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This is a banner year for the Jew's Harp Guild! We will be celebrating the 20th anniversary of the North American Jew's Harp Festival, but, maybe more importantly, ushering in a change-of-the-guard of the hierarchy of the Guild. For nearly all of the nearly 15 year history of the Guild the same core group of folks have volunteered their time to helm the group through festivals, relocations, sometimes strenuous meetings and paperwork, to make it all happen... to introduce the public at large to this wonderful, magical, instrument. Now change is at hand and the core group, which is now strewn all across the country, where once we all lived within hours of each other, can count on our legacy to be carried on by others with the same respect and enthusiasm of our art as we have tried to exhibit all these years. Within these pages you will read of those changes and get to know the folks of whom we speak. We hope that you too will be part of our future and continue to support the JHG.



← Hörzing set - Molln



→ Jew's Harp Ad in Austria

Pics by Deirdre Morgan

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## 2011 North American Jew's Harp Festival

After much discussion, the 2011 North American Jew's Harp Festival, our 20th anniversary, will be held **August 12, 13, 14 at the Bay City Arts Center in Bay City Oregon.** We know it is a long trek, but we hope, at least, enthusiasts from the US Northwest will attend in force.

Future festivals may be moved to, possibly Vancouver B.C. to start, or become a "floating" festival in varying locations. We urge folks that have ideas and resources to contact us. A JHG meeting will be held at this year's festival. Help us "keep on pluckin'."

**If you are interested in giving a Jew's harp or unusual instrument workshop/presentation at the Festival, please contact us using the JHG [FeedBack form](#)**

Keep up to date with Festival news at: <http://www.jewsharpguild.org/festindx.html>

## A Word from the Executive Director Outgoing Executive Director Janet Gohring

### Hello Harpers,

Warmest Greetings to each of you. Things have been 'quiet on the home front' at the Jew's Harp Guild and we hear the same message echoed by our Jew's harp friends from around the world. I think people are struggling to maintain in these troubled times, focusing on basic survival. The Guild struggles, too.

..We apologize that the newsletter didn't get sent out last fall ... and that we are late with this issue. Discussions have taken place for several months about the Guild's future direction, during which time the newsletter content was continually changing!

### GUILD UPDATE :

Deirdre Morgan has graciously agreed to become the new Executive Director. She is an ethnomusicologist from Vancouver, Canada and, in my opinion, may eventually step into the shoes of Fred Crane as North America's

leading "expert" on Jew's harps. She has lots of energy and a great personality. I'm sure she will bring new life blood to the Guild with her creative talent and ideas. For me, she's a dream come true. I've wanted to step down for several years and now I can turn over the "helm" with total confidence that Deirdre will take the Guild to new heights.

As many of you know, over the past several years Guild Membership and attendance at the annual Festival is down. As all of our lives continue to change and bring unexpected obligations, we have fewer and fewer people to make our activities happen.

In an effort to deal with this (while preserving the Guild), we are in the process of "re-structuring" the organization: There will no longer be Guild membership fees. We encourage those who want to support the Guild to make contributions (which are tax deductible, receipt upon request). Those monies will go toward the web fees. Contributors can also advertise on the website (products should be related to Jew's Harps or unusual instruments).

We are in the process of setting up a Pal Pay account to make it easier for our supporters to make contributions and purchase Guild products on-line. Information will be available on the website.

This will be the last Pluck 'n' Post in hard copy. Our

webmaster, Mark Poss, will continue to receive "online" submissions from people (like you) to occasionally publish an on-line newsletter. Mark has also set up a Facebook site that we encourage everyone to use. He is surely a driving force to keep all of us connected! Please be patient as Mark gets the Guild's web page updated with all the new changes! Thank you, Mark!

Further decisions about Board Member appointments, changes to the By-Laws, and the future of the North American Jew's Harp Festival will be decided at the meeting on Sunday following the August 2011 festival. If you are not able to attend the festival but have ideas to share, send us an email and we will present them at the August meeting

We want to encourage enthusiastic people to consider staying involved with the Guild, especially as Board Members. Even if they can't be at the annual meeting this August, or live too far away to attend the festival, interested parties should still get in touch with us via email because there are always ways for people to get involved and help out, even from afar.

