422.22-62 Conical double-reed chanter + set of cylindrical single-reed drones; flexible air reservoir

L L L L L 422.112+422.22 Single oboes with conical bore combined with a set of reedpipes with single reeds

L L L 422.12 Sets of oboes

L L L L 422.121 Sets of oboes with cylindrical bore

L L L L L 422.121+422.22 Sets of oboes with cylindrical bore combined with a set of reedpipes with single reeds

L L L L L 422.121-71+422.22-62 Sets of oboes with cylindrical bore with keys combined with a set of reedpipes with single reeds with flexible air reservoir

L L L L 422.122 Sets of oboes with conical bore

L L L L L 422.122+422.121-62 Set of conical double-reed chanters + set of cylindrical double-reed drones, flexible air reservoir

L L L L L 422.122+422.121 Sets of oboes with conical bore combined with a set of oboes with cylindrical bore

L L L L L 422.122+422.22-62 Set of conical double-reed chanters + set of cylindrical single-reed drones; flexible air reservoir

L L L L L 422.122+422.22 Sets of oboes with conical bore combined with a set of reedpipes with single reeds

L L L L L 422.122-7+422.122-62 Sets of oboes some with fingerhole stopping with conical bore with flexible air reservoir

L L L L L 422.122-71+422.22-62 Sets of oboes with conical bore with keys combined with a set of reedpipes with single reeds

L L 422.2 Reedpipes with single reeds

L L L 422.21 Individual reedpipes with single reeds

L L L L 422.211 Clarinets with cylindrical bore

L L L L L 422.211.1 (Single) clarinets with cylindrical bore, without fingerholes

L L L L L 422.211.2 (Single) clarinets with cylindrical bore, with fingerholes

L L L L L L 422.211.2-5 (Single) wind-cap clarinets with cylindrical bore, with fingerholes

L L L L 422.212 (Single) clarinets with conical bore

L L L 422.22 Sets of reedpipes with single reeds

L L L L 422.22-5 Sets of wind-cap reedpipes with single reeds

L L L L 422.22-62 Sets of clarinets with flexible air reservoir

L L 422.3 Reedpipes with free reeds

L L L 422.31 Single reedpipes with free reed

L L L 422.32 Double reedpipes with free reeds

L L L 422.33 Horns with free reed

L L 422.4 Dilating reeds

L L L 422.41 Dilating reeds without fingerholes

L L L 422.42 Dilating reeds with fingerholes

L 423 Labrosones (or lip-reed instruments)

L L 423.1 Natural labrosones

L L L 423.11 Conches

L L L L 423.111 End-blown conches

L L L L L 423.111.1 End-blown conches without mouthpiece

L L L L L 423.111.2 End-blown conches with mouthpiece

L L L L 423.112 Side-blown conches

L L L 423.12 Tubular labrosones

L L L L 423.121 End-blown labrosones

L L L L L 423.121.1 End-blown straight labrosones

L L L L L L 423.121.11 End-blown straight labrosones without mouthpiece

L L L L L L 423.121.12 End-blown straight labrosones with mouthpiece

L L L L L L L 423.121.12-4 End-blown straight labrosones with mouthpiece and with crooks

L L L L L 423.121.2 End-blown labrosones with curved or folded tubes

L L L L L L 423.121.21 End-blown labrosones with curved or folded tubes, without mouthpiece

L L L L L L 423.121.22 End-blown labrosones with curved or folded tubes, with mouthpiece

