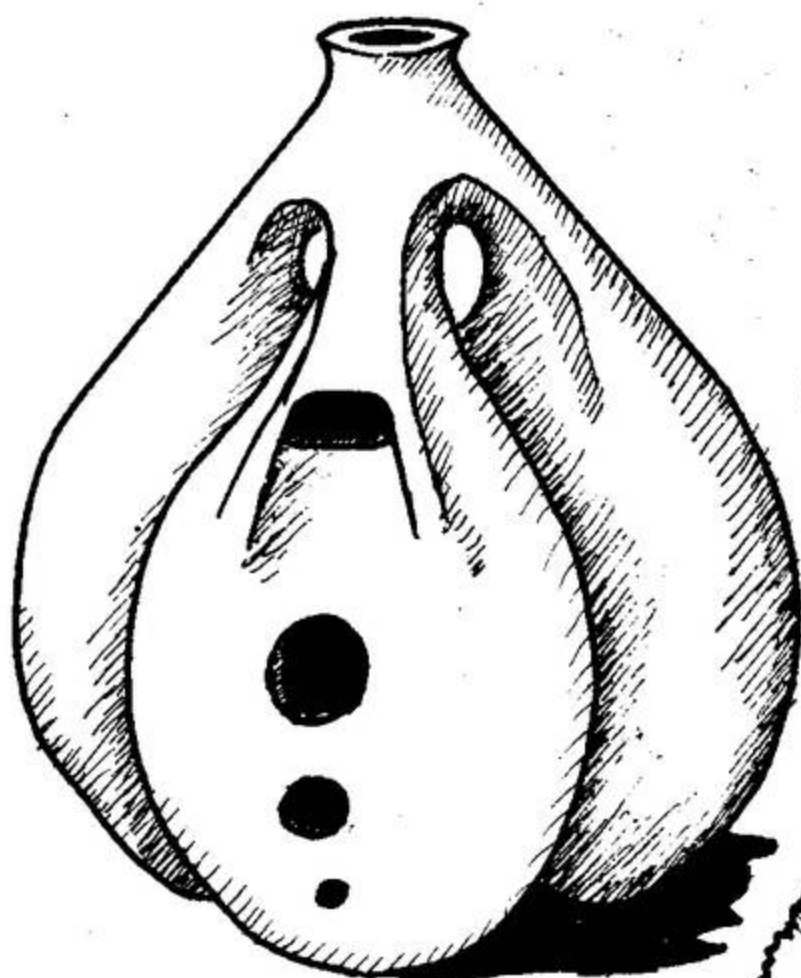
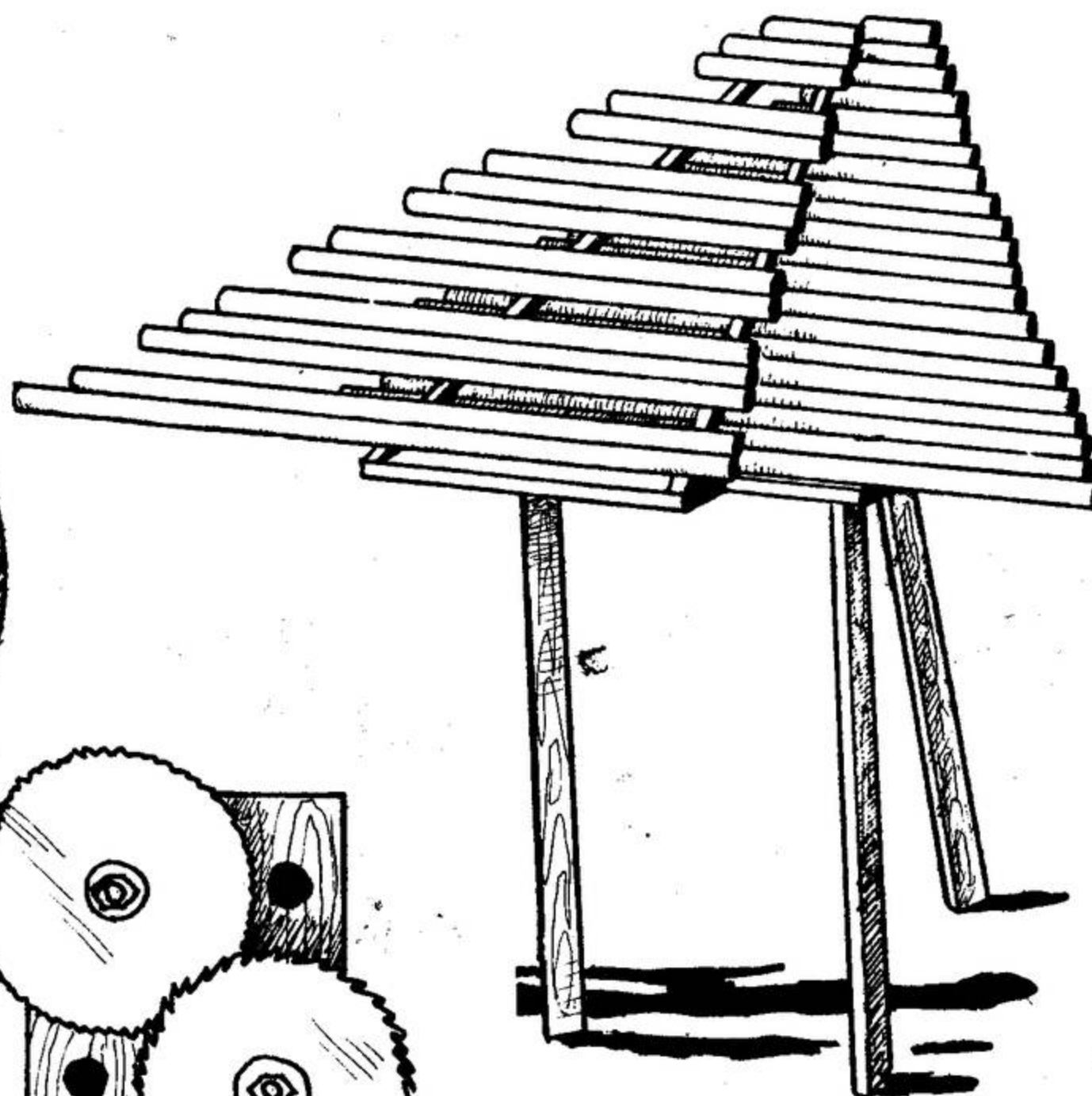
