Gallery Guide

St. Louis, A Musical Gateway:

THE FAR EAST

Asia, the world's largest continent on earth, is surrounded by the Pacific, Arctic, and Indian Oceans. Featured in Rooms 1 & 2 of the display are musical instruments from the East Asia geographical region. This region shows the musical intersections influenced by travel and trade among the People's Republic of China, Taiwan, Mongolia, Japan, Tibet, and South and North Korea.

This exhibit is the third in a series that celebrates St. Louis' multicultural heritage communities. It features rare and beautiful instruments of the Far East and Oceania drawn from the Hartenberger World Music Collection of Historical Instruments

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The Far East

The musical traditions of the Far East serve to demonstrate important aspects of the social, spiritual, and aesthetic values of their cultures of origin. These traditions have also been shaped over centuries, as people traveled by land and sea along trade routes spanning vast territories. Merchants and travelers exchanged silk and spices as well as languages, ideas, music, and musical instruments. By the eleventh (11th) century musical instruments from the Middle East and Central Asia could be found both in Europe and in parts of East, South, and Southeast Asia. In ancient China, musical instruments were divided into "eight sounds" — based on the materials used in their construction: Metal (*jin*), stone (*shi*), silk (*si*), bamboo (*zhu*), gourd (*pao*), clay (*tao*), leather (*ge*) and wood (*mu*).

Today, instruments associated with this early classification system are reconstructed for use in ensembles that perform in museums and historical buildings. While musical performances by the indigenous peoples of the plains and mountains help sustain their separate cultural identities. Many enjoy singing and use their unique instruments to accompany dance and ceremonial performances linked to specific functions, such as everyday life and morals displayed in operas, and in religious traditions of the Tibet. The music of Taiwan has adopted a mixed style of Chinese folk culture with many of the Taiwan indigenous tribes. In addition, Western classical music and pop music in various forms are practiced by the Taiwanese population.

China and Taiwan are the focus of Room 1, while Mongolia, Japan, Tibet and South and North Korea are the focus of Room 2.

ROOM 1

People's Republic of China and Taiwan

Musical instruments have a long history in China, yet around the world the gong is often the only instrument people quickly identify as Chinese. Archaeological artifacts have proven that a well-developed musical culture existed as early as the Zhou dynasty (1122 BCE-256 BCE), while bone flutes date to 9,000 years ago.

Temple "Chau" Gong, Late 19th c.
Maker unknown, China
Bronze, rosewood

This large Chinese "chau" gong or bullseye gong is often referred as a "tam-tam." Traditionally, "chau" gongs were used to clear the way for important officials and processions, much like a police siren today. Sometimes the number of strokes was used to indicate the seniority of the official. In this way, two officials meeting unexpectedly on the road would know before the meeting which of them should bow down before the other.

"Tanggu" Ceremonial Drums, Late 19th c.
Maker unknown, China
Wood, gilt, paint, lacquer, metal, ox hide

“Tanggu” literally means "ceremonial drum." It is played with two wooden sticks and is suspended from four rings attached to a stand. The four top dragon heads adorn the floral motif stands. Dragons are a known symbol of good luck and prosperity in Asian culture.

“Tanggu" Ceremonial Hall Drum, Late 19th c.
Maker unknown, China
Wood, black and gilt lacquer, brass tacks, ox hide

This traditional “Xiao Tanggu” ceremonial hall drum mounted sideways, may be played on both sides with a pair of sticks. The painted design on the drum hide was applied through a process much like pointillism (dots). The drum no matter what size or shape, plays an integral role in Taiwanese culture.

"Luo" (Gong), Early 20th c.
Maker unknown, China
Brass, bamboo

Chinese suspended brass gong called a "Luo"(a generic term for gong) on original bamboo stand with mallet. A popular percussion instrument creating a stately and imposing atmosphere in Chinese opera. The “luo” is found in a variety of sizes and, unlike the cymbal (“bo”), is tuned and is characterized by a quick rise in pitch after it is struck.

"Yangqin" (Zither), Mid-20th c.
Maker unknown, China
Wood, metal strings, mother-of-pearl

The "yangqin" or "yang qin" (pronounced young-ch’in) is affectionately called "butterfly harp" due to its unique shape. It is a hammered dulcimer with 144 strings stretched over a trapezoidal shape base. The "yangqin" is said to have been developed from a similar Indian instrument, the "santur." It was first introduced into China during the Ming Dynasty (1600 A.D.). This hammered dulcimer instrument is also a very popular in Taiwan.

