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CADENSA

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Recent acquisitions

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**Number 22
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For the past few years we have concentrated on inputting data from card indexes relating to commercial product onto CADENSA. We have been attempting to provide at

least country information for each item. This has enabled users to call up items relating to their country of interest but the entries seldom give details of the recordings, and thus for someone looking for a particular genre or instrument, things can seem a bit like searching for a needle in a haystack. While we shall be continuing with this type of work, largely done with the help of student volunteers (three cheers for all of them!), we are now engaging a new gear to concentrate on providing more precise details on recordings. All the pieces in this newsletter highlight projects undertaken to further this objective.

**New Opportunities Fund – ethnographic wax
cylinder recordings on the web**

In a new British Library-wide initiative, a project called *In Place* funded by the HLF New Opportunities Fund, the IMC's 3300 ethnographic wax cylinder collection will finally be fully documented on CADENSA, and mounted on the web as a resource for "lifelong learners". They will appear amongst some 96,000 digitised items – mainly images including photographs and maps, but also featuring British wildlife and language and dialect recordings – in 20 separate projects across the Library.

The IMC component comprises three main parts: reconciling research and documentation done in previous projects (cf *International Music Connection* issue numbers 2 and 17) to create coherent entries for each item on CADENSA, cloning our DAT copies of the cylinders to CD for preservation and access on site at the Library, and mounting relevant recordings as RealAudio onto the Internet.

We're pleased to welcome Tom Miles to the IMC team for the first of these elements. Tom joined us in April having previously worked in the BBC Sound Archive, and will spend a year making sense of the recordings. He's so far worked through the Alice Werner (C145) east African collection, the Fox-Strangways (C72) Indian recordings, and the Captain C.S. Rattray (C176) west African collection. He's just started work on a collection of recordings made in Vanuatu though we don't yet know who recorded them or when. These can all be searched on CADENSA.

Events

Recordings could start going onto the Internet as soon as the end of this year so look out for them.

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Two collections from Botswana

The music of the Bushmen (Basarwa) of Botswana is represented by the John Brearley collection - C65, and the small and very intimate collection of Hans Joachim Heinz - C312. There is surprisingly little anthropological or ethnomusicological research among the nomadic people of the Kalahari desert, making the cataloguing of these collections problematical. Despite this, the two collections held in the IMC provide a detailed look at the lives of the Bushmen over a period of 40 years, through the work of two recordists with very different approaches.

John Brearley's collection is an ongoing work that began with his first trip to Botswana in July 1982 to investigate and record traditional music, and to observe to what extent the influence of radio and recorded music had interrupted the use of traditional instruments. In particular he wanted to hear the music of the Basarwa. (The countries in southern Africa use different names to refer to Bushmen populations. In Botswana the term employed most often is Basarwa).

Travelling with his own violin to encourage a two-way flow of ideas, as suggested by anthropologist Alan Barnard, John Brearley sought out players of musical instruments and people who could perform healing dances and songs throughout Botswana, with positive results. The collection of 18 x 5 inch tapes, 15 cassettes and 18 DATs include music from several different groups of Basarwa.

John's return trips to Botswana in 1985, 1989, 1991, 1994, 1998 and 2001 amassed a large and varied collection of music and interviews that illustrates the relationships John formed with the musicians that he recorded. (Detailed notes from his recording trips are kept in the IMC offices.)

During his travels in northern Botswana, John came into contact with the late anthropologist Hans Joachim Heinz, who deposited his personal collection of Bushmen recordings with the NSA through John in 1987.

Hans Joachim Heinz's collection is a unique selection of recordings from the 1960s among the !Ko Bushmen recorded on 11 x 5 inch tapes. The story of H.J. Heinz's research into the Xanekwe and Bugakwe Bushmen of Botswana and his marriage to his !Ko wife Namkwa, is recounted in his book, *Namkwa – Life among the Bushmen* (Jonathan Cape, 1978), which provides one of the most personal portraits of the plight of the Bushmen in the modern world. Heinz's relationship with the musicians he was recording ensured an intimate atmosphere to many of his recordings, including children's game songs and healing dances. The recordings of the !Ko were made mainly near Takatshwane in western Botswana and also include a recording from the Okavango region.