### FESTIVAL UPDATE :

This year is the 20th anniversary of founding the NAJHF! Final decisions are still in process ... but there WILL be a 2011 NAJHF in Bay City on the beautiful Oregon Coast. The dates are August 12, 13, 14. For current updates and information, check the Guild's website: [www.jewsharpguild.org](http://www.jewsharpguild.org). Deirdre will be hosting the festival. Volunteers for the festival are always needed. If you'd like to help, send us feedback. All of the festival photos from 1991-2009 have been scanned and are available on the website.

## PLUCK-N-POST

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[newsletter@jewsharpguild.org](mailto:newsletter@jewsharpguild.org)

Janet Gohring / Deirdre Morgan- Executive Directors  
Mark D. Poss - Editor, Pluck-N-Post & Webmaster

The Jew's Harp Guild is a non-profit organization under section 501C(3) of the Internal Revenue Service code of 1954.


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We're on the Web  
[www.jewsharpguild.org](http://www.jewsharpguild.org)

Talk about years of memories!! Mark has just added an archive of hundreds of photos of the North American Jew's Harp festival to the JHG site (in .zip format - BIG files). Check it out from the beginning. Thanks to all the folks who have contributed their photos over these many years! See them at: <http://jewsharpguild.org/festphot/Zips/index.html>

Since the festival began in 1991 and the Guild was formed in 1996, we have met so many wonderful and amazing people through the mutual love of the Jew's Harp. The website has had over 200,000 hits! To each and every person, thank you for so many years of support, friendship, music, and sharing. PLEASE continue to share your stories and information with our webmaster ... help us continue to be the "loom" that weaves the threads of your Jew's Harp experiences. We must keep the vibrational tones going out to the universe ... now more than ever!

My life has certainly been enriched by the Jew's Harp and I have so many cherished memories. One of my most cherished Jew's harp memories occurred this past year. My dad, Fred, passed away in April. In the early years of the NAJHF, Dad and Mom came to lots of festivals and many of you knew them. In one of Dad's last cognizant moments, he talked on and on about how proud he was of his son-in-law (Jew's harp maker, Bill Gohring) for the fine Jew's harp he makes and sells all over the world, how he learned to make them on his own initiative; and how proud he was of Bill and I for our part in founding the NAJHF and the Jew's Harp Guild. Dad certainly gave me a legacy for music and the love of people sharing that music

So, in the spirit of love and music, I wish each of you many blessings on your future paths... and I hope those paths include many "twangs" along the way. Happy Harping! Janet 

**Greetings Guild!**

**When I discovered the Jew's harp in 2005, the Guild website was**

one of the first things that came up in my search. After I came back from Bali in 2007, where I'd been doing my Master's thesis fieldwork on the local Jew's harp, genggong, I knew it was finally time to attend the Festival. I barely even knew another Jew's harp player in Canada, and I had no idea what to expect.

When I arrived at the Bay City Arts Center that first time, it was not long before I felt completely at home, surrounded by kindred spirits. I missed the fest in 2008 because I was busy writing my thesis on the Jew's harp. In 2009 I returned, more excited than ever to see everyone again, to share what I'd learned, and to be inspired by the wonderfully inclusive heart and soul of the festival. This event is unlike any other I have been to, and has truly become the highlight of my year with its amazing spirit!

Last summer, I toured European Jew's harp events for 5 weeks, with a friend I'd met at the festival, who some of you may know. Neptune and I reunited for the first time in 3 years and backpacked and couchsurfed our way across Germany, Austria, the Czech Republic, and Hungary, attending festivals, having all kinds of jams, and doing one on one interviews with some of the best Jew's harp players and makers in Europe. The Jew's harp scene is indeed alive and well across the Atlantic! Things are also buzzing in Siberia, where the next International Jew's Harp Festival is taking place this June. For more information about international events, visit my blog [www.overtonearts.com](http://www.overtonearts.com) and check out the Guild's awesome new Facebook page, which is always full of information and great links (thanks Mark!).

I encourage you all to attend the 20<sup>th</sup> Anniversary Festival this August 12, 13,

**A Word from the Executive Director Incoming Executive Director Deirdre Morgan**



**Deirdre Morgan**



**VII International Congress / Festival for Khomus (Trump)**

**7th International Jew's Harp Congress Yakutsk**

**23-26 June 2011**

**Latest news:**

**<http://jewsharpguild.org/IJHS/>**



The JHG is no longer a membership supported organization.

