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*Reproduced from  
CD booklet Heart to  
Heart: Afghan songs  
of love and marriage  
women's style -  
Veronica Doubleday,  
Bolbol CD 02  
(1CD0223945).  
Photo: Veronica  
Doubleday (C14).  
Illustrates our  
unpublished Central  
Asian holdings pages*

## New web pages

We launched a large suite of new pages in March to enhance the Section's coverage on the World Wide Web. The pages provide an overview of the Section's holdings, breaking them down broadly into published, unpublished, and broadcast or radio recordings. We also have a description at this level of our own remote recording programme, featuring our 20 years of recording at the WOMAD festival, for example, and we highlight recent significant projects, namely our Traditional Music in England and our Traditional Music in India projects. At this introductory stage we also link to our ethnographic wax cylinder collection, representing our earliest recordings, some of which form part of the British Library's Collect Britain project.

The collection is then broken down by geographic region, each of which has an introduction on published and unpublished recordings, followed by a detailed list of ethnographic collections. In these sections our aim has been to give as much information as possible about the collections without duplicating the catalogue. Each of our almost 350 discrete collections is listed with its collection number and title, and a short narrative description providing date ranges, country locations and certain highlights of the collection. Once work on a collection on the catalogue is completed we shall add a link directly from its mention in the web pages to the catalogue thus inviting people to explore the full collection and, hopefully, a range of related material.

## New web pages

Furthermore, it's general practice in the World and Traditional Music Section to write an article on a collection once documentation is complete. Through our recently completed backlog cataloguing project, we've built up a store of over 30 such articles (see issue # 22, 23, 24, 25). We'll be working through these to edit them for the web, and find image and audio illustrations before linking to them. In some cases the articles are fairly short biographies of the recordists with a select bibliography and description of some of the recordings. In other cases, we've transcribed interviews conducted with the recordists. In yet other cases, we've invited the recordists to write their own pieces.

We experimented with this last strategy by inviting Rolf Killius to write a piece on his work on temple music in Kerala, South India (C815). This project stemmed from our Traditional Music in India Project conducted in collaboration with Rolf – from November 2000 to April 2002 Rolf travelled to 4 rural areas of India including Kerala, where he spent time building on work he conducted on temple music during 1995-7. These two recording trips have resulted in some 200 hours of audio and visual recording from Kerala. In 2002, Rolf registered for a MMus in Ethnomusicology at the School of Oriental and African Studies. For his dissertation he chose to present his recordings from Kerala as a web site. We invited him to host it within the World and Traditional Music Section's new pages. He wrote over 20,000 words and provided 40 photographs and 35 sound extracts. The dissertation is entitled "...and the Goddess loves Music: Kshetram Vadyam - the ritual and ritual music of Kerala, South India". Rolf introduces it thus:

"The main purpose of this website is to introduce the reader to the numerous and complex religious rituals and ritual music styles of the Hindu population of Kerala, southwest India. ... Kshetram are the tiny Kerala temples surrounded by paddy fields, coconut and areca nut trees. The ritual experts, the *Namputiri* Brahmin, conduct the religious rituals, ceremonies, and festivals. Professional musician communities (especially the *Marar* or *Pooduval*) accompany the rituals with a bewildering variety of musical genres and instruments (*vadyam*), thus creating an aesthetically pleasing atmosphere for the goddess and her devotees.

How do the temple rituals link to the ritual music? How does the music generally support and express ritual meaning, and how are both interdependent and relatively independent from each other? After investigating these questions, we provide an overview of the kshetram genres, their musical structure, instrumentation, and performance context.

In the first two chapters we discuss the two main ritual forms in Kerala, the kavu (shrine) and the kshetram (temple), their relationship, the meaning of ritual, and how the temple's architectural structure relates to ritual and ritual music. The next four chapters deal with ritual music in general, and detail the three genre groups, namely, the orchestral forms, the solo, and the smaller ritualistic ensembles. The last two chapters are devoted to the musician communities and the kshetram musical instruments." See the pages at:

[www.bl.uk/collections/sound-archive/wtmkeralacontents.html](http://www.bl.uk/collections/sound-archive/wtmkeralacontents.html)

This is, thus, a detailed scholarly study of kshetram musical communities and traditions. One might ask what place such a specialised study has within the context of an archive like ours. It's my opinion that we need to engage more fully with the researchers who donate recordings to us if we are to continue to recruit collections and be allowed to disseminate them in any way. The Kerala pages serve as a publication platform for Rolf, and as a means of dissemination for us. But perhaps more importantly, we need to continue to be relevant for the research community (alongside the wider community) if we are to play our role in the advancement of knowledge. We invite you to explore our new pages at [www.bl.uk/collections/sound-archive/wtm.html](http://www.bl.uk/collections/sound-archive/wtm.html)

(Rolf has also compiled a CD with these Kerala recordings entitled "Drumming and chanting in God's own country: the temple music of Kerala in South India" released Topic Records in October 2003 as TSCD922.

