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*Competing in a public desafío jaranista: Augusto Ascuez Villanueva (far right) sings the *llamada de fuga*, accompanied by his brother Elías on guitar (centre) and 'Membrillo' Mendiola on cajón (far left). Photo kindly supplied by the José Durand Collection, University of Notre Dame.*

New CDs with Topic Records

Jarana's four aces (los cuatro ases de la jarana): vocal duels from the streets of Lima (TSCD926). This recording from Peru, produced in 1958 by the late Latin American literary historian, Professor José Durand Flórez (Peru, 1925-1990), is unique in that it features Manuel Quintana Olivares and Augusto Ascuez Villanueva, two of the most important practitioners of *jarana* who have ever lived, singing *canto de jarana* with Elías Ascuez Villanueva and Luciano Huambachano Temoche (both also playing guitars), known collectively as the "four aces". They are accompanied by other legendary performers including Victor Arciniega Samamé and Arístides Ramírez on *cajón* (wooden box drum).

The *jarana* tradition of competition in improvised singing duels was already well developed in Lima by the end of the 19th century. Practised among the urban poor and mainly by black (*negro*) or mixed race (*zambo/mulato*) performers, parallels can be drawn between *jarana* and more contemporary song forms emerging in the Americas, such as rap, in which predominantly black practitioners use rhyme to compete for social recognition and supremacy within urban slums and ghettos. The CD tells a fascinating story of the emergence of the genre of *jarana* within the development of Latin America's arguably most intriguing capital city, and the people who lived there and created this exceptional music. The recordings are part of William David Tompkins' collection (C1119). They were compiled and annotated for this publication by David Mortara (researcher based at the King's College London) and Guillermo Durand Allison, from the National Cultural Institute in Peru.

New CDs with Topic Records

Out of Cuba: Latin American music takes Africa by storm (TSCD927) centres around the HMV GV catalogue of roughly 250 double sided 78rpm discs issued between 1933 and about 1958. They comprise almost entirely Latin music, mainly from Cuba but also from Puerto Rico and Brazil. The series drew on recordings originated by Gramophone and Victor (hence the GV prefix) and was aimed initially at the West African market though it subsequently reached and became very popular across the entire African continent, particularly in the Congos. Many African musicians started their careers singing the GV repertoire and subsequently developed their own musical

expressions from that musical grounding. The CD provides a snapshot of what African musicians heard as they listened to the GV recordings on record, on the radio and live in local bars.

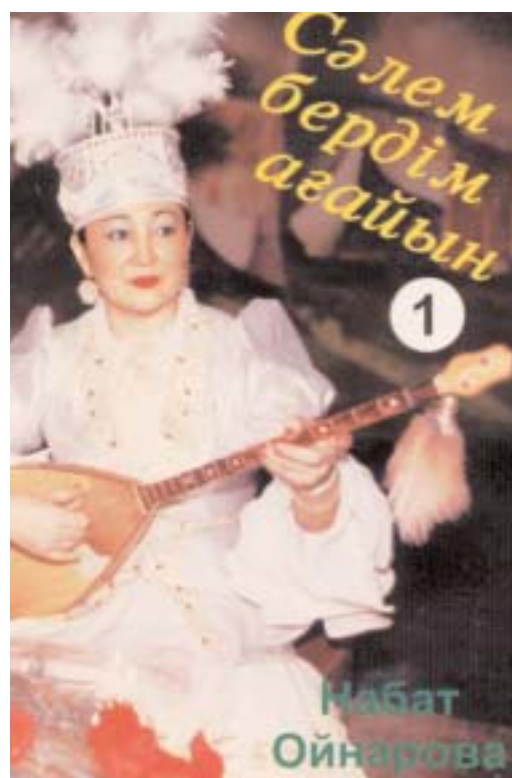
The soup which is sweet draws the chairs in closer: Ewe drumming from Ghana (TSCD924) features the Dzigbordi community dance drumming group from southeast Ghana. They play music from funerals and religious ceremonies in these specially arranged recordings by researcher James Burns, whose collection is housed in the World and Traditional Music section with the reference C1020.

