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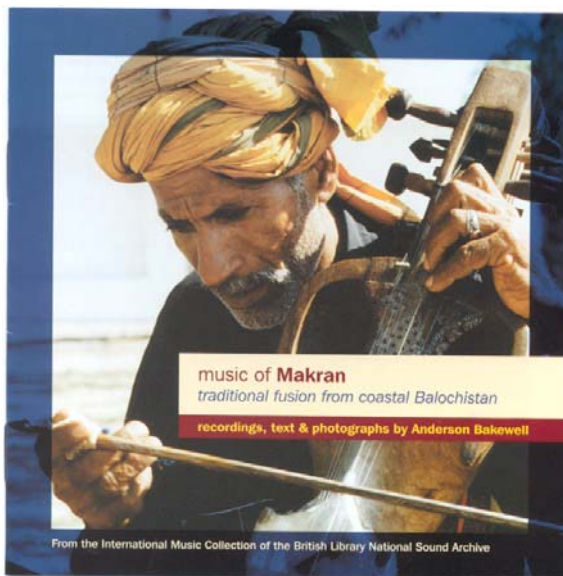
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First of the new IMC/Topic Records CDs. *Music of Makran*. Recordings by Anderson Bakewell

## The IMC and Topic Records present...

In newsletter no.17, we issued a warning to look out for CDs in our new series with Topic Records. Slightly later than promised, the first two are now in the shops. The contents of the CDs are all drawn from the holdings of the IMC. *Music of Makran: traditional fusion from coastal Balochistan* (Topic TSCD916) was recorded by Anderson Bakewell (C44) during fieldwork there in 1991. "Fusion" is perhaps a misleading term in this context: this is not music derived from a one-off inspirational meeting of musicians. Rather it's the result of centuries of contact between musical cultures from the Middle East, Pakistan, and Africa. Much of the selection is drawn from healing ceremonies and is specially devised to create suitable conditions for an altered state of consciousness or trance. Highly skilled singers and instrumentalists play music that can continue for hours, so the aim of this compilation is to present a representative sample of the range of music. Instruments include the *suroz* (large waisted fiddle with a goatskin-covered soundbox), the *damburag* (long-necked lute with 2-4 strings), the *donali* (end-blown double flute), the *bansari* (transverse flute), the *dukkur* (double-headed cylinder drum), the *chinchir* (finger cymbals), and the *benjo* (plucked zither, key-activated and related to the harmonium). Anderson claims one needs to adopt "another way of listening" to fully appreciate the music, but people I've played it to say different. It's surprisingly accessible. (cont. on page 3)

### BRITISH FORUM FOR ETHNOMUSICOLOGY ONE-DAY CONFERENCE

## ETHNOMUSICOLOGICAL ARTEFACT: THE SOUND RECORDING

**BRITISH LIBRARY, 96 Euston Road, London**  
**Saturday 18 November 2000, 10.00-16.45**

This year the BFE one-day conference will be hosted by the International Music section of the British Library National Sound Archive. It will be held in the Conference Centre on the main British Library site on Euston Road from 10.00 to 16.45.

The annual BFE conference at Sheffield this year focused our minds on what, how, why and where we do fieldwork, ethnography and representation. This one-day event narrows the scope to consider the place of recordings in particular - the primary artefacts ethnomusicologists collect during fieldwork - and of archives - the "ethnomusicological museum". Papers will consider issues such as: appropriate equipment and media for making recordings, legal and ethical considerations, reasons for archiving, reasons for not archiving, the limitations of archives, the importance of documentation, methods of and reasons for dissemination (CDs, CD-ROMs, radio, the Internet), technological and commercial impacts, the use of existing recordings as source material in ethnomusicological study - the archive as the field.

Eight papers have now been selected, each lasting up to 20 minutes and followed by a 10-minute question time. The conference will end with a one-hour long discussion on any topics not raised in the papers themselves.

The conference will start with a string of papers focusing on the archive as a place, its activities and aims. Sue Cubbin from the Essex Sound Archive will talk about her current experience in setting up a sound archive of English folk recordings within a county council record office. Tom Andrews from the organisation Music for Change will present the results of our joint project 'Archiving the Music World' which involved a number of 'developing' archives worldwide. We will also include a presentation on sound recording equipment and media used with archiving in mind. The last two morning papers will concentrate on the use of the sound recording in ethnomusicological research. Will Prentice, recently graduated in ethnomusicology at Goldsmiths' College, London, and currently working for the International Music Collection, will present his latest research which took him to Central Asia this summer, while John Cowley and Richard Noblett will team up to talk about the role of discography in ethnomusicological research in the context of Caribbean recordings.