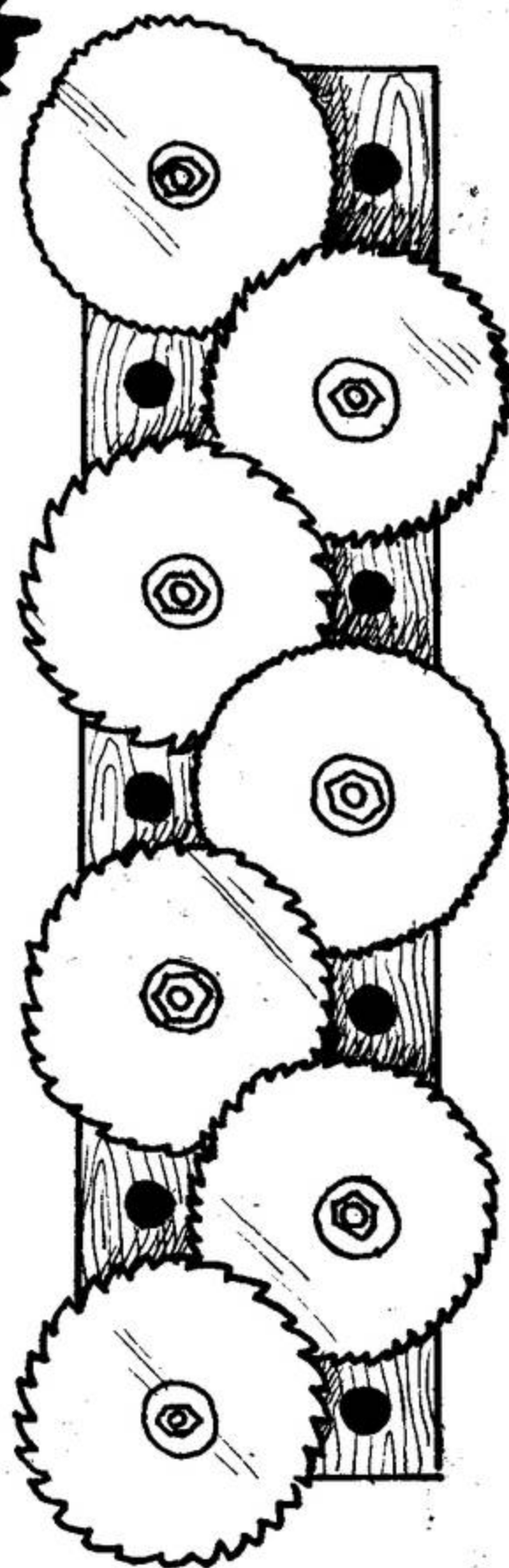