We will rely on donations to spread the joy of our art and artists.

Please donate to the cause.

**Donate**



The JHG is non-profit and tax deductible.

(EIN: 93-1203987)

**The Jew's Harp Guild**

We now accept PayPal and credit card donations



**Now on Facebook**

<http://www.facebook.com/pages/Jews-Harp-Guild/172020557199?ref=ts>


Or search:  
Jew's Harp Guild

& 14 in Bay City, Oregon. We're planning on having the same great array of workshops, jams, concerts, and of course delicious meals at the Arts Center—and with some special 20<sup>th</sup> Anniversary memorabilia in the works, there are more reasons than ever to be a part of it! Whether you're a first-time attendee or a long-time member who hasn't attended in awhile, now is the time to stop on by—and bring a friend! All are welcome to join us in celebrating two decades of twanging together.

I'd also like to welcome you all to attend the Guild's annual meeting on the Sunday of the Festival this year. If you're passionate about the Jew's harp and keeping the Guild alive, please consider joining our Board of Directors—we need your help! It doesn't matter where you live or what your strengths are, we can always use the support and skills of a diverse group of people. If you're interested in volunteering at the festival, or can't attend the festival but would still like to be involved, email me at [Deirdre at jewsharpguild.org](mailto:Deirdre@jewsharpguild.org).

Finally, I'm thrilled to announce that you can now make a tax-deductible donation to the Guild through our website! No contribution is too small, and donations go directly towards keeping the website and all our great Guild events, merchandise, and newsletters coming down the pipelines.

To Janet and all the dedicated Jew's harpers over the years, thank you for your AMAZING work and for all you've done to help bring us all together. Many lives have been enriched because of the Festival, many enquiring minds have been turned on to the Jew's harp through the website, and of course, many life-long friendships have been forged. Here's to many more years of inspiring, educating, and sharing our love of this unique musical instrument together!

Keep on twanging! Deirdre 

# CORRESPONDENCE

**We've heard from some interesting aficionados since our last newsletter:**

**KVC from Tennessee** emailed: I'm considering playing semi-professionally. I presently play occasionally with the Museum of Appalachia Band (<http://www.museumofappalachia.org>). Please expose me to other styles of playing – I am self taught ... perhaps enter a competition to promote my playing.

**JJ from Belgium** emailed: I play didgeridoo, throuting, overtone-singing, Jew's harp, Indian harmonium, tempoura, kalmia, fujara, zarena, and some self-made instruments. I'd like to be kept informed about the Jew's harp in general.

**DS in Alaska** emailed: I play Jew's harp, Highland bagpipes, shuttle pipes, bodhran, Irish flute, penny whistle, and bones ... please keep the Guild going. Thanks for your work.

**CT from Connecticut** emailed: I play Jew's Harp. I am an avid music lover and regularly enjoy everything from industrial Goth to Mozart, and of course, Scandinavian folk music ... for education and inspiration. I'm very happy to meet other enthusiastic "Harpos"!



## Journeys With Deirdre

Here are edited excerpts from Deirdre's blog covering the "Ancient Trance Festival" and the 6th. IJH Congress held the summer of 2010. See her entire blog at:

[www.overtonearts.com](http://www.overtonearts.com)

Pics, videos, music and more

Pic right - Deirdre & Neptune

### Overtones & Cobblestones, part 1 ("Ancient Trance Festival")

Aug 28 2010

Much like Anne of Green Gables in Japan, overtone music is big in Europe. So big, that there is a constant year-round calendar of overtone-related events perpetually taking place all over the continent. And that, dear reader, is why I am here.

Last weekend, I attended one of these events: the Ancient Trance Festival in Taucha, Germany. It is an open-air festival held in a small medievally cobblestoned village, with 3 stages.

The main stage was next to a picturesque algae-filled lake, the other was at the local Schloss (castle) courtyard, decked out with trippy lighting and projections, and the third was in a local pub filled with half a dozen acrylic portraits of Elvis. It does not get any better than this.

