

FREE THE JEWS-HARP IN BRITAIN AND IRELAND 1ST EDITION PDF



Michael Wright | 9781351543316 |||||

Jaw Harp | Historic Jamestowne

My brother John Wright, who has died aged 74, was recognised as one of the world's finest virtuosos on that most underrated of musical instruments, the jew's harp or jaw harp, though John never liked that name. An internationally admired musician, and a great shanty singer and fiddle player, he also played a key role in the reconstruction of working medieval musical instruments.

John was born in Leicester to Len, a butcher, and his wife, Millie. After attending Wyggeston Grammar school for boys, he went on to Wolverhampton College of Art and had a brief career in teaching before becoming a professional musician. In the s he began a lifelong passion for the jew's harp and tracked down early recordings of the instrument at Cecil Sharp House, London, the headquarters of the English Folk Dance and Song Society, seeking out traditional players in the British Isles.

John's specific contribution was to understand the mechanics The Jews-Harp in Britain and Ireland 1st edition, most significantly, the acoustics of the instrument. Throughout his career he was fascinated by the study and interpretation of medieval carvings of musical instruments. This led to work on the reconstruction of instruments based on the carvings on the portico of the cathedral at Santiago de Compostela, in north-western Spain, a project that culminated with a performance of the reconstructed instruments for the king of Spain.

John was involved with a similar project for Chartres cathedral in France. Working with many different musicians, John recorded award-winning albums ranging from Irish traditional music and the compositions of John Playford to medieval interpretations. Performing The Jews-Harp in Britain and Ireland 1st edition his wife, Catherine Perrierhe travelled throughout Europe and north America. They toured extensively in France, The Jews-Harp in Britain and Ireland 1st edition, collecting and recording songs and music from traditional sources.

Both played an important role in the revival of traditional French folk music, song and dance. Always encouraging younger generations to explore their own culture, they also set up the first French folk club, Le Bourdon, in Paris in the s.

John and Catherine's flats in Paris and Angers saw a constant flow of visitors: family, friends of many years and young musicians, all being treated and greeted with great enjoyment. Other lives Folk music. John Wright obituary.

John Wright recording with the jew's harp in He was in international demand as a performer. Michael Wright. John is survived by Catherine, me and our brother David. Topics Folk music Other lives obituaries Reuse this content.

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Terre Jew's Harp Danmoi – Thomann UK

Refworks Account Login. Open Collections. UBC Theses and Dissertations. Featured Collection. It has been adapted to a wide array of cultural contexts worldwide and a diverse range of playing techniques, which, upon closer examination, reveal much about the cultures that generate them.

Drawing on perspectives from organology, ethnomusicology, comparative musicology, ethnography, material culture, and the anthropology of the body, I situate my approach to the study of musical instruments as one that examines the object on three levels: physically the interaction between the human body and the body of the instrument culturally the contexts in which it is used and musically the way it is played and conceptualized as a musical instrument.

There is untapped potential in the study of musical instruments in examining their ability to extend the sound-producing capacities of the human body, interface with the body in symbolic ways, and channel human creative energy into expression through sound. It is simple enough in construction and portability to be found all over the world in various forms, but there are as many different playing techniques as there are morphologies of the instrument.

Although the music of Bali has been studied at length, the *genggong* remains virtually unknown to scholars, both in Bali and abroad. Chapter One sets the theoretical backdrop to the study of musical instruments, proposing ways of looking at them that acknowledge their potential as points of entry into particular cultural outlooks. Part I deals with technological approaches to the instrument, while Part II deals with contextual and thematic approaches.

In Chapter Four, I provide a cultural biography of the *genggong*, examining its development in Bali through its physical and social construction. In Chapter Five, I look at how *genggong* is employed musically, illustrating how it is used to reflect quintessentially Balinese concepts of tuning, scale, and interlocking rhythmic figurations.

Dawe 2. The same urge is found across disciplines; in fact, it is from the biological sciences that The Jews-Harp in Britain and Ireland 1st edition word organology originates.

Organology often approaches the study of musical instruments by concentrating primarily on their physical attributes while social function is left to the field of ethnomusicology, where the focus tends to be culture-specific. The ideological division between the scientific and cultural approaches to the study of musical instruments has seen some recent improvement, as contributions from ethnographic and material culture perspectives have begun to penetrate the centuries-old tradition of classificatory organology Dawe DeVale Even taxonomic approaches to 1 The term organology has only recently been applied to the study of musical instruments, and dictionary definitions of the term still commonly list its biological association first.

Though the categorical conceptualization of musical instruments remains the dominant approach in organology, it should be kept in mind that all taxonomic systems are conceptual constructions. They provide useful frameworks for understanding but are ultimately static structures, while the things they seek to categorize tend to be more fluid and dynamic than can possibly be contained in a set of definitive parameters. As the writer Kevin Kelly points out, biological taxonomy too suffers from the same pathology: The categories of kingdom, phylum, class, order, family, genus, and species exist primarily in our minds.

