

MUSICAL INSTRUMENTS IN POPULAR BASQUE MUSIC

1. Alboka made by the famous albokari from Igorre (Arratia) Silvestre Elezkano "Txilibrin".
2. Alboka made by the famous albokari from Artea (Arratia) León Bilbao.
3. Alboka by the albokaris Gorrotxategi from Zegama.
4. Sunpriñu played by shepherds in Larraun; made of hazelnut tree bark.
5. Txanbela played by shepherds in Zuberoa (Pyrenees).
6. Dulzainas (pipes) from Gipuzkoa, Araba, Bizkaia and gaitas (bagpipes) from Navarra.
7. Silbote and txistus made of ebony, boxwood and metal.
8. Xirulas or txirulas made of boxwood.
9. Zengotita from Bilbao, picture made in the first accordion factory in Euskal Herria.
10. Basque accordions: Txikitixa and chromatic Larrinaga & Guerrini. Larrinaga Trikitixa and Guerrini accordion.
11. Lute from the 19th century.
12. String instruments: mandola, small traditional guitar, guitar and lute.
13. Traditional tambourine from Iribas and new tambourine as used in Guipuzkoa.
14. Drums used in pipe and bagpipe groups.
15. Traditional txistu and kettle drum.
16. Timpani for txistulari group: traditional and new system of string tensing.
17. Drum from Zuberoa.
18. Txirula from Zuberoa and drum with string called TTUN TTUNA-Danburia.
19. Basque trompa or mouth harp.
20. A model of traditional txalaparta. In the background, we can see a device used to shred apples and play an old variety of the txalaparta called kirikoketa.
21. Horn which is used in txalaparta recitals.
22. Toberas. Traditional variety of txalaparta.
23. New txalaparta composed of boards, stones and sticks. (Arg. HMT).
24. The famous albokari Silvestre Elezkano "Txilibrin" with other young albokaris. Zarautz, 1993 (Arg. HMT).
25. Leon Bilbao in his workshop building an alboka Artea, 1984 (Arg. HMT).
26. Hernani Music School, 2007. (Arg. HMT).
27. Playing the sunpriñu Iribas, 1977 (Arg. HMT).
28. Pierre Caubet playing the txanbela. Lakarri, 1984.
29. Juan Aiesta. Bedia, 1984 (Arg. HMT).
30. Txistularis from Gasteiz. Villarreal, 1926. Onraitia, Revuelta, Felix Askaso, Yus (Arg. F. Askaso-HMTxokoa).
31. Playing the txirula, ttuntun and tabal Lakarri, 2004. (Arg. HMT).

ERAKUSKETAREN ANTOLAKETA

Soinu-tresnei buruz ari garenez, erakusketan soinu-tresnen argazki bilduma bat ikus daiteke. Soinu-tresna bera bakarrik, objektu ederra izan daiteke, egitura konplexua eta esanguratsua eduki dezake, baina horrez gain ez da ezer, ez du bizitasunik. Jole batek ematen dio bizia eta jolea da soinu-tresna horren izaeraren ezinbesteko osagaia. Bestalde, soinu-tresna eta soinu-joleek musika eman dezakete, baina norbaiti, nonbait, noizbait eman beharko liokete, bestela ez luke zentzurik edukiko. Horregatik erakusketan hiru osagai eta alderdi hauek azaltzen dira: SOINU-TRESNAK, SOINU-JOLEAK, MUSIKA HORREN INGURUA ETA GIROAK.

ORGANIZACIÓN DE LA EXPOSICION

Esta exposición muestra una colección fotográfica de instrumentos musicales. El instrumento musical de por sí puede ser un objeto hermoso, puede tener una estructura compleja y significativa, pero él solo, aparte de eso no es nada, no tiene vida. Un instrumentista es el que le da vida y el instrumentista es el complemento imprescindible del instrumento musical. Por otro lado, los instrumentos musicales y los instrumentistas pueden ofrecer música, pero se la tienen que ofrecer a alguien, en algún lugar, en algún momento, sino no tendría sentido. Por eso en la exposición aparecen estos tres componentes: INSTRUMENTOS MUSICALES, INSTRUMENTISTAS, EL ENTORNO Y EL AMBIENTE DE ESA MUSICA.

ORGANIZATION OF THE EXHIBITION

This exhibition offers a photographic collection of Basque musical instruments. A musical instrument itself can be a beautiful object, it can have a complex and meaningful structure, but apart from this it is nothing, lifeless. An instrumentalist or player gives it life and they are the essential complement of the musical instrument's being. On the other hand, musical instruments and their players can offer music but they have to provide it for someone, in a certain place, and at a certain time, or it would make no sense. This explains why there are three components to the exhibition: MUSICAL INSTRUMENTS, PLAYERS, THE ENVIRONMENT AND ATMOSPHERE FOR THIS MUSIC.



Soinu-tresnak. Zaharrak eta berriak.
Instrumentos musicales. Tanto antiguos como nuevos.
Musical instruments, both traditional and new.