Imperial "Guqin," Ming Dynasty (1368-1644)
Signed, China
Wood, silk, gold gilt

This antique Chinese Imperial “guqin” has 7 strings and is decorated with four-character Qianlong marked inscriptions in gold gilt. Unlike the “guzheng,” there are no moveable bridges on the “guqin.” It is the most ancient Chinese stringed instrument, with a history of over 3000 years. Its music is often associated with scholar culture. Many Chinese families also use the “guqin” as a decoration on the wall to show as a symbol of scholar class. This seven-stringed zither is also played in Taiwan. Often referred to as the instrument of the sages, the “guqin” was Confucius’ chosen instrument.

"Pipa," 1980's
Maker unknown, China
Reddish wood, metal strings, bone

The “pipa” (Chinese: “pinyin”) is a four-stringed pear-shaped plucked instrument with 12-26 frets. The origin of the Chinese “pipa” dates during the Qin Dynasty (221 - 206 BCE) and is sometimes called the Chinese lute. Originally, the “pipa” was held at an angle, like a guitar, but during the Tang dynasty it was converted to an upright playing position. Its name comes from the words for forward (pi) and backwards (pa) plucking of the strings.

"Gaohu" ("yuehu"), Mid-20th c.
Maker unknown, Southern China
Wood, horsehair, metal stings, bone, reptile skin

The "gaohu," also called "yuehu,"developed from the erhu in the 1920s by the musician and composer Lü Wencheng (1898–1981) and is used in Cantonese music and Cantonese opera. This “gaohu” and bow are of the traditional Guangdong type, with an Ivory carved dragon “ruyi" headpiece, round body, no base, and is played with the body of the instrument held between the knees.

"Yueqin” (Moon Lute), with Kang Xi Mark, Qing Dynasty (1644-1912)
Signed, China
Wood, gilt gold, metal strings, lacquer

The "yueqin," also spelled "yue qin," or "yueh-ch’in," is also called moon guitar. This lute has a round, hollow wooden body with a short, fretted neck and four strings tuned in courses of two (each pair of strings is tuned to a single pitch), generally tuned to the interval of a perfect fifth. Occasionally, the body of the “yueqin” may be octagonal in shape. “Yueqin” are often used for Beijing opera; however, these have two single strings, only one of which is actually used, the lower string being there purely for sympathetic resonance.

"Khomul Ghijeck," Early 20th c.
Uyghur craftsman, North Eastern Xinjiang
Mulberry and apricot wood, metal strings, snakeskin

The "khomul ghijeck" is an ancient Uyghur bowed instrument from North Eastern Xinjiang. The head of the instrument is in the form of a cylinder. The instrument has two bowed strings and several sympathetic strings. It is first rested in an upright position on the top of the left leg and played by pressing the strings with the left hand while bowing the strings using the right hand. An interesting bowing technique is used in that the bow string is positioned between the two playing strings - the same bowing technique of the Chinese "erhu."

"Sanxian," 1800s
Ryūkyū Kingdom (pre-Japanese Okinawa)
Wood, ivory, snake skin

This “sanxian” from Okinawa is a fretless three-string plucked lute and is the precursor of the Japanese “shamisen.” The body is made from snakeskin stretched over a rounded rectangular resonator. It is often used as an accompanying instrument in folk ensembles.

"Huxtar" (bowed lute -"Khushtar"), 1970's
Uyghur craftsman, Xinjiang, China
Mulberry, apricot, pine, and walnut woods, mother of pearl, string

The "huxtar" ("Khustar" - “khush” means bird and “tar” means strings), is a bowed lute with a body made of staves like a lute or oud. It has 4 strings in 4 courses and is tuned G, D, A, E. Its roots connect all the way back to the heyday of the Silk Road, from 130 B.C.E. until 1453 C.E. The "huxtar" is played upright on the knee, with the curved attachment on the end of the body resting on the knee itself.

"Nagra" (goblet drum), Late 20th c.
Uyghur people, Urümqi, Xinjiang, China
Mulberry Wood, ebony and bone inlay, metal, fiber, camel hide, tacks

The "nagra" (goblet drum) is typically played in pairs by one performer. They are used in celebrations and in large ensembles by the Uyghur people.

"Liuqin" (Plucked Lute), 20th c.
Unknown maker, China
Mahogany, bone, metal strings, mother-of-pearl

The "liuqin" is a smaller version of the pipa with four strings. It sounds similar to a mandolin. During the Qing Dynasty it experienced much popularity, but had only two strings, and was used for accompaniment purposes in traditional operas.