Furthermore, the line-up of performers was virtually catered to the jaw harp fanatic. The festival is organized by none other than the guys at Dan Moi, Europe's major retailer of jaw harps and bizarre musical instruments. Accordingly, the program featured some really, really good bands that use jaw harp as well as a couple of virtuosos who seriously know their stuff.

Sep 02 2010

The festival kicked off to a very sweaty start with the awesome Sicilian four-piece iPercusSonici. They comprise of the amazing vocalist Alicia (who in addition to having sick dance moves also rocked my personal favorite style of wearing running shoes with a dress), the well-known jaw harp player Luca Recuperero, a sequined and steamy drummer, and a didgeridoo player with



incredible stamina. These guys are seriously dynamic. Their drummer is so intense that there was ACTUALLY steam rising off of him for the entire hour-long set. Fun fact: Sicily is well-known for its local jaw harp, the maranzano. I took a maranzano workshop with Luca the next day and learned how to play in Sicilian triplet style. Very fast, VERY FUN.

On Saturday, two virtuosos showcased their crazy styles. Byon Kay is a groovy Japanese guy with a light, bouncy, effortless style. He is notable not only because he has mastered the art of using a loop pedal with jaw harp and nose flute, but because he also somehow manages to be a rock star as he does so. His videos really must be watched. Check him out on youtube and myspace!

Tran Quang Hai is a retired ethnomusicologist specializing in overtone singing, jaw harp, and of course, the musical spoons. Naturally, he was a headliner at the festival. A native of Vietnam and long-time resident of Paris, he managed to hold a rather large audience rapt for an entire hour with his one-man show, which he performed while wearing a beret.

Hai's charisma shot to new heights when he flawlessly imitated various opera traditions from around the world, first busting out a robust bel canto, followed by a nasal Cantonese aria, ending finally with an impassioned imitation of a Japanese dramatic actor. He is that perfect blend of scholar and clown.

I kind of want to be him when I grow up.

Tran Quang Hai >>>

(continued next page)



Sale! Until May,15 tickets for only €33!

JULY 15-17 2011

Taucha's historic city center

### Ancient Trance - World Music & Jew's Harp Festival

is a fusion of different musical styles.

Its roots lay by the Jew's Harp's play and with its growth their sounds mingle with wonderful music from all over the earth.

You are warmly invited to join this world!

<http://www.ancient-trance.de>



(Continued from previous page)

## May the Twang Be With You

6th. IJH Congress  
Oct 14 2010

I'm sure it won't come as a surprise when I say it's hard to verbally distill a four-day long international jaw harp event. Three weeks later, I'm still processing and figuring out what even happened at the 6th International Jew's Harp Festival in Kecskemet, Hungary. It was billed as a festival, but it was more like a wave that swept us up and carried us through a weekend so full of the jaw harp that it was actually impossible to see everything, or anything, by the end of it. There were so many performers and presenters that simultaneous sessions were scheduled and a few hard decisions had to be made as to which ones to attend. As far as international jaw harp festivals go, I was told that this was actually one of the smaller ones. If that's the case, then I positively can't wait to experience a "big one". In fact, the next international event is scheduled for June 2011, in Yakutsk, Siberia, so we won't have to wait very long.

The Hungary festival marked a lot of firsts for me. It was the first time I'd ever been surrounded by so many jaw harp players from so many different countries. It was the first time that I've been put up in my very own hotel room as a festival artist. And it was the first time I've performed onstage in front of my international peers. All the musicians were staying in the Apollo Hotel, which meant that we got to connect over breakfast (scrambled eggs speckled with Hungarian paprika) every morning. During the day, the hotel reverberated as musicians practiced for their upcoming performances. A great snapshot of the Apollo experience involved a moment where there was banjo coming from TriBeCaStan's room downstairs, didgeridoo and throat singing coming from Jonny Cope next door, and me yodeling, twanging, and overtoning somewhere in the middle. A joyfully eccentric sound bath, to be sure.

Each afternoon and evening was spent at the Kecskemet Youth Centre where the festival was held, checking out workshops, concerts, and the latest offerings at the performers' green room table. I can't possibly report on everything I saw, but I can briefly summarize that the entertainment ranged from Hungarian multi-instrumentalist Alex Horsch pumping out dancy folk tunes on Slovakian overtone flutes and Hungarian bagpipes, to the Dutch duo Heug's bizarre Dada-esque onstage antics, where, among the jaw harps, toy accordions, and plastic trumpets, they actually managed to appropriate an accidental squeak in the staging and incorporate it into one of their improvised loops. Now that, ladies and gentlemen, is skill.