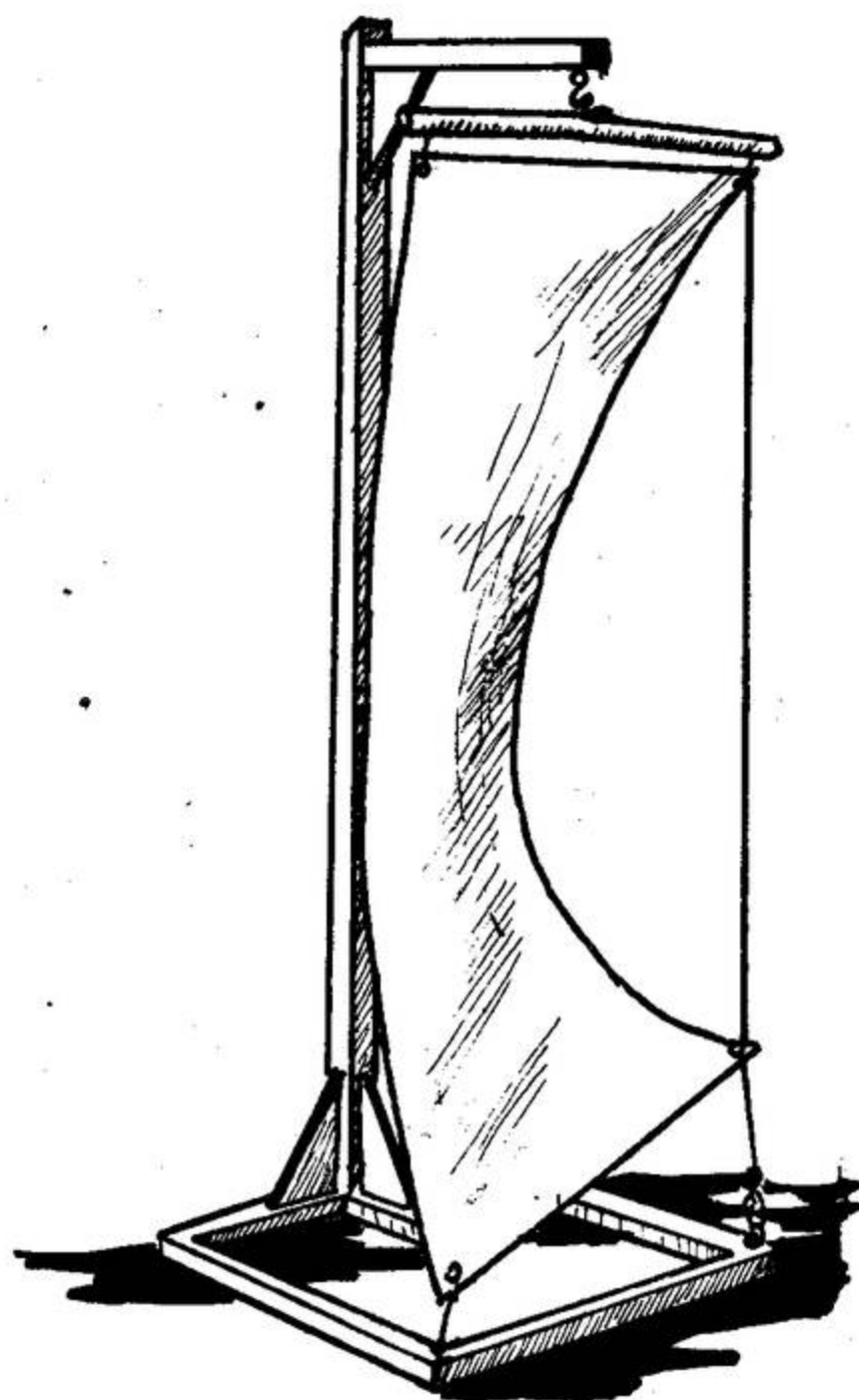
Because of the surprising simplicity of ocarina fingering, one can play fully contrapuntal music on Sharon Rowell's multiple-chamber globular flutes, such as the clay **Triple Ocarina** shown above.