Together these collections provide a detailed portrait of the Bushmen in transition, as they underwent major social, economic and political transformations. Sadly Dr Heinz was brutally murdered in his home in Botswana in 2000 before he could complete the autobiography that he had been working on since the early 1990s. However his MA thesis, 'Social organisation of the !Ko Bushmen' (1994), remains one of the most important texts on the Bushmen to date. John Brearley continues to record in Botswana and his most recent recordings made in 2001 are already copied to CDR and available to listen to in the British Library.

Isobel Clouter

West African collections

One of the most recent additions to the IMC archives was the collection of James Burn's field recordings from West Africa – C1020. The collection of 13 DAT tapes of music from Ghana, Togo and Benin was recorded between June 2000 and February 2001. As a drummer James' research focussed on drumming styles, in

particular on Ewe traditions. He is currently working on his PhD at SOAS.

The arrival of this collection prompted the first level cataloguing of the Jak Kilby (C197)

collection made in Ghana in 1971/3 - some 30 years earlier than James' and among which are a substantial number of recordings of Ewe drumming. They are an interesting couple of

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collections to compare considering the passage of time and we are currently awaiting the arrival

of James Burns to add detail to these records from the files currently held in the IMC office.

Isobel Clouter

“*B*ritish” ethnomusicology

International Music has been a central collecting area for the NSA since its early days as the British Institute of Recorded Sound. The section was one of the first to be established with a specialist curator appointed in 1978, but collections were received prior to this, some as early as the 1950s and 1960s. Most were recorded and collected by British scholars with considerable reputation.

Our historic wax cylinder recordings are to be made fully accessible over the next two years with New Opportunities Fund money, but these other, equally historic collections remain totally inaccessible. Many of them were painstakingly documented onto paper, sometimes over several decades. But as far as CADENSA is concerned, and thus the user at large, they are completely invisible.

The Library has recently realigned some of its budgets to allow for additional resources to become available for cataloguing some of these unique collections. Concentrating resources on the collections described below will

- highlight the unique and pioneering work conducted by British scholars in the field of ethnomusicology;
- encourage other British ethnomusicologists to donate collections thus making the IMC the natural repository for such material and the natural centre for users to research resources relating to the discipline.

The following collections have been prioritised for this current proposal:

A.V. King: 425 tapes recorded in Nigeria, Gambia, Senegal, Kenya, Tanzania, and Sudan in the 1960s. Dr King was the Director of the NSA for several years from 1979 and a lecturer at SOAS.

Alison Redmayne: 76 tapes recorded in Tanzania in the early 1960s. She was a lecturer at Oxford University.

Klaus Wachsmann: 75 tapes recorded in Uganda in 1949, 1950 and 1954. Dr Wachsmann was a pioneering and key scholar in the field of African music. He was one of the first curators at the Uganda Museum in Kampala, from 1948 to 1954.

Kenneth Gourlay: 38 tapes recorded in Uganda in 1960s. These are among the few recordings of the Karimojong in existence.

Brian Moser and Donald Tayler (Anglo-Colombian Expedition): 82 tapes recorded in Amazonia in the early 1960s. Both recordists were lecturers at Oxford University.

Patrick Shuldham-Shaw: 28 tapes recorded in England in 1940s and 1950s. This collection was brought to us from the English Folk Dance and Song Society.

Disappearing World: 10 betamax tapes of music recordings made during filming for the anthropological series produced by Granada TV in the 1970s and 1980s. The series represents one of the largest and most important sets of anthropological films. The NSA participated in exhibitions, the publication of a CD and book accompanying and commemorating the series in the late 1980s.

Rev. A.M. Jones: 100 acetate discs recorded in Africa (Zambia, Tanzania, Ghana) from 1938 – 1955. Rev. Jones was a well-known authority on African music and had published many books and articles on the subject.

Laurence Picken: 151 tapes recorded in China and Turkey but also including various miscellaneous recordings collected by Dr Picken from other scholars during his career. Dr Picken (now over 90 years old) is a distinguished Professor at Jesus College, Cambridge University.

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David Rycroft: approximately 250 tapes recorded in South Africa in the 1960s and 1970s. Although born in South Africa, Dr Rycroft taught from the 1960s at SOAS. He was a well-known linguist and musicologist who advanced new theories for the study of African music in towns.