See [www.bl.uk/collections/sound-archive/wtmpublications.html#topic](http://www.bl.uk/collections/sound-archive/wtmpublications.html#topic)

Janet Topp Fargion

## New acquisitions

### Two collections from Peru

In February this year we received a large and important collection of recordings made by **William (Bill) Tompkins** in Peru in the 1970s. The collection came to our attention when researcher David Mortara (a research associate at the Centre for Latin American Cultural Studies at King's College London) suggested we might be interested in assisting in preserving the material and making it accessible for research. We packed David off to Bill's home in Calgary to work with him to prepare the collection for deposit and to bring it safely back to England. The tapes were recorded during two field trips to Peru in 1975 and 1976 to research musical traditions of the African communities of coastal areas, which was presented as a PhD dissertation at UCLA in 1981. The collection comprises 68 reel tapes including interviews and performances by musicians since passed away. It has the collection reference C1119.

Shortly after first hearing about the Tompkins collection we were contacted by another researcher, **Neil Stevenson**, who also had a collection made in Peru in the 1970. Dr Stevenson recorded the tapes in 1971-2 in the course of an ESCR-funded research projects into concepts of disease. The 31 tapes were all recorded in and around the village of Santiago de Chocorvos in the Central Peruvian highlands, during religious ceremonies (at Christmas and marking the start of Lent) and events of the annual agricultural cycle (such as the Minga maize sowing ceremony and the Herranza, the animal counting and dedication ceremony). The collection has the reference C1103.

These bring the number of collections of Peruvian music held in the World and Traditional Music Section to four. See collections C9 (Peter Cloudesley) and C215 (Cecilia McCallum, mentioned in Issue # 25).

### John Smith's Rajasthani recordings – C1123

In April we received a substantial collection (135 audio cassettes and 7 VHS videos) from Dr John D. Smith, Reader in Sanskrit in the University of Cambridge. During the 1970s and 1980s Dr Smith was involved in work on an oral epic performed in Rajasthan, which culminated in his book, *The epic of Pabuji: a study, transcription and translation* (CUP, 1991; BL shelfmark YC.1991.b.4979). The field recordings were the basis for this work. Most of the video recordings feature various traditions of Mahabharata performance in different parts of India.

### Vic Ellis' English – C1128

When we were identifying collections to work on in our Traditional Music in England project (completed in June 2003) Vic Ellis' recordings were on the list. Due to differing timescales and busy schedules though, we didn't receive the collection until the project had ended. The collection comprises some unique recordings and interviews with, for example, Tommy Beadle (concertina), the Fawcett family (Middleton in Teesdale), Billy Lynton (singer, Whitby), and others.

Details of the contents of these collections should be available within the next couple of months.

**Janet Topp Fargion**

## WOMAD 2004

The British Library Sound Archive will be at WOMAD, Reading from 23rd – 25th July. Here's a few of the performers for this year: The Drummers of Burundi, Daara J (Senegal), Aayemaal (Turkmenistan), DJ Dolores (Brazil), David Byrne featuring the Tosca strings, Zaman Zaki (Pakistan), Tinariwen (Mali), Ba Cissoko (Guinea), Culture Musical Club - Grand Orchestre Taarab de Zanzibar, Rokia Traore (Mali), Souad Massi (Algeria), Dhol foundation (UK), and many many more! Of course as ever if you do miss the event itself you can always come and listen to the recordings in collection C203.

**This years UK festival dates are 23-25 July 2004 – [www.womad.org](http://www.womad.org)**

## News in brief

### **This year we have taken on four new volunteers.**

*Amira Mitchell* is half Egyptian and has fluent Arabic. Her interest in international relations and world culture led her to investigate what she could learn about the world's peoples through our music collections here. She began working through a recent acquisition of classical Egyptian music from the Arab Music festivals at the Cairo Opera House. After completing the accessioning on those, she moved onto processing last year's WOMAD recordings.