The sound of the **Fabric Shop Toombah** arises not as much from its lengths of cardboard tubing as from the air enclosed in them. Striking them at certain prepared soft spots gives the enclosed air a jolt that produces a penetrating, definitely-pitched "toom."



Wheels of Time, made by Jon Scoville, is a set of circular saw blades mounted on a wooden resonator and struck with beaters. The sound of the center-mounted steel disks is clean and pure, with very long sustain.

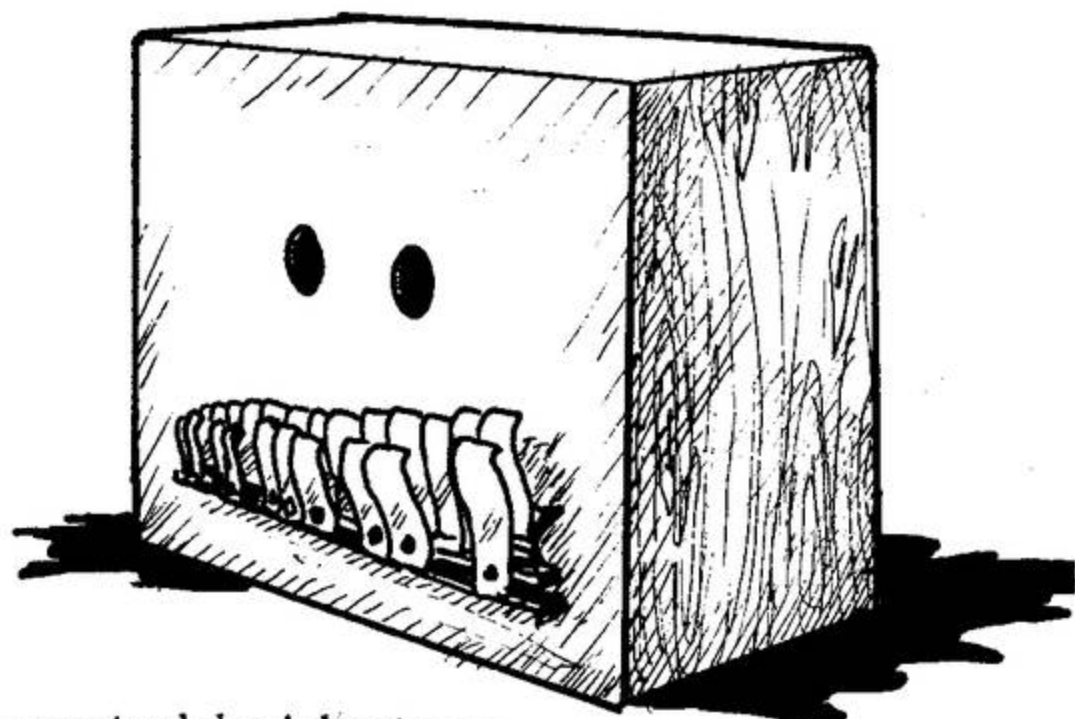


Robert Rutman's single string **Steel Cello** uses for its resonator a freely-suspended eight foot sheet of stainless steel. The vibrations of the bowed string emerge from the steel sheet in an amazing array of sounds—some gentle and lyrical, some huge and thunderous.