Raymond Firth: 41 tapes recorded in the British Solomon Islands in the 1950s and 1960s. He was a Professor of Anthropology at the University of London. He passed away earlier this year just before his 101st birthday. (See piece below)

Janet Topp Fargion

For your information

Recent acquisitions (selection)

Commercial products purchased or received on donation :

- 5 special edition video recordings of Temple arts of Kerala
- New selection of South African kwaito music bought from Stern's African Record Store
- Update of Smithsonian Folkways releases, 19 CDs bought
- 31 78rpm discs received from a Firdous Ali, the IMC's helpful contact for early Indian music, especially film music
- 6 new publications on Sharp Wood Productions – reissues of Hugh Tracey African recordings

Additions to unpublished collections :

- 13 DATs recorded in Ghana, Togo and Benin by SOAS PhD candidate James Burns – C1020 (See piece in this issue)
- 115 digital video and 63 digital audio recordings made by Rolf Killius and Jutta Winkler during the Traditional Music in India project C815 (See IMConnection no. 20)
- 4 CDs of recordings made in Pakistan, Nepal and India by ex-BBC world service producer Raza Abidi – C1028
- New collections and additions to collections brought in through the Traditional Music in England project. (See piece in this issue)

Forthcoming events

WOMAD Rivermead, Reading. 26th-28th July

Weekend festival of music and dance from around the world. Some performers already lined up for this year are: Gigi (Ethiopia), Cara Dillon (Ireland), Tartit Ensemble (Mali), Rebecca Malope (South Africa), Pina (Austria), Adrian Sherwood (UK), and legendary reggae band Misty in Roots. See www.womad.org for details of performing artists and information about tickets. Search CADENSA for over 1000 hours of recordings the NSA has made at WOMAD since 1985.

Trading Places – the East India Company

Free exhibition at the British Library 24 May to 22 September

The exhibition includes sound stations with music drawn from the IMC. See the BL's website for further details of the exhibition and related events such as film and music events and workshops for schools.

Dr Janet Topp Fargion (curator), Marie-Laure Manigand and Isobel Clouter (assistant curators) - Editors

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Raymond Firth's Tikopia recordings

"To grasp the significance of Tikopia songs it is essential to realise the unique situation of the island community – remote, isolated in the far southeast of the Solomon Islands. For many generations the people had only slender contact with the world outside, so their traditional music was completely internally generated, created by the people themselves to fit their own needs, and fitted closely to their way of life." (R. Firth)

Following the sad news of the recent death of the renowned anthropologist Sir Raymond Firth, Life President of the Association of Social Anthropologists of the UK and Commonwealth, numerous tributes have been paid to the contributions that he made to the developments of modern social anthropology. Although there is much mention of the studies that he made into the culture of the Tikopians, little importance is placed on the fantastic collection of recordings that accompanied his book *Tikopia songs: Poetic and Musical Art of a Polynesian people of the Solomon Islands* (Cambridge University Press, 1990). A tape accompanying the book (NSA ref. 1CA0012996), was prepared by Professor Mervyn McLean of the Archive of Maori and Pacific Music and edited by the NSA. The original recordings, held in the IMC archives as collection C333, have just been preserved as part of 'Project Acetate' (ref. *International Music Connection*, no. 20) and are now available for listening.

The collection of Raymond Firth tapes in the IMC are the result of several trips made to study the oral and literate culture in Tikopia. His research began with his first field trip in 1928, when

unfortunately he had no recording apparatus. He made subsequent trips, however, accompanied by James Spillius in 1952 and 1953, who did have a tape recorder. These recordings on the original 5" tapes started the collection which Professor Firth added to when he returned with his own equipment in 1966 and again in 1973 to make his own field recordings. Also included in the collection is an interview with Professor Firth and a series of edited samplers of the original Spillius 1952/3 recordings which were prepared by Norma McLeod as copies for *Ethnic Folkways* in 1956 and 1973. Unfortunately these recordings were never published. (Norma McLeod analysed the recordings in her MA thesis in 1957 entitled 'The social context of Music in a Polynesian community').

The tapes have all been catalogued and detailed contents can be seen on the internet – <http://cadensa.bl.uk>

The recordings include dance songs, sacred chants of rituals no longer performed, laments, funeral dirges, songs of compassion, elegaic celebrations, social songs, game songs, children's songs, music to accompany the recital of ancient myths, and modern songs showing the influence of the guitar.

Sir Raymond Firth's devoted anthropological study of the people of Tikopia, resulted in one of the most comprehensive records of musical culture in the archives of the IMC. It is important, therefore, when remembering Sir Raymond Firth to recognise the importance of this work and its contribution to the world of ethnomusicology.