Cassette Culture in Central Asia

During 2004 much of the World and Traditional Music section's attention was drawn to Central Asia in line with 'The Silk Road: Trade, travel, war and faith' exhibition at the British Library, and an associated flurry of visiting lecturers and musicians. This focus allowed us to reassess our collection of Central Asian music and consider its development. The resulting project has been a determined effort to access the more hard to reach music so making available for research and education in the UK, music that would otherwise only be accessible in Central Asian countries.

Every year at the Sound Archive we receive a small number of releases from Central Asia on some of the major international labels – in general these would not exceed more than a dozen – which, from a region that is reported to have a thriving music industry, must be seen to be far from representative of the musical output. One of the problems for researchers studying music from the region is the availability of recordings produced locally for local consumption and not intended for distribution abroad. We initiated the 'Cassette Culture in Central Asia' project in an attempt to redress this balance. The project's aim was thus to focus attention on cassette culture and to develop a method for purchasing locally produced music. This was achieved by recruiting a number of researchers conducting fieldwork in Central Asian countries who could make informed choices when purchasing music for the WTM section.

The research began with a questionnaire which had the dual purpose of finding direct access to local distributors as well as more details about the types of music being produced. The principal aim was to gather information



Title: Nabat Oinarova – Vol. 1:

I gave my greetings to a relative

Content: Kazakh music from Kazakhstan

Label: MALIKE

on the cassette producers themselves, i.e. the labels or companies publishing the music. The second area of investigation related to the types of music being recorded and distributed at local level. The third area of interest sought to find out who exactly is listening to this music and how? This questionnaire was sent to ethnomusicologists and researchers known to the Library with an interest in Central Asia. We made contact with several who were happy to purchase

Cassette Culture in Central Asia

recordings for us from the field. The resulting collections have now started to arrive creating a sizeable addition to the published collections of music sourced from Central Asia. (These are in the process of being catalogued.)

The first collection of material was purchased for us by SOAS PhD candidate Saida Daukeyeva. Her research focuses on Kazakh music in Mongolia, and requires her to travel through several countries in Central Asia. She brought us quite a broad range of material which included Kazakh music from Kazakhstan and China, Kyrgyz epics and Mongolian tapes. For me small details such as the use of Arabic script for Kazakh language music sold in China as opposed to Cyrillic used in Kazakhstan made me wonder about the respective markets they were appealing to. Saida made her own recordings to accompany her PhD field research and has deposited them with us as collection C1137. [Access to these recordings is restricted until the completion of her PhD thesis but we hope she will continue to add to this collection from her ongoing research.]

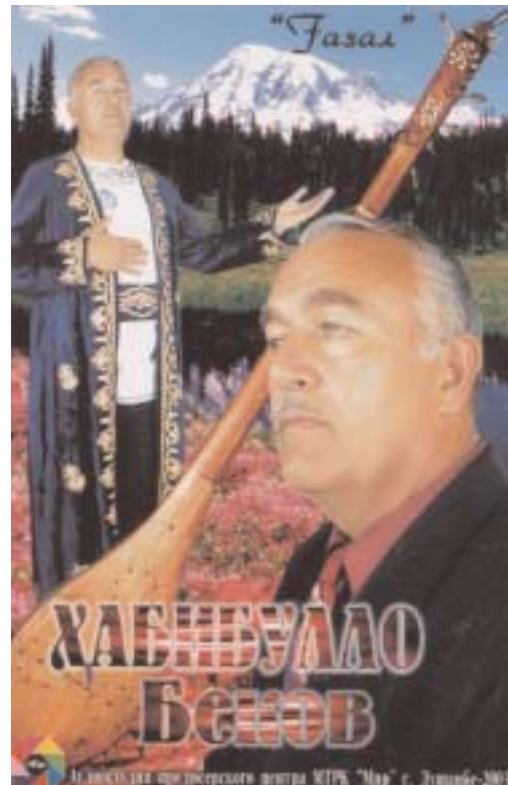
The second collection was purchased for us by another SOAS PhD candidate, Federico Spinetti. He deposited a large and comprehensive collection of popular and traditional music from all over Tajikistan. We hope to publish a report on his investigations into Tajik cassette culture in the next newsletter. In addition we are hoping to receive his collection of unpublished recordings of Tajik music to add to the collections here. The arrival of the third collection is imminent and consists of a range of recordings of Uyghur music that was sourced for us by Dr Rachel Harris through a visiting researcher from Xinjiang, north-west China. As soon as basic transliteration and documentation of these tapes is available they will be added to the catalogue. Finally we hope to confirm the acquisition of a further collection of material from Kyrgyzstan in the next few months for which we are receiving assistance from Dr Theodore Levin. We hope to continue with this experiment in the coming year to encompass areas of Central Asia that we were not successful in reaching during the initial phase of this project.