The smaller teahouse stage featured some free jams as

well as local acts, while the mainstage featured the festival headliners. We were graced with performances by Leo Tadagawa from Japan, and Maria Kulichkina from Yakutsk (who, it must be pointed out, was awarded last year's "Miss Khomus" title, and delivered an act involving the different "characters" of the khomus, interspersed with dramatic monologues, in full diamond-encrusted Siberian costume).

The Russian multi-instrumentalist Nadishana dazzled with his technical wizardry and homemade instruments, and the U.S. boys of TriBeCaStan rocked out with French mouthbow expert and versatile musician Jerome, as well as two friends from Croatia. Jeff Greene is a kindred jaw harp fanatic and compulsive instrument collector (we suffer the same afflictions) and is one of the few special people who has actually made it to the end of my Masters thesis. John Kruth is a font of music history and a rock star in his own right, complete with mad style and far-out, side-splitting stories.

Aron Szilagyi, son of jaw harp maker Zoltan Szilagyi, organizer of the festival, and virtuoso performer in his own right, reminded us all why the Szilagyi name is associated not only with quality instruments but with masterful playing as well.

Many of the jaw harp stars who appeared at the Ancient Trance Festival in Taucha reappeared, and we were reunited with Byon Kay, Tran Quang Hai, and Luca and Alicia from my favorite Sicilian band ever, iPercusSonici.

I also connected with Jonny Cope, UK didgeridoo player, throat singer, and twanger extraordinaire, and we managed to get deep into quantum physics discussions before noon. All par for the course with people who think about vibration and resonance all day long. Russian duo TurbodZen tranced out the audience with their powerful driving vargan playing, and Neptune called me up at the end of his set for a little genggong action.

Another highlight was meeting the master jaw harp



With Miss Khomus 2009, Maria Kulich-



maker Zoltan Szilagyi. Part metal smith, part business man, part philosopher, Zoltan is one of those rare people who truly feels that he is fulfilling his destiny and doing his life's work. And what a life's work it is, to be one of a handful of people who spend their time making high-quality jaw harps and exporting them all over the planet. No collection is complete without several of this man's fine and imaginative instruments.

On the last night of the festival, nobody wanted to say goodbye. We all walked back to the Apollo Hotel together for the last time, and stayed up drinking beer and cavorting in the breakfast room until 4am, trying rather unsuccessfully to be quiet in consideration of the other, non-jaw harp guests in the hotel (how could ANYBODY possibly not like the jaw harp, we justified to ourselves in our blissed-out state). At 6am we hopped on an airport shuttle together and all hugged goodbye at the airport, knowing that many of us are destined to see each other again and again, in different parts of the world, all because of a tiny, strange, special little instrument.

It's a weird way to make friends, but somebody's gotta do it. Deirdre



Below: Neptune, Ralph and Deirdre



## GUIDE TO THE GUILD Ralph Christiansen

My love affair with this under appreciated little instrument, in my case the Kubing, started back in 1970 or 1971. I was shortly out of High School and attending a Jr. College near where I lived in Northern California. One day I was crossing the quad to class and passed a woman sitting on the grass playing this instrument and making this most incredible sounds. It turned out that her father had been a teacher in the Philippines and she had been introduced to the instrument called Kunbing or Kubing there. When her family moved back to the States so her father could be the principal of the school of a small near by town, she brought some back. I think she only had one left.

I used to do a lot of sculpture and carving boat models and used bamboo for masts and oars so I begged her to let me borrow the Kubing for a couple of days to copy it. She had never seen me before, and didn't know if she would ever see me or her Kubing again, but she let me borrow it. I took it home and copied it and returned it to her. I never saw her again, but if I did I would give her a BIG hug. It has brought so much joy and enjoyment to me and others I could not thank her enough.

Not long after that I lived in Taos, New Mexico for almost a year. Those long, dark, cold winter nights were perfect times to practice and explore the instrument. I've been playing off and on for 40 years. I was in a long "dry" spell for about 15 years until I went to a concert by Norton Buffalo, one of the best harmonic players alive. The performance was so inspiring I started making and playing again.