Chinese Bells

Bells play an important role in China. They were used in ancient Chinese rituals to communicate with ancestral spirits, to sound the retreat in battles and for entertainment in ensemble music with other instruments for singers and dancers.

The ancient Chinese bells were almond-shaped cross-section rather than circular. This is important, as the sound dies away quickly and does not interfere with other sound in the music and gives a well-focused pitch. To generate the sound, the Chinese bells are struck with a wooden stick, as they do not have a clapper inside. This allows for different pitches to be sounded, depending upon where the bell is struck.

In Hunan and Jiangxi provinces of southern China, large bells have been excavated, dating to the Zhou dynasty, ca. 1050-221 BCE). These bells are heavier and lack the harmonies of the tuned bells which indicates that they were most likely used as untuned, ritual instruments.

Most Buddhist and Daoist temples today are furnished with bells which are used as part of the religious ceremonies.

"Bo," (Ritual Bell) Qing dynasty, 19th c.
Maker unknown, China
Porcelain

Qing Dynasty Bronze Bell, 1901
Cast in Xi Ning in the Qing Hai province, China
Bronze'

Imperial Bianzhong (Bell), Qianlong Period (ca. 1735-1796)
Signed, China
Bronze, gilded gold

Clapper Bell, 18th c.
Maker unknown, Peking, China
Enamel, bronze, ivory

Bronze Clapper Bells (pair) on handle, Early 20th c.
Maker unknown, China
Bronze, wood

Bianzhong (Bell), Warring States period (475-221 B.C.)
Eastern Zhou Dynasty, China
Bronze

Claw Bell with Stand, 20th c.
Maker unknown, China
Metal, enamel paint

Bronze Drum, Warring States Period (475-221 BCE)
Maker unknown, China
Bronze with verdigris

"Bo" (Bell), Duke Wu's reign (697-678 BCE) Spring and Autumn period
Maker unknown, China
Bronze

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"Rkang-gling" (horn), 19th c.
Maker unknown, China
Brass, cloisonné

This 19th c. cloisonne trumpet has an elaborate mythical animal mask on the front with colorful enamel work featuring suspicious symbols. The head is called "chu-srin," and is the emblem of power and authority associated with water and rain.

"Hulusi" or "Cucurbit flute," 20thc.
Maker unknown, Yunnan China
Gourd, bamboo, reeds, silk

A professional "hulusi," or the cucurbit flute, which is a free-reed aerophone that is played amongst the Dai (Thai) and the Yi minorities in Yunnan China. The Dai people call the instrument a "bilingdao". Traditionally the Dai men would play the “Hulusi” to express love and courtship songs toward a particular woman. It is a solo instrument with a range of 3 octaves and is widely appreciated for its haunting timbre.

"Suona" (double-reeded horn), 20th c.
Unknown, Beijing, China
Rosewood, metal, cane

In China, the "suona" is also called a trumpet, due to its loud projection of sound. During the Zing dynasty, it was called "suernai." Today, it is used together with other wind and percussion instruments during festival days. It is also used in accompaniment of opera and dance.

“Xun,” 20th c.
Maker unknown, China
Clay

This professional ten-hole “xun” is a globular vessel flute decorated with fish pattern designs. The “xun,” dating back to more than 7,000 years ago, is one of the oldest Chinese musical instruments. It was discovered along the Yangtze River and the Yellow River as Neolithic relics and is believed to have been very popular in ancient China. Ancient people used a kind of oval stone with naturally formed holes to hunt prey. When thrown at an animal, the stone produced a whistling sound as the air flowed through the holes, which could have provided inspiration for early wind instruments.

"Xiao"- 20thc.
Signed, China
Bamboo

The earliest “xiao” appeared during the Han Dynasty (206B.C. -220A .D.), and among the Qiang people in Sichuan and Gansu provinces, where it was called "qiangdi." During 1st century BCE, it became popular in the Yellow River region, and later developed into an instrument with six holes. Today the “xiao” has five finger holes in the front and one thumb hole. Additional holes were added to adjust the tone and increase the volume. It is an end-blown notched flute.

"Dizi," 20th c.
Signed, China
Bamboo, membrane, silk

This transversely played bamboo flute is called "dizi" in Chinese. The earliest flutes were made of bone, then about 4,500 years ago, bamboo was used instead. During the 1st century of the Han Dynasty it was called "hengchui," meaning "blowing horizontally." The Dizi is very popular in folk and ethnic dramas.