The advantages of gathering material in this way are numerous. Not only do we gain an immediate snapshot of where the music industry is now in these countries, but we also get to see who the popular local artists are as opposed to the few chosen by major companies to represent a region with a diverse range of music.

The wide range of contemporary material so far collected in this area complements the substantial collection of early recordings and publications from Central Asia contained in the WTM section's holdings. Regular readers of this newsletter will already be familiar with the collection of 78rpm recordings which provided the source material for Will Prentice's CD; **'Before the revolution – a 1909 recording expedition in the Caucasus and Central Asia by The Gramophone Company'**, Topic Records TSCD921 (International Music Connection 16, 18 and 21). We hope to further document the missing years, with a potential donation of intermediate recordings, at some point during 2005.

In the meantime this project has to many extents and purposes proved a success and a substantial collection of recordings from Central Asia is now available to listen to in the UK. For anyone wishing to search the collections for details on the recordings that have already been catalogued you can do so by entering the search string **Cassette Culture: Central Asia** in the KEYWORD search of the online catalogue at the British Library Sound Archive at <http://cadensa.bl.uk>

Isobel Clouter



Title: Habibullo Bekov: Ghazal
Content: Traditional music from Kargurt/
Kulob (Khatlon, South Tajikistan)
Label: MTRK "MIR"

New Acquisitions

Oxford Ethnomusicology Lecture series

Towards the end of last year we added to our collection of recordings of important ethnomusicological lectures, a series of fascinating lectures, with a broad Central Asian connection, put on by Dr Reinhard Strom from the University of Oxford Faculty of Music in collaboration with The Oxford Centre for Islamic Studies. The series was entitled "Ethnomusicological studies of Muslim

societies" and featured talks from internationally renowned speakers including Dr Regula Qureshi (on Pakistan), Professor Martin Stokes (on Turkey), Professor John Baily (on Afghanistan) and Dr Laudan Nooshin (on Iran). These lectures are now catalogued and available to listen to at the Sound Archive. Further details on the content of the lectures can be seen in the catalogue entries searchable under C1158 Oxford Ethnomusicology Lecture series.

New donations of published and unpublished recordings

- 36 digital video recordings made during 2004 in Orissa and Assam, India, added to Rolf Killius' collection (C815)
- 11 MDs of additional recordings made by Tom Vater (C799) in India, Nepal, Laos, Cambodia and Thailand (including a rare interview with veteran Thai "rebel rock" artist Nga Surachai Chanthimathan)
- 23 cassettes and 10 reel tapes donated by Roger Digby (C1048) of English traditional music mainly recorded in The Bishop's Place pub in Fulham

- 10 reel tapes donated by Christopher Chaundy including important recordings of Morris man, William Kimber (C1133)
- 5 CD-Rs of recordings made for Cultural Co-operation in the Hadramaut, south Yemen, by Paul Hughes-Smith (C1152)
- 17 CD-Rs of recordings made in Zanzibar in 1988 by the record label Globestyle, some of which were published on LP (later on CD) launching Zanzibar on the world music scene in the early 1990s
- 1120 audio cassettes of a range of Indian music donated by Pat Payne, widow of John Payne, treasurer of the British Association for Cemeteries in South Asia.