A problem I had though was that the Jew's Harp could not be heard above the other instruments. People kept saying "I saw you going like this (making a plucking motion) but I couldn't hear anything." Very flustering! Part of the problem was having a mike small enough not to be in the way. I thought of taking apart a telephone (this was before cell phones were very available) and using the mouth piece mike. But the problem was solved when I heard a lapel mike pick up the whistle in some ones speaking. I figured it would pickup a harp. Next was how to amp it! Solved when I saw a young boy at a music festival strolling along with a guitar and a small "practice" amp. It works well; portable and gives good volume. I play at "OLD TIME MUSIC JAM" once a month with a Country player, a couple of Folk music players, sometimes with a couple who play Hawaiian, Celtic players and occasionally Rock and Roll. Also once a week at a Open Mike night at a local coffee shop.

In the 40 years I'd played I hadn't met another Jew's Harp player until 6 years ago. It's easy to tell a guitar or a fiddle player by their case, but how to tell a Harp player? Then I met two at a music fest. Larry Hanks was leading a workshop, I think, and Neptune was in the audience with me. Larry introduced me to the JEW'S HARP GUILD and I introduced Neptune to the Guild. One of the best times of my years is to gather with fellow Harp players at the Jew's Harp Guild Festival in Bay City near Tillamook, OR, next is attending the International Jew's Harp Festivals, usually held every 4 years. The one that was staged this year was in Kecskemet, Hungary. Although smaller than normal because of the economy, it was still vibrant with attendees from all over the world, North America, Europe, Asia and even Russia and Siberia (where the next IJHF is scheduled to be held in 2011). I met old friends and made new ones and learned about different instruments from different countries and cultures.

Ralph





harpers. Therefore, when the Jew's Harp Festival moved to Bay City Bruce was quite elated because now other harpers were at a more convenient location, close enough for him to bring his E.J.H. station to join in the festivities which after that became an annual pilgrimage. However, the irony of it is that though he brought his equipment that year and the next few years he did not use any of it becoming apprehensive on arrival as to what the response would be to something so outside the box let alone the realm of what is typical for a normal festival. But, even with the chance of not using it, he figured it would better to have and not need than to need and not have.

Over the years the equipment making up The E.J.H. station has changed somewhat with the birth of new technology and this past year's festival was the opportunity for Bruce to introduce to his now longtime friends, his fellow harpers, what he and his current E.J.H. station configuration could do. Unfortunately, the first night of last year's festival, when he expected to wow the audience, instead it was more like a motion picture train wreck with his performance being derailed by his arch enemy feedback.


Luckily, the second night with the help of Jerry Stutzman who sat at the helm of The E.J.H. station, Jim the sound man, Bruce on his Coal Black Jew's harp and Rob and Ingrid kicking up their heels to the music on the dance floor, it was quite the show and fun was had by all, the masterful musicians, the eloquent dancers and those of us lucky enough to be looking on at the comical spectacle.

Bruce over the last year has once again reconfigured The E.J.H. station and is looking forward to bringing his new compilation (formed with the theory of less is more) to this year's festival. Besides his playing musical equipment with changing gear in and out over the last several months, he con-

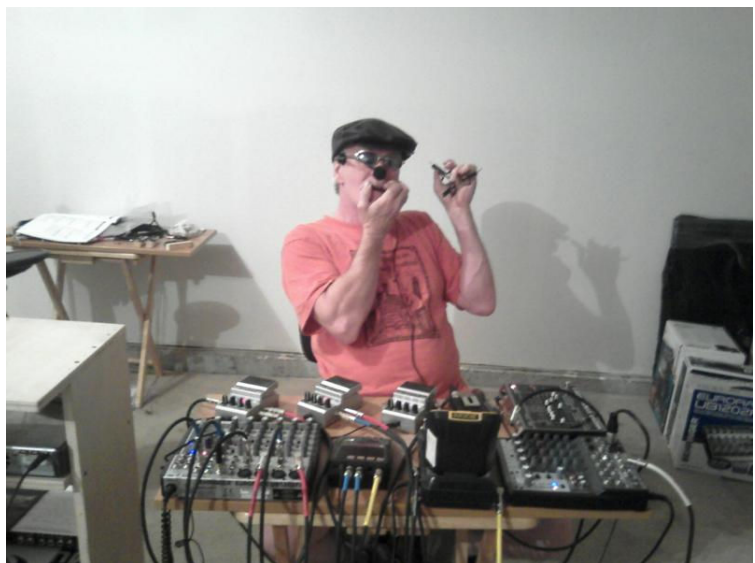
tracted with a music supervisor to promote the music on his CD "*Hearing is Believing*" to those in the movie, video game, and other industries where his unique sound would make for awesome background music.