*Argibel Euba* is Spanish from Bilbao. He is taking a Mmus in Ethnomusicology at Goldsmith's College and hoping to write a dissertation on the role of the producer in world music publications. His Spanish language skills have been put to use in accessioning around 40 CDs recently bought from the Peruvian company IEMPSA.

*Vincent Luttmann* is one of the world's authorities on Congolese popular music from the 1950s and 1960s. He hosts a weekly radio show on ResonanceFM called "Nostalgie ya Mboka" featuring rare recordings and interviews with Congolese musicians (Saturday 1:30-2:30pm, repeated Thursday 7-8pm; [www.resonancefm.com](http://www.resonancefm.com)). Vincent came in to assist in identifying recordings we received from Radio Kinshasa (C979). He has created over 110 detailed and authoritative catalogue entries so far.

*Silvia Lautier* was born in Colombia but raised in France. Her various post-graduate studies have involved the analysis of Cuban song lyrics. She has come in to work through two new Peruvian collections, but is also assisting Janet with translations of Cuban and other Latin American songs in preparation for a future CD with Topic Records.

## Carolyn Pugh leaves

This spring marked the end of the Backlog cataloguing project, with the successful completion of almost 2000 product and over 5000 recording/catalogue entries, providing information on 29 collections previously inaccessible to the public.

**We would like to congratulate Carolyn Pugh for all her fantastic work and wish her well for her future!**

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[www.bl.uk/collections/sound-archive](http://www.bl.uk/collections/sound-archive)

Catalogue website <http://cadensa.bl.uk>

## Silk Road exhibition



*c.7th century female dancer found along the Silk Road. Musée des art Asiatiques, Guimet, Paris*

On May the seventh 2004 the British Library opened the doors on its largest exhibition to date *The Silk Road: Trade travel war and faith*. Curated by Dr Susan Whitfield, the director of the International Dunhuang Project, the exhibits include examples of the earliest known writings found in the Library Cave in Dunhuang, the Diamond Sutra of 868 AD and murals depicting musicians and dancers from the Tang dynasty courts to name but a few. The exhibition depicts events in the daily lives and culture of the people who lived along the Silk Route, as portrayed by the ten characters employed by Susan Whitfield in her book, *Life Along the Silk Road* (John Murray 1999). This book holds a feast of descriptions of music and sounds from the annals of history, which set me off on an exciting search for examples of music to complement the narrative threads that bind the exhibition together.

When first responding to Susan Whitfield's request for recordings of the music of the Silk Road I was somewhat sceptical as to how much I would find in the Sound Archive collections. Recording only began at the end of the 19th century and Susan was hoping for recordings to complement an exhibit with its roots in the Tang dynasty 750-1000 AD. In addition the regions in which the exhibition was set had been fertile grounds for communist ideological restructuring that had employed and directly affected the musical traditions of each region making the journey to rediscover music with its roots in antiquity even harder. It goes without saying that there are some sounds which remain confined to written history and

the theories of ethnomusicologists. However as I soon discovered, there were many more recordings in the collections than I had previously realised.

The parallels drawn between the archaeologist's search to find treasures and the ethnomusicologist's search to document musical traditions begins with the journey itself.

The first recording in the exhibition was produced on a truly epic journey as documented in the CD *Before the Revolution – a 1909 recording expedition in the Caucasus and Central Asia by The Gramophone Company*, compiled by Will Prentice and released in 2002 on TOPIC RECORDS TSCD921. The album documents the journey of German recording engineer Franz Hampe on a single expedition from April to September 1909 gathering recordings that were made as the title describes - before the revolution (issue # 23).

The track from this album included in the exhibition, "**Soki Yamat Jigi-Jigi** is performed by *Taji-Khan Khajimetova*, sung in a Turkic dialect, and features her own dutar accompaniment, using the shorter scale version of the instrument, often played by female performers" (Prentice, 2002). This item was recorded in present day Uzbekistan, where *The Merchant's Tale*, the first story in Susan Whitfield's book, is set. The exhibition begins in Samarkand, one of the trading capitals of Sogdiana, where the guesthouses that lined the Silk Route were filled with the sounds of the female entertainers dancing to the rhythms of the Kuchean music:

*"After they had eaten their fill they called for dancers, and two girls, sixteen or seventeen years old, appeared to the rapid beating of the musicians drums; left hands on hips and their bodies bent slightly like lotus stems, they twirled around keeping their left legs almost straight and their eyes firmly fixed on the men. They wore tight-sleeved blouses of fine silk and long gauze flowing skirts held at their waists with broad silver belts and peaked hats decorated with golden bells whose jingling provided a contrast to the rhythmic drum beat."* (Whitfield, 31)

Unfortunately there are no acoustic examples of the historic music from Kucha, which is believed to have formed the roots of much of the music of China today. The music of the Tang court, however, featured prominently in the theories developed by Laurence Picken as documented in *Music from the Tang Court*. Vols 1-7 (Picken 2000).