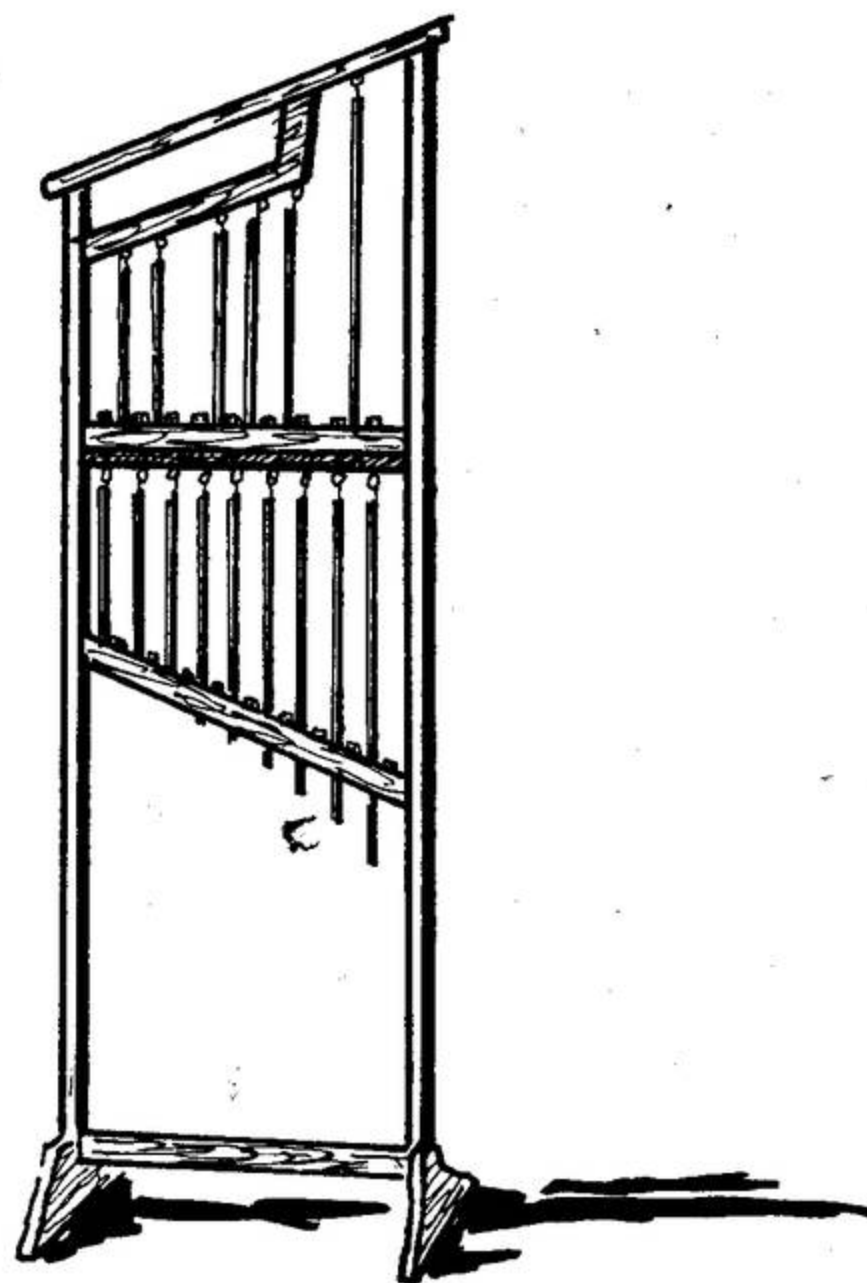
EXPERIMENTAL MUSICAL INSTRUMENTS

NEWSLETTER FOR THE DESIGN, CONSTRUCTION & ENJOYMENT OF NEW SOUND SOURCES