The three afternoon papers will take us to questions of ethics and representation. John Baily, lecturer in ethnomusicology at Goldsmiths' College Department of Music, will talk about making the cultural heritage represented by his field recordings available to the Afghan community they originated from. Sarah Bilby will present her own recording experience in Java and the questions of subjectivity it triggered. Lastly, Tom Vater, traveller/writer for the Rough Guide, will no doubt raise a few sensitive legal issues in relation to the proposed publication of his recent field recordings in the Andaman Islands.

*Conference fee:* £15 (£10 for students and unwaged). Non-members will be enrolled as members of the BFE at the appropriate rate. Tea and coffee will be provided. There will be a 60 minute lunch break with the possibility of eating at nearby restaurants or at the British Library restaurant or canteen.

**Places are limited to 50 delegates so advance booking is recommended.**

(cont. from pg 1)

*Zanzibar: music of celebration* (Topic TSCD917) presents a range of musical styles recorded by myself during my doctoral research there in 1989 and 1990 (C724). It wasn't really intentional to bring out two CDs from the Indian Ocean, or *dhow* culture area, but in the same way that the music of Makran represents an historical cultural fusion, so Zanzibari music blends elements from the Middle East, India and the West, with local musical practices. Music is an essential ingredient of any celebration in Zanzibar. This CD presents some of them, while also capturing a glimpse of the ethnic, religious and gender compositions that make up

this island culture. Orchestral *taarab*, Indian *taarab*, women's *taarab*, *kidumbak*, and *Maulidi* are the music styles featured.

The 15-page booklets provide descriptive information on the cultures represented and the music styles featured. Notes on tracks frequently provide original lyrics and translations.

The CDs can be obtained from the British Library bookshop (+44 (0)20 7412 7735) or from Topic Records (tel: +44(0)20 7263 1240, fax: +44 (0)20 7281 5671, web: [www.topicrecords.co.uk](http://www.topicrecords.co.uk))

### **P**ublication collaborations

It's not uncommon for the IMC to get requests from third party publishers for copies of items from our collections. Provided the publisher obtains copyright clearances for us to copy the items, and separate clearances for the publication itself, there is nothing stopping us participating. In some circumstances the NSA has exercised its right to impose license fees for such commercial use of items from its collections, but there is no blanket rule here and each case is evaluated individually. Like all ventures these days, whether private or public, the pressure is on to earn revenue. This is one way in which the NSA can increase its revenue earnings and we use it as and when it is appropriate.

All this aside, one of the institutions that has trumped up its publication operations in recent years, and with which the IMC has always worked closely, is the EFDSS. Their relaunch into the CD market came in 1998 with their *A century of song*.

While they have continued to publish under their own steam, they have also joined forces with Unknown Public, the award-winning creative music journal on CD, for a label called **Root & Branch**. These represent novelties in CD publishing: they are "magazines that can be listened to". They come in a grey A4 folder that includes photographs, posters, long articles, and other items of relevance to the period and subject of the CD. The IMC more often than not supplies information about songs and existing recordings for these publications, rather than the recordings themselves. It's gratifying to see the results of our enquiry work put to good use. See details of Root & Branch on the EFDSS web site at [www.efds.org](http://www.efds.org)

## For your information...

### **N**ews in brief

After a blissful 7-month maternity leave, Marie-Laure returned to work on 4<sup>th</sup> September and until further notice will work part-time Monday to Thursday. Any business left unattended during her absence can now be brought back to her attention.

The IMC would like to hear from anyone who might be interested in doing a voluntary placement with us. This would particularly suit a student who could combine his/her own research with an area of our collection, or someone looking to gain some experience in a professional archiving environment. As a possible project, we are seeking someone to work on the recordings we made at

## For your information...

WOMAD festival in Reading this year and last year. If you would like more information, please contact Marie-Laure at the number/address below.