Even one tune making it into a motion picture, video game or some other media would be the culmination of his nearly lifelong dream...a dream that was concocted not for riches and fame but so one day he would be able to financially be able to help the homeless of our society in a much greater way than he has ever been able to do before. (Oprah, you go girl!).

Bruce's strong desire to help our community's homeless stems from him on various occasions having been there himself, thereby giving him insight into the plight of men, women and children struggling day to day to survive.

He would like to be able to finance mobile home parks and other such communities that they can call home. For now though, Bruce is continuing to create new music, looking into recording scenarios again and just enjoying playing his harp, jamming with a friend, James Weiss, and looking forward to this year's festival. Bruce's CD can be bought online at [www.cdbaby.com/cd/theejh](http://www.cdbaby.com/cd/theejh) . 

\*\* (PLUCK, Spring/Summer '93)





**Do you have a new Jew's Harp CD to announce or wish to be reviewed in our newsletter?**

**Please use our [feedback form](#) to tell us about it and where to send it for review**

### ***Journey from West to East***

"Journey from West to East" is the single album of Aksenty Beskrovny (director of project "Jew's harp speech").

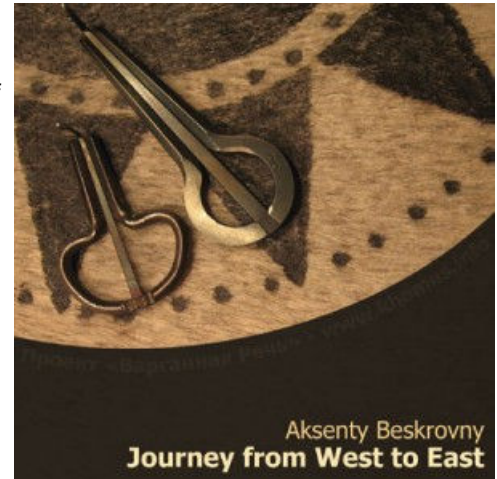
The general idea of this work is combination of west and east styles of playing on traditional models of jew's harp between different people (Austrian maultrommel, Bashkir kubyz, Nepal murchunga, Yakut khomus).

Eight music instruments, sixteen music travels from west to east and dumb jew's harp speech in each moment of music.

Album is focused as for people, who like jew's harp, and as for people, who likes ethnic and original music.

See: [http://www.overtone.cc/profile/aksenty?xg\\_source=activity](http://www.overtone.cc/profile/aksenty?xg_source=activity)

### ***NEW CDs***



**Airtist's first album**, "Wireless" is a unique recording that creates the atmosphere of electronic dance music with Jew's harp, didgeridoo and human voice (beatbox). As its title refers, there are no electronically produced sounds in the recording, only the natural vibrations of the instruments can be heard in such a form that is absolutely unique, despite the fact that this music could have been played thousands of years ago, too.

The 55 min long CD comes in a slim paper case. Both the urban hippies keen on tribal rhythms (Congo Catapult) and drum and bass addicted bartenders (Sphereology) can find something for their taste while the musical roots of Australian indigenous people or the Yakut shamans are also palpable all along the recording. Each track visualizes the pictures of wonderlands (Light Soul Dance) or the bitter real world (Off the Bridge) in the listener's mind. The three virtuoso musicians have recorded the most energetic and multifarious dancemusic album in a unique style.

See: <http://records.aural.hu/>

Order code: AR1208-CD

#### **Airtist:**

**Áron Szilágyi: Jew's harps**  
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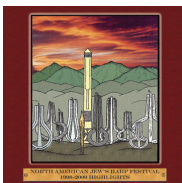
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