ROOM 2

Mongolia

"Morin Khuur" (horsehead fiddle), Mid-20th c.
Mongol people, Mongolia
Birch, spruce, ebony woods, horsehair

The “morin khuur,” a bowed spike lute, is one of the most important musical instruments of the Mongol people, and is considered a symbol of the Mongolian nation. It is one of the "Masterpieces of the Oral and Intangible Heritage of Humanity" identified by UNESCO.

Tibet

"Sgra-snyan" (lute), 19th c.
Maker unknown, Tibet
Wood, silver, cord fiber

This Tibetan "sgra-snyan" is a wasted unfretted wooden long-neck lute plated with engraved silver. An unusual head (usually a dragon head) terminal supports the peg box. It is a traditional instrument of Tibet and used for secular music.

"Rag Gshog-Ma" (trumpet), 20th c.
Buddhist monks, Tibet
Silver, copper, conch shell, coral

These conch shell trumpets are traditionally referred to as "dung-kar." Those that feature an attached wing with an elongated posterior rod, such as the one in this display made with a copper and silver-plated brass wing, bears the special designation of "rag gshog-ma." The repoussé on the wing depicts a sea dragon (makara) and eight auspicious symbols. To play, the musician buzzes their lips while blowing into the mouthpiece.

Naga Warrior's Hat, early 20th c.
Naga People of Assam, Tibet
Woven cane, yellow orchid stems, boar tusks, red-dyed goat hair

This fine rattan, goat hair & boar tusk conical shaped Naga warrior's hat, comes from the people of Nagaland, located in northeastern India and regions in Tibet. They are expert in basketry, weaving, woodcarving, pottery, and metal work. Agriculture is the main occupation of the people growing rice, millet, and taro potatoes. They are very fond of dance and music, which are an essential part of their lives.

"Dung Dkar" (trumpet), late 10th c.
Buddhist Monks, Tibet
Conch shell, gilded gold, coral stone

This is a gilded gold conch shell trumpet with floral and dragon raised design on exterior. In Buddhism, the conch shell has been incorporated as one of the eight auspicious symbols, also called "Ashtamangala." Today, it is used in Tibetan Buddhism to call together religious assemblies and during the actual practice of rituals where it is used both as a musical instrument and as a container for holy water.

"Dung-Chen" (trumpet), 20th c.
Buddhist monks, Tibet
Copper, brass

While Confucianism was the basis for the structure and moral fiber of government in China, it was Buddhism, introduced in the first century B.C.E., that flourished from the Han to the Tang Dynasties (206 B.C.E.–C.E. 907). Among the instruments associated with Buddhism was the "dung-chen," a long trumpet played for preludes, processions, and morning and evening calls to prayer. The "dung-chen," like many Asian trumpets, collapses for storage. Different kinds of Buddhist trumpets are distinguished by the metal and shape of the bell. This "dung-chen" is known as a "rag-dung" made of copper and brass. The mouthpiece is basically a flat disc and the bell is decorated with engraved motifs.

Korea

"Haegeum" (fiddle), 2005
Maker unknown, South Korea
Wood, string, bamboo, leather, bone, metal

The "haegeum" is a Korean traditional string instrument that has two strings and is played with a bow. Traditionally, the haegeum was made with eight different materials, which lends to its classification as "paleum," meaning "eight sounds." It is also made of the 8 materials of gold, stone, string, bamboo, gourd, clay, leather, and wood that stand for the 8 notes of the music. Although it is unknown as to exactly when the "haegeum" came into common use in Korean music, its earliest recorded use is from the Goryeo Dynasty (918-1392 CE).

"K'waenggwari" (or "Sogum"), Mid-20th c.
Maker unknown, South Korea
Brass, string

"K'waenggari" is also called "sogum," as its name is varied in accordance with its usage. For example, it is recorded as "sogum" when it is used in "Chogmyo-jeryeak" and "k'waenggari" in "Nong-ak" (farmer music).

"Saenghwang" (mouth organ), late 19th c.
Maker unknown, South/North Korea
Wood, ivory, bamboo, rattan, reed

This Korean "saenghwang" consists of 17 bamboo pipes, each with a wind chest inside the circular wind chamber constructed of wood. It is similar to the Chinese “sheng”; however, the tuning of the pipe pitches is different. It is played by covering finger holes and blowing into the wind chamber where hidden free reeds vibrate to produce the sound.