## Silk Road exhibition

The inspiration for this research began when Chinese scholar, Yin Falu, presented Laurence Picken with a copy of a pipa manuscript from the Dunhuang Library Cave (Kouwenhoven, CHIME Journal no. 4, Autumn 1991). The theory that he developed relates to *gagaku* music in Japan, which he believed was a direct descendent of the music of the Tang court taught to Japanese musicians visiting the court during the Tang period. This music was then performed to the Japanese court and over time it developed into a unique form now known as *gagaku*. "In the course of centuries, the real Tang tunes have become inaudible. In present *Togaku* they are played 8 to 16 times more slowly than in the original performances." (Picken 2000).

The exhibition does not reach as far as the shores of Japan and therefore these recordings are not on display but they do feature among the 40 examples initially selected from which the final 14 were chosen. One item from the Laurence Picken collection [C758] that does appear in the final selection is a recording made by John Levy in a Buddhist monastery in China. The transmission of religious ideas along the Silk Route is one of the main themes of the exhibition and the transformative sounds of Buddhist music is an interesting route to follow. From the familiar sounds of the ritual music from the Tibetan monasteries found on Chant du Monde and OCORA LPs we follow the path of Buddhism across China in the footsteps of the character in *The Monk's Tale* on a pilgrimage to Wutai mountain, north-east of the Chinese capital Chang'an. Unfortunately the recordings of the music of the Wutai shan area, known as the Wutai 'eight great suites', were not included in the exhibition but are worth mentioning here as they are examples of some of the earliest field recordings made by Chinese musicologists from the Chinese Music Research Institute in Beijing – C567. These recordings serve to illustrate the link between the religious and secular music of China through their documentation of the folk musicians of the temples who perform these suites C567/17-19. This important collection contains preservation copies of wire field recordings made by Chinese musicologists in the 1950s. It was deposited in the archive by two researchers from the MRI who came to the British Library in 1992 to learn about preservation techniques, bringing some of their most prized recordings with them.

The project was realised with the help of ethnomusicologist Dr Stephen Jones [C269] whose close collaboration with the MRI resulted in some of the most important and comprehensive writings on

the folk music of China available in the west. (See his book *Folk Music in China – living instrumental traditions* (Oxford University Press, 1995)). Some of the music introduced in this book is brought to life on the 2CD set *China: Folk Instrumental traditions* [VDE-GALLO CD 822-823]. One recording from this disc features in the exhibition as an example of a shawm-and-percussion band performing funeral procession music. The recording is found at the end of the exhibition as the journey leaves the earth and enters the world of the afterlife.

The movement of people along the Silk Route was a constant source of inspiration for composition an example of which can be found in the MRI Collection [see above]. C567/42 – *Zhaojun Chusai goes out through the wall of China* (performed by legendary pipa player 'Abing (Hua, Yanjun), recorded in 1950 by Yang Yinlue and Cao Anhe), tells the story of Zhaojun Chusai – Lady Wang Zhao Jun – one of the 4 legendary beauties of China, a concubine who was sent to be married to one of the Xiongnu kings during the Han dynasty and is popularly depicted playing a pipa, on horseback, clad in a long robe to protect her from the cold on her journey north. Her journey leads us into contact with the Uighur traditions found in the far west of China in Xinjiang where the journey ends in the recordings of the Uighur music from Duke Bakewell's collection (C44) that were published on the CD: *The Silk Road and Music of the Tarim Basin* – PLAYASOUND PS65087.

The journey to discover the music of the Silk Road in the recordings in the archives here was a very pleasurable one. I was guided by Dr Rachel Harris, Dr Stephen Jones and Dr David Hughes to whom I am all equally grateful for their assistance. A list of the recordings featured in the exhibiton is available in the entrance to the exhibition and a sample CD of all 40 recordings from the original selection is available to listen to by appointment through the Listening Service. The exhibition continues until the 12th September and admission is free.

**Isobel Clouter**