Postscript

- We have a few copies of the Songlines magazine dating from September/October 2003 that included a covermount CD with samples from our first 9 CD publications with Topic Records. If you would like a copy please send Isobel a message at the address below, with your name and postal address. First come, first serve
- If anyone is still playing LPs and would like a copy of either of the 2 discs issued by the Sound Archive with Rogue Records in the late 1980s, please send Isobel a message. The two discs are: *Sidiki Diabaté and ensemble: Manding music from Mali* and *Music of the Tukano and Cuna peoples of Columbia* (recordings by Brian Moser and Donald Tayler)

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

Africa '05 is planned to be one of the UK's biggest ever celebrations of African cultures. It brings together a large range of institutions and presents an impressive list of events and projects taking place across the country. The BBC is hosting the Africa '05 website, with full listings of all events, launching in February. A number of events are being planned at the British Library:

- The Sound Archive will be staging a front hall exhibition from Sept - Nov, with various listening posts around the building (see below).

- The Africa Centre will be holding a two-day cultural event (mainly literature-based) in the BL's Conference Centre on October 15-16. This will include a mini-book fair.

- There will be a one-day workshop in the conference centre on Monday 17 October, organised in collaboration with the Africa Centre. The idea is to bring together African publishers to discuss issues in African book publishing.

The World and Traditional Music Section and Africa '05

The WTM Section is planning an African focus for 2005.

- We are mounting an exhibition on African music and literature in the front hall from September to November.
- Two major African collections will be digitised and documented as part of our "Archival Sound Recordings Project".
- We will be aiming to fill gaps in our holdings of African music along the lines of our "Cassette Culture in Central Asia" project carried out in 2004 and described in this newsletter.
- Articles on African collections written by collectors themselves and/or Sound Archive staff and project workers will be mounted on our website through the year.

Sounds of Africa – exhibition for the front hall September to November 2005

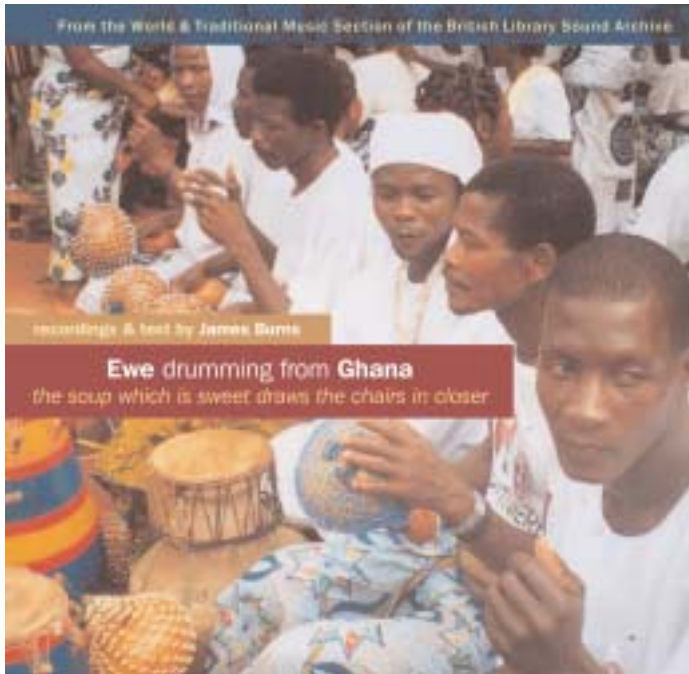
"Sounds of Africa" will explore aspects of African culture through music and literature. Using the Sound Archive's holdings of published and unpublished recordings of traditional and popular music and oral literature, visitors will experience the vast array of African cultural expression as captured by ethnographers and publishers dating from the infancy of recording technologies to the present time. Recordings of selected African writers will also be included, facilitating connected displays of some of the BL's holdings of relevant printed and manuscript collections. The recordings will be enhanced with visual displays of record artwork, ethnographic photographs, maps and related printed material where appropriate.