"Taepyeongso," 20th c.
Maker unknown, South Korea
Wood, mother-of-pearl, metal, reed, string

This double reed instrument was introduced to Korea from China during the Goryeo period (918–1392 AD). In Korea, it is widely used in “daechwita” (military processional music), “pungmul nori” (farmers music), Buddhist music, royal ancestral rite music, or for “sinawii” (instrumental accompaniment to shaman dances). This instrument is sometimes referred to as “nallari,” “hojeok,” or “saenap.” The conical wooden body has seven front finger holes and one hole in the back with a metal, cup-shaped bell at the end.

"Changgo" (Juanggu), 20th c.
Maker unknown, South Korea
Paulownia wood, cowhide (or hide of dog, ram, or horse)

The Korean “changgo” with its hourglass shape, it is also called “se-yo-go” which means slim-waisted drum is an hourglass-shaped, two-headed drum. The left drumhead (“bukpyeon”) is covered with a thicker hide, which produces a lower tone. It is played with the palm. The right drumhead (“chaepyeon”) is played with a bamboo stick and has a thinner skin for a higher tone.

"Kayagum" ("Gayageum"), Early 20th c.
Maker unknown, South and North Korea
Silk, wood, mother-of-pearl, rope string

The "kayagum" is the Korean version of the East Asian horizontal harp zither. This traditional one has 12 strings made of silk materials and is tuned to the pentatonic scale. The modern ones have 23 or 25 strings made of tetron materials and are generally tuned to the diatonic scale making them capable for playing western songs and modern compositions.

Japan

"Shoko," Early 20th c.
Signed, Tokyo, Japan
Wood, leather, bronze, gold gild painted

The "shoko," a small, suspended bronze gong in a decorative frame played with two mallets, is used in Japanese "gagaku" (Classical Imperial Court Music and Dance).

"Atarigane" or "Surigane" (hand gong), Early 20th c.
With inscription verso, Japan
Bronze, fiber rope

Both the "shoko" and “atarigane" (hand gong) in this display were used at the coronation of Emperor Yoshihito on July 30, 1912.

"Koto" (zither), Late 19th to Early 20th c.
Maker unknown, Japan
Kiri wood (Paulownia tomentosa), ivory, ebony, string

The "koto" is the national instrument for Japan. This vintage Japanese "koto" was bought and brought over from Japan in the early 1970's. It has 13 strings that are strung over 13 movable bridges that can be moved by the player to adjust the pitch before playing. In performance, the player uses three finger picks (on thumb, index finger, and middle finger) to pluck the strings. There are also modern variations of the "koto" that have 17, 21 or 25 strings.

"Shamisen" ("samisen"), Late 20th c.
Maker unknown, Japan
Wood, hide, strings

The “shamisen” literally means "three strings." It is a played with a plectrum and is popular for accompanying folk songs.

"Biwa" 19thc. (#1)
Maker unknown, Japan
Wood, ivory, string

The “biwa,” a Japanese short-necked fretted lute, is used in narrative storytelling. It is the chosen instrument of "Benzaiten" (also known as "Benten"), the Japanese Buddhist goddess who originated from the Hindu goddess "Saraswati," the goddess of music, eloquence, poetry, and education in Buddhism.

"Genkin" (plucked lute), Mid-20th c.
Maker unknown, Japan
Python skin head, redwood, bamboo, horsehair, mother of pearl, bone

This beautiful four- string "genkin" has an eight-sided (octagonal) resonator covered on both sides with a python skin head. Possibly it evolved from the four-string "shien-tze" used in operas. As a modern version, it has wire frets, which resembles those on a banjo.

"O-Daiko" (large drum), early 20th c.
Maker unknown, Japan
Elmwood, metal tacks and rings, hide

"O-Daiko," translated literally from Japanese means "Big Drum." It is a barrel-shaped drum played in Buddhist temples, theater orchestras and at festivals. The term "O-daiko" refers to any drum larger than 84cm (33 inches) in diameter. The diameter of this drum is 48 inches.

"Kimono," 20th c.
Estate of interior decorator Jack Brandt, Japan
silk (tanmono)

The kimono is a traditional Japanese garment and the national dress of Japan. It is a T-shaped, wrapped-front garment with square sleeves and a rectangular body. This 'kimono' is from the fabric known as "tanmono." The type of kimono worn can also vary based on the wearer's age, the formality of occasion and - less commonly - the wearer's marital status. While in modern Japan, the kimono is uncommonly worn as everyday dress, it is still seen as summer festivals and formal events, such as funerals and weddings. This elaborate embroidery kimono comes from the estate of St. Louis' interior designer, Jack Brandt.