**Stop press: The NSA's catalogue is now on the Internet at <http://cadensa.bl.uk>  
From now until the official launch in January is considered an evaluation period  
and we would be grateful for your comments.**

### **R**ecent acquisitions (selection):

*Commercial products purchased or received on donation:*

- 1 video, 1 CD, 4 cassettes from the American Gamelan Institute
- 20 CDs of cajun and zydeco music from Back Beat
- 10 cassettes, 2 CDs 2 videos of West African music from Hogarth Representations (These are items bought by Hogarth in West Africa and are not otherwise available in the UK.)
- 27 78rpm discs, 1 flexidisc, 24 cassettes, 15 LPs, 8 CDs from Central Asian countries donated by Will Prentice following his research trip (see report on pp5-6)
- 18 LPs of Bulgarian music from the 1980s

### *New unpublished collections:*

- 1 CDR - copy of recording of original songs by Indian composer Nina Desai made in 1970s in Bombay (C978)
- 17 CDRs - copies of recordings from Radio Kinshasa dating from the 1960s and 1970s brought to the NSA for preservation by Mose Fan Fan (C979)

### *Additions to unpublished collections:*

- 10 DATs - field recordings made by Rolf Killius in Romania in August this year (C815)
- c.70 DATs - NSA recordings made at WOMAD Reading July 2000 (C203)

## Forthcoming events

The **BFE (British Forum for Ethnomusicology) One-Day Conference** is organised this year by the International Music Collection and taking place at the **British Library Conference Centre** on the **18<sup>th</sup> November**. See full-length article in this issue for details.

The **Ethnomusicological Research Seminars** of the Department of Music at **Goldsmiths' College, London** have resumed for this academic year. They are running every Thursday at 11am during term time and feature various research topics presented by students and ethnomusicologists. For further information, contact John Baily at Goldsmiths' College on tel. 020 7919 7658 or e-mail [j.baily@gold.ac.uk](mailto:j.baily@gold.ac.uk)

The **American Folklife Center** at the Library of Congress, **Washington, USA** will hold a symposium on **1<sup>st</sup> and 2<sup>nd</sup> December 2000**, under the title **Folk Heritage Collections in Crisis**. It will focus on unpublished audio recordings in the nation's folklife collections and address the broad issues of preservation, access, and permissions and intellectual property rights. More information can be obtained from Kelly Feltault on tel. 00 1 301 587 1540 or e-mail [cultural.xings@mindspring.com](mailto:cultural.xings@mindspring.com)

### **International Music Connection**

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*Sport-Record studio, Warsaw, 1913. Standing: Sport-Record employees. Seated, L to R: Jabbar Karyagdy, David Safiyarov, Mashadi Mahammad Farzali Ogly, Kechechi Ogly Mahammad. Front: Kurban Primov, Sasha Oganeshvili. Photo courtesy of The Museum of Literature and Art, Yerevan.*

Following my earlier article (International Music Connection 16) I was awarded a Winston Churchill Travel Fellowship to continue my research into commercial recordings made by the Gramophone Company in the Caucasus and Central Asia, prior to the Russian Revolution. Between June and August I spent two weeks each in Uzbekistan, Azerbaijan, Georgia and Armenia, researching historical recording and performance contexts. I was able to meet some relatives of the early recording artists, and made some recordings myself, though the bulk of my work took place in archives.

I was surprised to find a selection of relevant discs in almost every location I visited. In many cases they were originally sold with a sticker bearing the name and location of the dealer, showing that the discs were often sold outside their immediate 'home' location. Recordings by Persian-Tartar (Azeri) artists were sold in Bukhara, and recordings made in Teheran were sold in the Caucasus, for example. It was also interesting to discover the degree to which other recording companies had operated in the region. Sport-Record from Warsaw, and Extrafon from Kiev for instance, though producing far fewer titles than the Gramophone Company, recorded many of the most popular performers. Many archives also held photos and other documents, often left by descendants of the musicians. Despite such valuable holdings however, all the archives visited were to varying degrees suffering after several years of extreme financial hardship, with many archives having no playback facilities at all.

There is relatively little written material available in the West on musics of the former Soviet Union, so the trip offered the chance to find out a bit about performance contexts, now and at the beginning of the 20<sup>th</sup> Century. I learned something about the contrasting urban and rural environments for musicians; the musicians of the former generally responded to more cosmopolitan tastes, reflecting not only the enmeshing of local nationalities, but the increasing influence of European aesthetics. Performers of *Mugham*, for example, in addition to performing (and earning money) at social functions such as weddings, had begun performing on concert stages in their home towns and beyond, in evening programmes dedicated to 'Eastern music'. The music of rural performers on the other hand by and large reflected their lesser degree of cultural interaction. The finely detailed regional variation amongst Georgian choirs was an example of this, and having been well documented and preserved in the intervening years, can be heard today. Rural musical traditions in general seem to have been the least well represented by the Gramophone Company however. Although choirs were recorded, particularly from Guria and Kutaisi, plus several from the different culture groups of the North Caucasus, there were very few recordings made of *Ashygs* or *Ashougs*, itinerant musicians found throughout the South of the Caucasus.