Individual organisms may live between the boundaries of two species, or kingdoms. We find it helpful to draw them inside a category cluster in order to talk about and understand them. . . In the long term, taxonomic classifications will be exposed as statistical clouds.

Kelly Current ways of thinking about musical instruments often contain them in isolation from the human realms they inhabit, and the social and physiological relationships that are generated by their use. While the need for some sort of classification is implicit to an understanding of our surroundings, the rapid advancement of information exchange may be precipitating a shift in our perceptions of these systems.

While organology has concerned itself primarily with classification and taxonomy, its own identity as a category is unstable. Additionally, she conceptualizes organology in three streams, the classificatory, analytic, and applied *ibid.* Still, DeVale also points out that musical instrument research is conspicuous by its absence in the field of ethnomusicology 2. Part of the neglect of musical instruments as fruitful avenues for research no doubt arises from confusion as to what the scope of organology actually encompasses, and perhaps a lack of understanding as to what methodologies might fall under its rubric.

More often than not, when the name of comparative musicologist Curt Sachs is invoked, it is in reference to his work with Erich Hornbostel in organological classification, and not to his far-reaching comparative study of musical instruments. The intellectual history of ethnomusicology is characterized by a self-conscious move away from this kind of thinking in the wake of the psychological denouement of World War II, where 7

postcolonial guilt and a perceived danger of value judgement in the comparison of cultures precipitated an ideological shift in the humanities that chose to celebrate cultural uniqueness and diversity rather than comparison and similarity.

The investigative lens underwent a mass refocusing in many culture-related disciplines, exchanging wide-angle breadth for close-range depth in a particular area. Decades later, the stigma associated with comparative study is still evident in the field of ethnomusicology, and its potential value as an avenue of human understanding remains largely overlooked. To me, no single aspect is complete without the others. It is time to not only look critically at the ways musical instruments have been conceptualized, but to evaluate methodologies that may complement and expand the understanding of musical instruments and their relationships with human beings and their social worlds.

Crane b: 6 2 Material objects are ideas put into forms, abstractions made into things. Instruments are human tools, intended for specific tasks and assigned symbolic and functional roles in daily life. Musical instruments, simply put, are material culture. While objects are endowed with value through their human transactions, they are valued precisely for the innate qualities borne in their form and function. In practice, however, these The Jews-Harp in Britain and Ireland 1st edition are sometimes pitted against each other.

Is its nearly ubiquitous presence the result of chronology, explainable by economic and social circulation? The evidence also suggests the instrument has undergone several periods of mass production, and that a significant percentage of the finds have been excavated from castles and monasteries. This problematizes the social class associations of the instrument, showing that its function has varied over time. While physical properties can be measured, classified, and analyzed to a certain extent, a methodological shift away from the material object is necessary in order to uncover the social and symbolic significance of sound-producing devices.

It is a device intended to create resonance, a resonant body designed to collaborate and interact with the larger resonant body of the human physiology.

Music, in other words, is sound incorporated. The Jews-Harp in Britain and Ireland 1st edition from the Latin organum and the Greek organon, both meaning tool or instrument, the term has been used to refer simultaneously to musical instruments and organs of the body since its earliest incarnations.

Musical instruments embody cultural processes and products by virtue of their extensions of the body, and are therefore inseparable from the human beings.

Moreover, the ways in which an instrument interfaces with the human body can provide insight into the cultural roles assigned to it. The Jews-Harp in Britain and Ireland 1st edition it is the act of holding a pencil or flying a plane, the user must adapt to the morphology of the tool, and in so doing relationships and power dynamics are generated on both literal and symbolic levels. While the body of the instrument is rigid, the human body is not; during the act of playing an instrument, it is the softer body that must conform to the harder instrument.

Social Constraints The course of development of a playing technique is influenced by numerous conditions. In other words, the body can only act in the ways that it understands The Jews-Harp in Britain and Ireland 1st edition be socially appropriate.

Because the instrument is so basic, it provides a virtually blank slate for examining cultural affect in the form of sound. Culture is a force that conditions and educates through repetition; thus, the expressive possibilities of musical instruments are derived from cultural understandings of both biological conduct and aesthetic structure.

Kevin Dawe argues that the morphology of the instrument itself is both a physical and social construction: As socially constructed and meaningful, the morphology of musical instruments reveals through their shape, decoration, and iconography features of the body politic, as embodiments of the The Jews-Harp in Britain and Ireland 1st edition, politics, and aesthetic of the community of musicians that they serve.