Soinu-jole zaharrak, gazteak eta eskoletako ikasleak
Instrumentistas antiguos, jóvenes y alumnos de las escuelas
Old and young instrumentalists and music school students



Soinu-tresna eta soinu-jole hauen lehengo eta oraingo inguruak
Los entornos de estos instrumentos musicales y de estos instrumentistas.
The environments for these musical instruments and these players.

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32. The accordionist Antonio Aranaga "Auntxa" playing the trikitixa. 1984 (Arg. HMT).
33. Rondalla from Falces, 1984 (Arg. HMT).
34. Migel Iturbide. 1984 (Arg. HMT).
35. Primi Erostarbe- Juan Mari Beltran. Donostia, 1984 (Arg. JM Beltran).
36. Jose Peña and Juan Mari Beltran. Ttin ttin ttin ttin tikitittin, Orio, 1984 (Arg. HMT).
37. Ximon and Aritz Goikoetxea. Erbetegi Etxeberri, 2007 (Arg. HMT).
38. Playing the kirikoketa in the Txalaparta School in Hernani. 2007 (Arg. HMT).
39. Leon Bilbao and Maurizia Aldeiturriaga. Artea, 1984 (Arg. HMT).
40. Albokaris in the "Ardiki Eguna" festival in Zaldibia. 2007 (Arg. HMT).
41. Children and young people playing the alboka in St John's festival Hernani 2007 (Arg. HM Txokoa).
42. Gaiteros (Bagpipe players) from Iruña-Pamplona. Giants' Parade 2003-07-09. (Arg. HMT).
43. Mañaria, 1920. Dulzaina players from Bizkaia. (Arg. J. J. Abasolo - HMT).
44. Xaxurra and Arbetarrak, dulzaina players from Azpeitia, with giants and 'cabezudos'. Azpeitia, around 1910 (Arg. Guadalupe Errasti-HMT).
45. Azkoitia. Martittien, 1945. Juan Jose Osinalde "Harrita-Etetto" dulzaina, Joanito Garate "Maltzeta" accordion, Inazio Soraluze "Korta" dulzaina, Joxe Mari Soraluze "Korta", drum. (Arg. HMT). Kopia Mikel Arrazolak egina.
46. Txistularis from Vitoria-Gasteiz. Palm Sunday Gasteiz, 1970. (Arg. F. Askaso-HMT).
47. The txistulari Jean Mixel Bedaxagar and the atabalero Pierre Ager "Garat". Maskarada, Altzai, 1984 (Arg. HMT).
48. Txistularis St Fermin festival in Lesaka, 2003-07-07 (Arg. HMT).
49. The txistulari Jean Mixel Bedaxagar and the atabalero Pierre Ager "Garat". Maskarada, Altzai, 1984 (Arg. HMT).
50. The accordionist Antonio Eskudero with the Carnival group from the district of Ergoien. Oiarzun, 1934 (Arg. A. Eskudero-HMT).
51. Joanito Tapia, Zialtza and Brig. Zelatun Pilgrimage, 1945 (Arg. Zialtza-HMT. kopia, Mikel Arrazolak egina).
52. Tambourine players, albokaris, txistularis, flautists, dancers... from Zeanuri. Gernika, 1933 (Arg. Sagarna-HMTxokoa).
53. Party in the town square, Hernani, 1894: guitar, mandola, flute, violin, tambourine. (Arg. Pilar Simón-HM Txokoa).
54. The txalapartaris Migel and Pello Zuaznabar in the Sausta homestead in Lasarte. Alongside them, several people playing the horn. 1950 (Arg. Zuaznabar-HM Txokoa).
55. The txalapartaris Asentsio and Ramon Goikoetxea from Erbetegi-Etxeberri. Astigarraga, 1984 (Arg. HMT).
56. Txalaparta festival, Hernani, 1994. Ramon Goikoetxea and Pello Zuaznabar (Arg. HMT).
57. Group from the Portu district in Hernaniko playing toberas. Donostia, 1955 (Arg. HMT).
58. Playing toberas and singing Lesaka, 1985 (Arg. HMT).

SOINU-TRESNAK EUSKAL HERRI MUSIKAN argazki erakusketa

INSTRUMENTOS EN LA
MÚSICA POPULAR VASCA
exposición fotográfica

INSTRUMENTS IN
BASQUE TRADITIONAL MUSIC
photographic exhibition

2008/2009



Musical instruments in basque popular music

Popular music is one of the most important aspects of culture in Euskal Herria. This remains true nowadays in many areas, it is alive, in remarkably good health, and has become one of the most celebrated characteristics making our culture visible to the rest of the world.

Many elements shape the music but the most important are: sound, rhythm, harmony and tone. Nevertheless, without a shadow of a doubt, musical instruments have been most affected by each village's particular music.

All musical instruments have in their shape and operation universal characteristics and aspects. In other parts of the world, similar musical instruments are known from one place to another, but it is also true that the instruments used in popular music, apart from being universal instruments, also have specific and ethnic characteristics.