In his book "The Hundred Thousand Fools of God", Ted Levin describes how throughout the Soviet era, any blurring of national identities, such as Bukharan song texts which combined Tajik and Uzbek languages, was systematically and artificially simplified or removed. To a lesser degree, this would appear also to have been the case in the Caucasus. Evidence from the beginning of the 20<sup>th</sup> Century points to the great popularity of the naturally hybridised urban music of Tbilisi, where one musician would perform the music of several Caucasian cultures, or an Armenian melody for example might be performed with a Georgian text. Today however, following the division of 'Transcaucasia' early in the Soviet era into separate political regions (and now into independent republics), there has been very little research done, and is almost no interest in, earlier music which blurred distinctions between Caucasian nationalities. Bagrat, an Armenian singer who also performed in Georgian and Azeri and was by far the most extensively

recorded artist of the time, is barely mentioned today, and I could find no information on him in either Armenia, Georgia or Azerbaijan.

The sharpest separation has occurred between Armenia and Azerbaijan, despite a great deal of shared musical history between them. The two countries remain in bitter dispute over the Karabagh region, and although a cease-fire has held since 1994, many thousands were killed during several years of conflict, and no resolution has been reached. There is much complementary and even overlapping documentation in the archives of the two countries, which sadly, because of the conflict, only an outsider can have full access to. An example: Tar and Kemancha players Kurban Primov and Sasha Oganeshvili formed perhaps the most celebrated instrumental duet of their time, accompanying many of the most

famous Azeri and Armenian singers, including those in the picture above. Following the Sovietisation of the Caucasus, Primov worked in Azerbaijan, performing and teaching in Baku, while Oganeshvili became the first director of the Armenian State Conservatory in Yerevan. When each died, their families donated their collections of photos and artefacts to archives in their respective cities. Both archives contain photos and documents recording their friendship and work together, and in fact each contains an original print of the photo above, quite possibly the only two still in existence. For Azeris and Armenians, the archives of the other hold important records of their own shared history. I was privileged to see both; hopefully in the not too distant future they will be able to also.

**Will Prentice**

### Activities - Womex 2000

**T**he last time the IMC participated in WOMEX ("the worldwide music expo") was when Marie-Laure represented us in Marseille in 1997. This year the event returned to its original home, where it was first held in 1994, Berlin House of Cultures of the World. The reason for holding it Berlin in 2000 is not insignificant, however. As the WOMEX programme says: "It was 100 years ago that the topic of music from foreign countries, cultures and traditions was being put on the agenda of Berlin's cultural life, when the music of a Siamese Court Orchestra was recorded for the first time on the 24<sup>th</sup> September 1900. Carved into wax cylinders, these recordings marked the foundation of the Berlin Phonogram Archive and a century of manifold activities - be they scientific discourses or popular approaches - around music of the cultures of the world." The Phonogram Archive held a conference in September to mark the occasion - a "scientific discourse", while WOMEX, and a range of related events offered by the Berlin-based Gesellschaft für Traditionelle Musik Berlin (GTMB) perhaps represented more of a "popular approach". Once again performers, record labels, concert promoters, festival organisers, venue representatives, journalists, radio broadcasters and the odd ethnomusicologist converged to listen, talk, learn, wheel 'n' deal. 6 years on from the first such event, the world music scene is still much the same. The one area I noticed a clear move

forward is in the number of record labels from non-European countries seeking to launch themselves on the western market. Most of them have web sites through which CDs can be bought and in part their reason for attending WOMEX was to establish physical presence and seek out distribution deals for the European market. An interesting label that I'll be keeping check on is Kalan Musyk, publishers of Turkish music. See them at [www.kalan.com](http://www.kalan.com)

Besides the trade stalls, conference sessions were run back to back in three rooms throughout the 3 days. Katharina Lobeck (researcher/journalist/SOAS PhD student) presented a lively paper on the current music scene in Guinea. (Results of Katharina's pre-PhD research in The Gambia are in the IMC as C937.) Gerald Moser of the Fraunhofer Institut IIS-A in Erlangen explained compression methods in MP3 and Advanced Audio Coding (AAC) and mechanisms for electronic distribution.

Three venues within the House of Cultures each presented 3-4 showcase artists per night. Few were unknown, the policy of the WOMEX organisers now being to invite artists already in Europe on tour. Nevertheless it's always a treat to see the likes of Esma Redzepova and the Mahotella Queens, the latter being the winners of this year's WOMEX Award.

**Janet Topp Fargion**