They are at once physical and metaphorical, social constructions and material objects. Dawe At the stage of invention, the human being shapes the instrument to conform to an idea; at the level of playing, the instrument forces the body to adapt and conform to its parameters. Physical and Biological Constraints From any interaction with a physical tool or The Jews-Harp in Britain and Ireland 1st edition instrument, patterns of movement develop.

The morphology of an instrument also structures the playing technique, and by extension, the musical content. Baily Different instruments make different demands on the body, present different challenges, require different skills, and harbour, The Jews-Harp in Britain and Ireland 1st edition could say, very different characters. Reed instruments, for instance, The Jews-Harp in Britain and Ireland 1st edition inserted into the mouth and thus prevent the player from any mouth-related activity that does The Jews-Harp in Britain and Ireland 1st edition serve the act of playing.

The ways in which an instrument doubles the self can be perceived in its physical form, in the way it extends the body, in its construction and timbre, and its innate character. These questions will be addressed in the chapters that follow.

Nor will it restate an exhaustive list of all the studies that have been done on the instrument. Instead, I will introduce the instrument according to the way I discovered it, honing in The Jews-Harp in Britain and Ireland 1st edition the areas that I find relevant to an understanding of the instrument in general and preparing the subsequent chapters on the Balinese genggong.

While it could have easily gone unnoticed in such a setting, its odd shape caught my attention, then piqued my curiosity as I realized I had no idea what on earth this object was for. I picked it up, brushed it off, and asked my friend, an avid cyclist, if it was some sort of bike tool.

You can have it. As the archaeological evidence compiled by Kolltveit has suggested, the instrument may not have been simply a trinket of beggars and fools. Still, the recurrent question of value that surrounds the instrument can be traced to several factors.

First, these instruments tend to be made from materials that are inexpensive and readily available, and therefore of little commercial value. Secondly, its limitations of pitch mean that it is incapable of playing the same music as high-technology, equal-tempered instruments while on the other hand, its natural scale works well for folk tunes.

However, the strain this caused on his teeth eventually proved too much and he switched to the guitar later in life. In no time, I found that the object was referred to by scores of names in many different languages. However, it is highly plausible that the oldest forms of the instrument were made of organic materials, as wood technology predates metal-working technology. Today the instrument is found across Oceania, Southeast Asia. For the etymology and debate surrounding this term, see Crane and Wright. It has spread into Africa and the Americas through European colonial contact and trade over the centuries, and is now found virtually all over the world.

Before the seventeenth century, written sources are virtually nonexistent, and the evidence consists mainly of visual art and excavated instruments. The Jews-Harp in Britain and Ireland 1st edition find dating to the 8th to the 5th centuries B.C. Wright 5. Intent on learning how to play, another quick internet search provided some insight as to how a metal tongue in a frame could be played.

The task of playing was surprisingly perplexing for such a seemingly simple piece of metal, and at first, I struggled to get any sound out of it whatsoever. While the instrument I had was of low quality, my ear began to detect subtle overtones hovering above its fundamental low-pitched buzzing frequency.

Gradually becoming attuned to these higher frequencies, I realized that I could hear distinct pitches. The notes I could play sounded like some sort of major chord arpeggio, although I noticed that it was impossible to play a chromatic or diatonic scale as it seemed certain notes were missing. After some The Jews-Harp in Britain and Ireland 1st edition research, I found that the major arpeggio I had detected on my instrument corresponded closely to the pitches of the harmonic overtone series.

This subject will be discussed in more detail using the example of the Balinese genggong in Chapter Five. Additionally, the smaller the distance between lamella and frame, the richer the harmonic spectrum and the longer it is sustained. Using the human mouth cavity as a variable resonator, certain overtones of this fundamental can be emphasized and heard over others as discreet pitches.

The human oral cavity is an extremely complex resonating chamber; the subtlest movements can drastically alter which resonance is being amplified. In reality, it is not just a single cavity The Jews-Harp in Britain and Ireland 1st edition a conglomerate consisting of the cavities of the mouth, the larynx, and the pharynx, with an enormous range of possible configurations that are still not well understood.

Therefore, the capacity for both producing and modifying sound originates in the human body; but the mouth cavity is unique in its ability to interface with outside signal generators as well. While the instrument is capable of generating a harmonic spectrum, it requires a resonator to hear any of these harmonics in isolation. Plucked on its own, the instrument can only produce a single note. Acoustical observations made about the Balinese genggong in a study by Adkins for example, were made on the instrument in conditions far-removed from those of performance: the instrument was held in a vice grip and its lamella was set into motion without any sort of resonator to amplify its overtones.

This example illustrates the importance of complementing scientific enquiry with musical and ethnographic evidence in order to advance a deeper understanding of the human dimensions of musical instruments. In the case of tonal languages, speech surrogates can approximate the tones of the language closely enough that lexical information can be encoded and understood by a listener *ibid.* Tone, invisible and intangible, is stronger than any other magic quality.