"Dobachi" (rin gong), 20th c.
Maker unknown, Japan
bronze, mahogany wood

The "dobachi" is a very large, hand hammered bowl bell. This type of bell is technically known as a resting bell because it is inverted and is supported on a stand rather than being suspended. It is as known as a singing bowl, as it is played by rotating a mallet around the outside rim to produce a sustained musical note. Technically, a bell vibrates most strongly at the edges, whereas a gong vibrates most strongly at the center.

"Horagai" (shell trumpet) c. 1850-1900 (Meiji Period)
Maker unknown, Japan
Charontia tritonis shell, bronze, filament

The “horagai” is a conch horn of Japan. The player holds the shell in both hands, with fingers of one hand inside the opening. Sometimes the performer speaks into the mouthpiece. Overblowing produces different pitches, and several mnemonic terms are used to represent the sounds. The “horagai” is known especially in Buddhism and has been used as a signaling instrument or during rituals to call deities, in addition to performance in some folk performing arts. Historically, it was also blown during battle. Now it is also found in off-stage kabuki music to signify historical battle scenes.

"Dotaku" (bronze bell), 20th c.
Kimura Shotaro (1909–1985), Japan
Bronze, wood

This Japanese "dotaku" bronze ritual bell with cast decoration, includes a wooden box with sliding cover, that is signed. This “kesa keyaki dotaku” was cast in imitation of a bell from the Yayoi period, excavated in the Kagawa Prefecture, and was likely related to the agricultural festival. It has an oblong opening with tapered ends and a wide, flat suspension loop that also features cast decoration.

"Shakuhachi," Early 20th c.
Signed, Japan
Bamboo, lacquer, 14 k gold, metal

The top of the “shakuhachi” is called “utaguchi” (song mouth) and has a 14K gold “utaguchi.” The flute is made from the root end of the madaké bamboo and has standard lacquered binding and a red lacquer bore (the hollow part inside of a tube). The bore of this flute is in Jiari- style (fine-tuned with filler). There are five nodes. The shakuhachi was introduced from China into Japan in the 8th century and became very popular during the Edo Period (1603-1868). When played by a Buddhist priest, it is called a "hoki." The instrument is tuned to the minor pentatonic scale.

"Mokugyo" (wood fish drum), mid-20th c.
Maker unknown, Japan
Mahogany

This "mokugyo" is a small hand-held temple block carved in the shape of a fish, possibly a koi. It is used to accompany chants ("sutras") in Taoist and Buddhist ceremonies. This stylized fish holds in its mouth the mallet with a ball-like end, symbol of the universe. Having no eyelids, the fish symbolizes wakeful attention and vigilance in devotion.

"Ko-tsuzumi" (shoulder drum), mid-20th c.
Signed, Japan
Wood, hide, silk rope, gilt hiramaki-e, black lacquer

The "ko-tsuzumi" is an hourglass (waisted) double-headed drum used in “noh” (theatre), “nagauta” (dance music), “geza” (Kabuki theatre) and in traditional folk music. The two most commonly used "tsuzumi" are the "ko-tsuzumi" (smaller) and the "ō-tsuzumi" (larger). The drumheads of this "ko-tsuzumi" are secured by adjustable red silk cords. This smaller 'ko-tsuzumi' is held on the player’s right shoulder and is hit with fingers of the right hand. The drummer can produce four different pitches by changing the rope tensions with gentle left-hand squeezes. The "tsuzumi" is related to the Korean “changgo.”

Geisha Doll with "Ko-tsuzumi," mid-20th c.
Maker unknown, Japan
Plaster, fabric, wood, paper, rope fiber

This Geisha doll is wearing a ceremonial 'kimono,’ with a "ko-tsuzumi" held by the right hand and a fan raised in the left hand. In Japan, Geishas are attractive Japanese women who entertain through a variety of means, such as dancing, singing, and conversation.

"Taishōgoto" (Nagoya harp), 20thc.
Maker unknown, Japan
Wood, steel strings, mother-of-pearl

The “taishōgoto” was developed in 1912 by the musician Gorō Morita in Nagoya. He had received a scholarship from the first prime minister of Japan to study music instruments in Europe and the United States for two years. He subsequently came up with the idea of combining the mechanics of a typewriter with an instrument.