Isobel Clouter

John Baily's Afghan recordings

John Baily's collection of recordings of traditional music from Afghanistan, deposited in the IMC in 1981/2 provides an important and somewhat timely record of an endangered

musical tradition. From the first recordings made in 1973/4 in the city of Herat to the portrait film of Amir - an Afghani musician in exile in Peshawar in 1985, the collection records an important transition in the

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development of traditional music in Afghanistan.

Following the coup in 1978, the uprising against the Marxist regime in 1979 and subsequent Soviet invasion, many of the Afghani musicians fled as refugees. The interruption of war and political strife frustrated John's efforts to continue his studies of the music of Afghanistan and nearly 10 years elapsed before he attempted to find the musicians of his early studies. In 1985 John visited Peshawar to make a film about Afghan musicians who were now refugees and found only one from Herat, Amir Mohammad. He soon learned that of the original musicians that he had recorded, some were dead, some were refugees dispersed through Pakistan and Iran and some were still in Afghanistan. "That the pattern of life and the way of music described here have been so abruptly interrupted gives this study a special poignancy and immediate historical value." (J.Baily)

The field recordings in this collection were made during two field trips to Afghanistan: the first over the course of one year in Herat, 1973/4, and the second during a six week trip again to Herat in 1975. John Baily produced a detailed study of music making in the city, concentrating on the urban male hereditary professional musician (*s zandeh*). The *s zandeh* and their originally amateur associates constituted a social group of musicians, organised around the

performance of the art music of Kabul. The purpose of these recordings was "to show that Afghanistan does have a distinct indigenous art music" (J. Baily).

The recordings serve as a general introduction to the music played in Herat, but the research of the first trip was devoted principally to the Herati dut ar. "Examining the process by which a small 2 stringed long-necked lute became transformed into a much larger instrument with 14 strings, and how the changes in the design of the dut ar were related to changes in its performance technique and repertory. This work included research with a sample of 15 dut ar players representing various levels of proficiency." (J. Baily)

The follow up visit in 1975 continued this work and also began the study of the rubab, with Amir Jan.

John Baily returned in 1976 with his wife Veronica Doubleday to focus on the traditional folk and religious music of Afghanistan. While John concentrated on the world of the male musician, Veronica gained access to the social sphere of women musicians. These recordings and those from his subsequent return visits to Afghanistan were unfortunately never deposited in the NSA.

Accompanying book: *Music of Afghanistan: Professional musicians in the city of Herat* (Cambridge University Press, 1988)

Isobel Clouter

News from the Traditional Music in England project

http://www.bl.uk/collections/sound-archive/traditional_music.html

Collections processed or in progress

Reg Hall (C903) Over 400 hours of songs, instrumental music and customs from around the UK with a particular emphasis on dance music. Includes a collection of interviews with London Irish people talking about their involvement in the Irish traditional music scene in Camden Town in the 1950s

Nick & Mally Dow (C1012) Around 60 hours of field recordings made from 1984 to date of traditional singers and storytellers mainly from Dorset and Lancashire, including recordings made with travellers

Steve Gardham (C1009) Circa 25 hours of field recordings from East and North Yorkshire, made between 1967 and 1981. Includes many interesting regional variants of songs

Shelagh and Desmond Herring (C999) Small collection of songs and instrumental music recorded in Suffolk circa 1958

Roy Palmer (C1023) About 100 hours of soldiers' songs and folk drama recorded in

Birmingham, Warwickshire and Gloucestershire, from the 1960s to the present day

Keith Summers (C1002) About 35 hours of songs and tunes from the social and public

Recording wayang performances in Java

house traditions of east and mid Suffolk, recorded between 1971 and 1982

Terry Yarnell (C1005) Irish songs and instrumental music recorded in London, and also in Co. Galway and Co. Clare, from 1970 to 1985.

Carole Pegg (C1006) 36 cassettes. Field recordings of traditional singers and musicians made in East Suffolk, 1978-1984. Also includes copies of some of Russell Wortley's recordings.

At the time of writing Clare Gilliam and Andrew King, the two project workers, were motoring down to Devon to pick up a large collection of recordings made by Bob and Jackie Patten. The processing of this will be a collaboration with the Somerset Record Office where other media from the Patten's collection will be deposited and made available.

Clare Gilliam, Andrew King