What makes a popular instrument?

- ✎ The shape and individual aesthetic of the musical instrument used traditionally by a country (construction and material)
- ✎ The way it is played, its sound, music or function
- ✎ The special tones and scales of these musical instruments, the sounds emitted, textures, extension, etc. give particular color and melodic shape to each village's music
- ✎ Forming groups and polyphonic instruments also influence harmonic forms

To a large extent, Basque music has been created by our musicians, they have composed it and they have breathed life into it with their musical instruments. On many occasions, the sounds of these musical instruments are usually the main components and characteristics of the music.



If we compare a piece of music with a sculpture, in musical composition the sound of the musical instruments could be the equivalent of the material to create this work, the musician is the creator or sculptor and the musical instruments are the creation instruments.

There have been many changes throughout our history. Our people have seen numerous changes in our music and consequently in how our musical instruments are used.

As it happens in other aspects of our evolution as a country, many musical instruments have been used in Euskal Herria and then, for different reasons, these instruments have been abandoned, shelved and they have been lost, some a long time ago and other just recently. Although of course new instruments have also emerged, something which tends to happen throughout history. Nowadays we can still find some traditional instruments and others which are not so old. Some are in better conditions than others.

Therefore, the exhibition shows only musical instruments which are used today.



ALBOKA: this is a double clarinet. Its pipe composition (3 and 5 holes) makes it possible to produce harmonic sounds. Playing the instrument uses a special breathing technique, releasing one long stream of air, giving a constant sound like a xirolaru (Basque instrument in the bagpipe family).

SUNPRIÑU: these instruments show us the evolution of "Oboe" type musical instruments made of hazelnut tree bark. This instrument is played using three holes. It was most recently played by Aralar shepherds.

TXANBELA: (small pipe from the Suletina region)

From the Oboe family, it was used in Zuberoa, in the foothills to the Pyrenees. Shepherds in that area used to play this instrument. The Txanbela has maintained the style and particularly tendency of traditional music.



DULTZAINA-GAITA: this instrument from the Oboe family is divided into 2 varieties in Euskal Herria: one based around the homestead and the other around urban areas. The homestead variety played for their dances providing music in their own style. The urban variety has a wider and more academic repertoire. Apart from their own music and repertoire they play sonatas, polkas, mazurkas, habaneras etc.



DRUMS (kettle drums, timpani, drums, tabala, tambourine): these instruments set the rhythm in musical groups in Euskal Herria. In many places, for lack of anything else, singing and tambourines were sufficient to get dancing going.

TXALAPARTA, ADARRA: Our popular culture maintains this custom, this way of making music and this musical instrument in different forms. It always appears at parties and festivals usually celebrating the end of communal works. This instrument is usually played by two people. One marks the basic rhythm and other plays on the other side of the rhythm. On many occasions, the horn was played before txalaparta sessions, to warm up the audience.

TOBERA: This "variety" of the txalaparta is not only a musical instrument but an act usually performed at a party or festival. The tobera is played in similar events to the txalaparta, but in recent times it has mainly been used both in Lesaka and in and around Oiartzun for wedding parties where coplas were sung between the different acts.

TROMPA - GUIMBARDA: This instrument known all over the world appears with the name of 'trompa' and 'mosugitarra' in Euskal Herria. It has been played for a very long time in Euskal Herria and at the start of the 20th century there were still some instrumentalists in Guipúzcoa and Vizcaya in the Durango area. They used to play in the cider houses, in homestead kitchens, to accompany canticles in village squares and provide music for dances.



TXISTU, SILBOTE: A three-hole flute played to the front, rather than to the side. There are two sizes of instrument in a txistulari group: the txistu and the silbote (this is a larger txistu). The 'tamborilero' (or txistulari) plays the flute with one hand and the kettle drum with the other. The silbote needs to be held with both hands. The 'tamborileros' appear in all regions of Euskal Herria, around homesteads and in urban areas. The former have formal studies in music and the latter maintain their own traditional knowledge of popular music.

XIRULA, TTUN-TTUN - DANBURIA: This is another Basque variety of the flute played in front, with three holes: The chistulari plays the flute with one hand and with the other hand plays a stringed drum called the danburia or ttun-ttuna. Playing the strings with a stick, the ttun-ttuna sets the rhythm and the pedal notes are given by the tonality from the sound of the flute.

AKORDEON, SOINUA, TRIKITIXA: The accordion made a strong impression on our population at the end of the 19th century and adopted the repertoires of the txistu, the alboka and the old dulzaina. From the mixture of the old repertoire and new music, a new musical style emerged in popular music, specifically for this instrument.

STRINGS: Guitar, lute and mandola were the musical instruments used in our popular music. The string groups such as "Rondallas" and "Estudiantinas" were very well known in Euskal Herria in the 19th century from the coast to the Ribera in the South of Navarra. We can still listen and see groups of this type nowadays, for example, on the Biscay coast and in the centre and southern areas of Navarra.