L L L L 423.122 Side-blown labrosones

L L L L L 423.122.1 Side-blown straight labrosones

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L L L L L 423.122.2 Side-blown curved labrosones
L L 423.2 Chromatic labrosones
L L L 423.21 Labrosones with fingerholes
L L L L 423.211 Labrosones with fingerholes, with cylinder bore
L L L L L 423.211-71-4 Labrosones with fingerholes and with keys, with cylinder bore and with crooks
L L L L 423.212 Labrosones with fingerholes with (narrow) conical bore
L L L L 423.213 Labrosones with fingerholes, with (wider) conical bore
L L L L L 423.213-71 Labrosones with fingerholes and with keys, with (wider) conical bore
L L L 423.22 Labrosones with slides
L L L 423.23 Labrosones with valves
L L L L 423.231 Valve bugles
L L L L L 423.231.1 Valve bugles with narrow bore
L L L L L L 423.231.11 Valve bugles with narrow bore, with short air column (less than 2 m)
L L L L L L 423.231.12 Valve bugles with narrow bore, with long air column (more than 2 m)
L L L L L 423.231.2 Valve bugles with wide bore
L L L L L L 423.231.2-4 Valve bugles with wide bore and with crooks
L L L L 423.232 Valve horns
L L L L L 423.232.1 Valve horns with narrow bore
L L L L L L 423.232.11 Valve horns with narrow bore, with short air column (less than 2 m)
L L L L L L L 423.232.11-4 Valve horns with narrow bore, with short air column (less than 2 m) and with crooks
L L L L L L 423.232.12 Valve horns with narrow bore, with long air column (more than 2 m)
L L L L L L L 423.232.12-4 Valve horns with narrow bore, with long air column (more than 2 m) and with crooks
L L L L L 423.232.2 Valve horns with wider bore
L L L L L L 423.232.2-4 Valve horns with wider bore and with crooks
L L L L 423.233 Valve trumpets
L L L L L 423.233.1 Valve trumpets with short air column (less than 2 m)
L L L L L L 423.233.1-4 Valve trumpets with short air column (less than 2 m) and with crooks
L L L L L L 423.233.2 Valve trumpets with long air column (more than 2 m)
L 424 Membranopipes

5 Electrophones



51 Electro-acoustic instruments and devices

- L 511 Electro-acoustic idiophones
- L 512 Electro-acoustic membranophones
- L 513 Electro-acoustic chordophones
- L 514 Electro-acoustic aerophones
- L 515 Transducers

52 Electromechanical instruments and devices

- L 521 Tone wheel instruments
- L 522 Photo-electric electromechanical instruments
- L 523 Record/playback devices
- L 524 Electromechanical samplers
- L 525 Electromechanical sound processing devices

53 Analogue electronic instruments, modules and components

- L 531 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) or solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals
 - L L 531.1 Analogue synthesizers and other electronic instruments with thermionic valve (vacuum-tube) based devices generating and/or processing electric sound signals
 - L L 531.2 Analogue synthesizers and other electronic instruments with solid state circuitry (transistor and/or analogue integrated circuitry) generating and/or processing electric sound signals
 - L L L 531.21 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using additive synthesis
 - L L L 531.22 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis
 - L L L L 531.221 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - modular synthesizers
 - L L L L 531.222 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set synthesizers
 - L L L L L 531.222.1 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis - pre-set monophonic synthesizers
 - L L L L L 531.222.2 Analogue synthesizers with solid state circuitry based devices generating

and processing electric sound signals using subtractive synthesis - pre-set partially or fully polyphonic synthesizers

- L L L 531.23 Analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using hybrid subtractive and additive synthesis
- L 532 Voltage control sources
 - L L 532.1 Voltage control sources - control voltage sequence generators
 - L L 532.2 Voltage control sources - controleers and interfaces
- L 533 Other analogue modules or configurations
 - L L 533.1 Analogue modules
 - L L L 533.11 Analogue modules: audio signal generators
 - L L L 533.12 Analogue modules: signal modifiers or processors
 - L L 533.2 Analogue configurations
 - L L 533.3 Modules communicating between devices/signal convertors other than transducers

54 Digital instruments, modules and components

- L 541 Digital synthesizers with fixed keyboard controllers
 - L L 541.1 Digital synthesizers using frequency modulation
 - L L L 541.11 Digital synthesizers using frequency modulation synthesis, without fixed keyboard controllers
 - L L L 541.12 Digital synthesizers using frequency modulation synthesis, with fixed keyboard controllers
 - L L 541.2 Digital synthesizers using additive synthesis
 - L L L 541.21 Digital synthesizers using additive synthesis, without fixed keyboard controllers
 - L L L 541.22 Digital synthesizers using additive synthesis, with fixed keyboard controllers
 - L L 541.3 Digital synthesizers using phase distortion techniques
 - L L L 541.31 Digital synthesizers using phase distortion techniques, without fixed keyboard controllers
 - L L L 541.32 Digital synthesizers using phase distortion techniques, with fixed keyboard controllers
 - L L 541.4 Digital synthesizers using physical modelling techniques
 - L L L 541.41 Digital synthesizers using physical modelling techniques, without fixed keyboard controllers

5 Electrophones



- L L L 541.42 Digital synthesizers using physical modelling techniques, with fixed keyboard controllers
- L 542 Digital control sources and interfaces
- L 543 Digital signal mixing, modifying, reproducing and processing devices
- L 544 Digital samplers and sampling synthesizers
- L 545 Digital record/playback devices
- L 546 Other digital modules, components and configurations
- L 547 Digital modules communicating between devices/signal convertors other than transducers

55 Hybrid analogue/digital configurations

56 Software