Archival Sound Recordings Project – African recordings accessible to higher education institutions

The British Library's Archival Sound Recordings Project is a £1m project made possible through funding from the Higher Education Funding Council (HEFCE). The overall digitisation programme, being managed by the Joint Information Systems Committee (JISC), represents a total investment of £10m to be applied to delivering high-quality content online, including sound, moving pictures, census data and still images for long-term use by the further and higher education communities in the UK.

By 2006 the academic communities will be able to access material from the Library's Sound Archive that is currently unavailable online. Licences will be sought from rights owners to provide managed access to users within these communities in support of teaching and learning. David Rycroft's South African recordings dating from the early 1960s on which he based his influential work on Nguni music will be presented. A former lecturer in Zulu and African music at the School of Oriental and African Studies in London, the late Dr Rycroft's field recordings were made primarily in Durban and KwaZulu during the 1960s, and most significantly include recordings of Princess Magogo on the musical bow (*ugubhu*), and urban work songs and street guitarists.

Klaus Wachsmann's Uganda recordings made between 1949 and 1954 also form part of the project. His collection of over 1500 recordings (deposited in the Sound Archive in the early 1960s) is the most comprehensive collection of Ugandan music ever made. It covers 26 different culture groups (out of a possible 37) from across Uganda as well as venturing over Lake Victoria into Tanzania. (Subject to confirmation)



The soup which is sweet draws the chairs in closer: Ewe drumming from Ghana (recordings and text by James Burns C1020). Forthcoming CD in our series with Topic Records (TSCD924), due out in May.

While Carolyn Pugh did some preliminary documentation on the Wachsmann collection during her time with us as documentalist, the Rycroft recordings are completely undocumented. We will be employing a project worker within the next couple of months to fully catalogue the recordings.

Collections from other sections of the Archive also will be digitised as part of this project:

- Beethoven String Quartets: offering the opportunity of research into the evolution of performance practice
- LBC Radio Adverts: a collection of commercial adverts
- Visual art interviews 1990: a selection from the British Library's ongoing oral history project work
- African Writers' Club: an eclectic collection of interviews and music from the BBC
- Oral History of Jazz in Britain: interviews with UK players and promoters
- 400 popular music tracks: teaching sets exemplifying types of British popular music
- Records and Record Players: an audio-visual record of advances in recording and playback technology
- Soundscape recordings – sounds of society, sounds of nature and soundscape compositions

Material selected for inclusion in this project will also be available to readers in the reading rooms of the British Library and some will also be available more widely on the web.

African "cassette culture" project for 2005

Isobel Clouter has written a report on our Cassette Culture in Central Asia Project that she designed and implemented during 2004. Based on the principle that increasing numbers of music publications are available easily on the international market and that we have a role to play in making available music that is more difficult to obtain, we have been investigating the extent to which local musics are published for home consumption rather than export and attempting to purchase samples of them for access at the BL. The Central Asian project resulted in the addition of several hundred CDs and cassettes, many contacts with local record labels, and strengthened links with scholars working in the region. During 2005 we intend to conduct a similar targeted programme of acquisition this time focussing on African countries. We already have a number of good contacts with publishing companies and scholars who can advise us, and we hope to build on these through the year.

African collections on the website

For 18 months from August 2002 Carolyn Pugh was employed as an ethnomusicology documentalist in the World and Traditional Music Section. During this time she catalogued some 30 collections, many of which were made in Africa. Apart from describing the recordings on our catalogue, she also wrote short articles providing biographical notes on the collectors and some of the highlights of the collections. In some instances collectors have written short pieces on their own collections. Some of these articles or extracts from them have appeared in previous issues of the newsletter. As part of our Africa focus, however, we plan to edit more of them and mount them on our website. Researchers will thus be able to get a good overview of a collection before searching for particular recordings on the catalogue. One of the first to appear will be on the Klaus Wachsmann collection, which Carolyn wrote based on an interview Lucy Durán did with him in 1983. Keep checking in through the year to see which new articles have been added.

Janet Topp Fargion