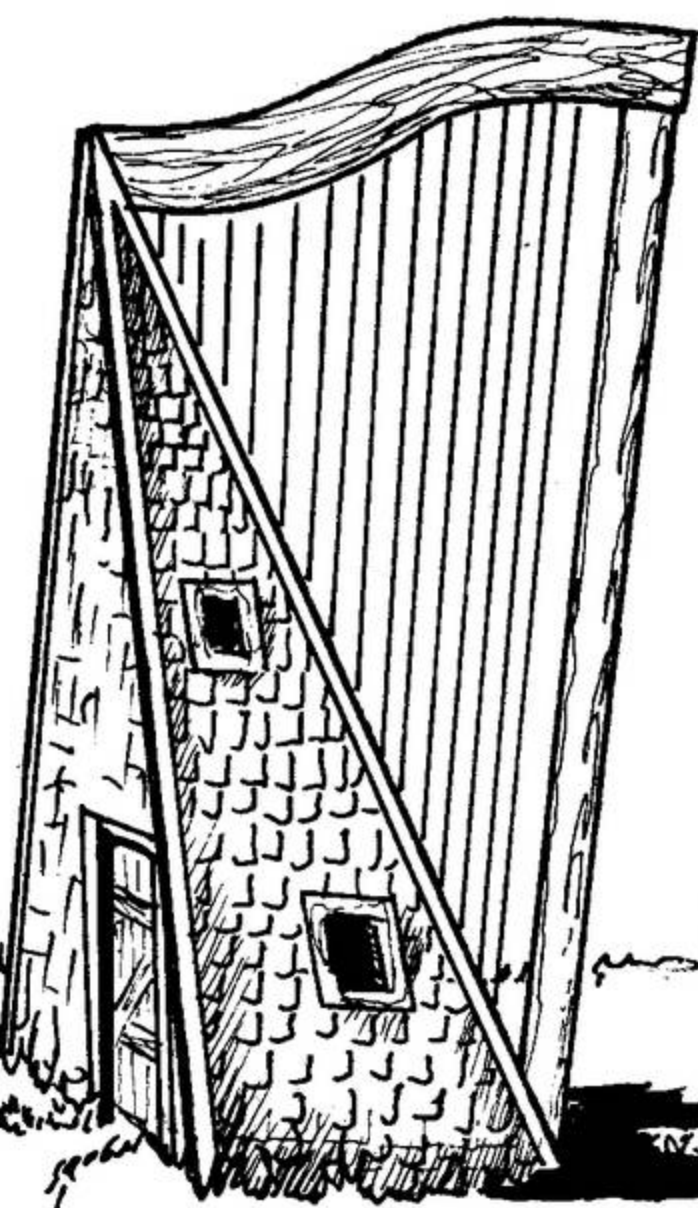
Published six times yearly. Subscriptions \$20/year.
P.O. Box 423, Point Reyes Station, CA 94956



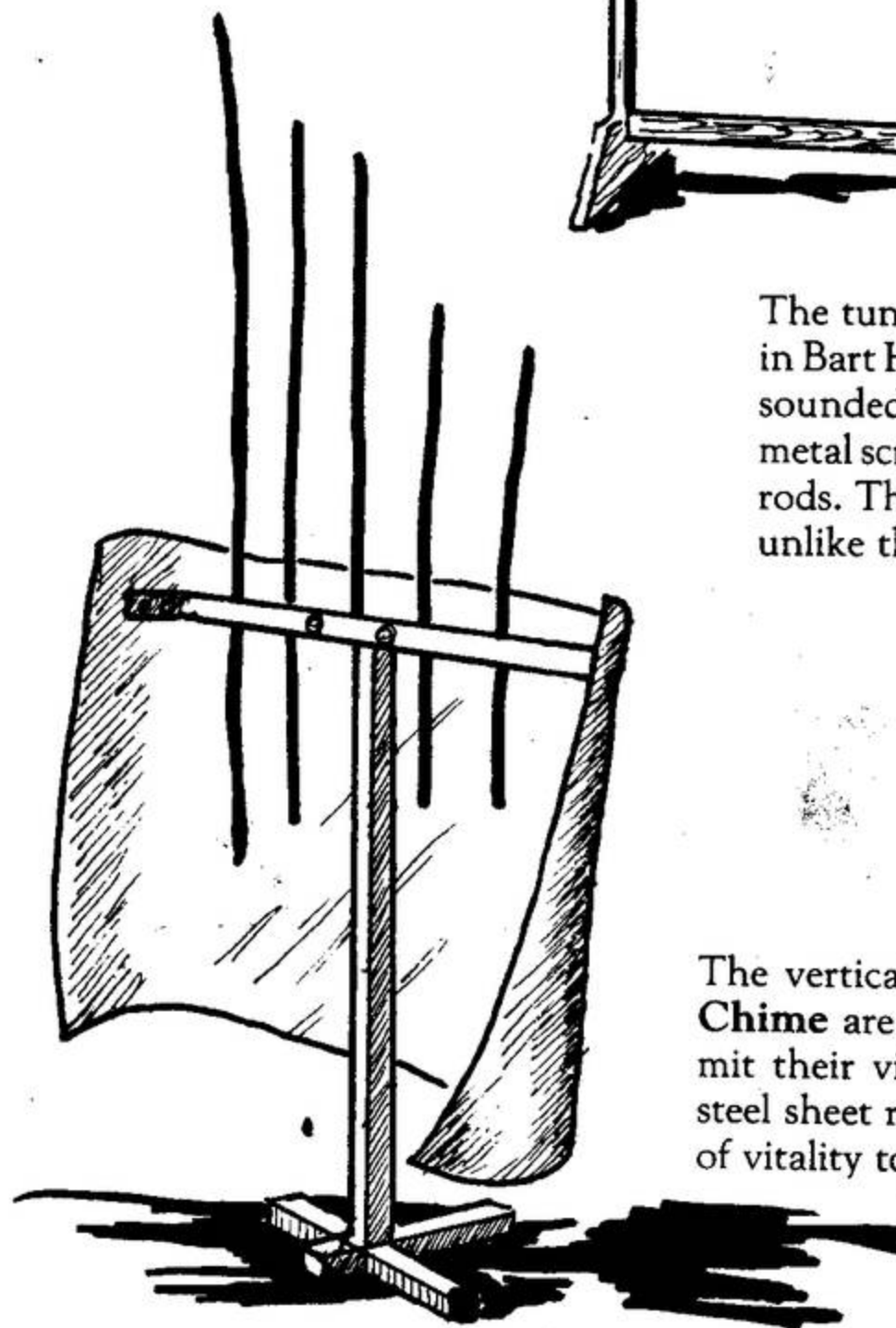
The African mbira survived the Atlantic voyage only in a bass form, realized in the rhumba boxes and marimbas of the Caribbean and South America. In the **Chromatic Rhumba Box** shown here, the traditional three to six tongues are replaced by two octaves worth, arranged keyboard fashion. The sound is all oomph, rich and percussive.



The tuned lengths of steel reinforcement rod in Bart Hopkin's **Rebar Scraper Chimes** are sounded not by striking, but by drawing a metal scraper across ridges in the surface of the rods. They sing with a sustained voice that is unlike that of metal that is struck or bowed.



Ron Konzak's **Puget Sound Wind Harp** stands twenty-three feet tall on a bluff overlooking the sea. As one hears it sing one can watch the constantly shifting overtone patterns in the strings and feel the subsonic tones in the huge soundboard.



The vertical rods of Robert Rutman's **Bow Chime** are sounded by bowing. They transmit their vibrations to a non-rigid stainless steel sheet resonator which imparts a quality of vitality to the ethereal tone of the rods.

Explore the world of sound that lies beyond and between the familiar instruments of music.