RESOUND
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From the Director

During the 1981-82 academic year, the Archives of Traditional Music has concentrated some of its efforts upon the development of new funding sources to enhance the accessibility of both historical collections and more recently recorded materials from many parts of the world. We would also like to announce that the Archives is beginning a survey of investigators of traditional music and dance in the state of Indiana. If you have been or are currently involved with such work, we would appreciate hearing from you. Plans for a central data bank are being developed which would include general information, the location of recordings, types of music, and festivals. Our goal is to have a better idea of the current level of fieldwork and documentation of Indiana's traditions as a whole. Survey forms are available from Dr. Ronald R. Smith, 057 Maxwell Hall, Indiana University, Bloomington, Indiana 47405, or by calling (812) 335-8632.

Natalie Curtis Burlin at the Hampton Institute

Among the 6,813 historical wax cylinders at the Archives of Traditional Music is a small collection recorded by Mrs. Natalie Curtis Burlin at the Hampton Institute, Virginia, ca. 1917. This sound document is very important, for it presents to us at the end of the twentieth century an intimate view of the music of blacks as it was actually performed during the nineteenth. Although there are numerous written descriptions of spirituals and party songs, it is not often that a researcher has access to such primary material.

The 16 cylinders which comprise the Hampton Material* are only part of the contribution of Natalie Curtis Burlin. She also recorded and published materials on Hopi Indians, and in 1918 made a collection which included Zulu and Vandau musical examples from East Africa. These cylinders are also housed at the Archives in agreement with the American Museum of Natural History in New York which holds ownership. It appears from our records that Mrs. Burlin gave them to the Museum early in the century.

Natalie Curtis was born in New York City on April 26, 1875, and studied music there in the National Conservatory. She later went to Europe where she studied with Busoni in Berlin and Giraudet in Paris. "On returning to America it was evidently her purpose to continue her career as a pianist, but while visiting...in Arizona she became interested in the Indians of that region and their music" (Johnson 1943:288). After publishing the widely acclaimed *Indian's Book* (1907), containing transcriptions of two hundred songs of eighteen North American tribes, she began to do similar work among Negroes in the south. The result was *Hampton Series Negro Folksongs* (1918-19), published in four volumes. Some of the nineteen songs in these volumes are represented on the cylinders at the Archives. While at Hampton Institute she also collected material from two African students for her last published book, *Songs and Tales from the Dark Continent* (1920). In 1917, Natalie Curtis married Paul Burlin, an artist in New York, and died three years later in an automobile accident in Paris.

Hampton Institute, formerly the Hampton Normal and Agricultural Institute, was founded on a 120 acre estate purchased by the American Missionary Association of New York. It opened in April, 1868 with fifteen "scholars on a manual labor basis." General Samuel Champman Armstrong, first principal and founder, was "assigned by the Freedmen's Bureau to help solve the problems of the thousands of former slaves" (Puryear 1962:vi).

The pioneer in music at Hampton was Thomas P. Fenner, who went to Hampton to organize a group of student singers. This early group numbered about seventeen young men and women who, with the exception of four, had lived in slavery. In 1874 Fenner published for the first time some of the slave songs sung by his students. All were arranged for four-part mixed choir.

Curtis' *Hampton Series Negro Folk-songs* is a collection of transcriptions of songs recorded in 1915 by two self-organized and self-trained male groups: the "First Quartet" and the "Big Quartet." The Big Quartet members were graduates of the school, and sang for many years in and around Hampton. One member, Mr. John H. Wainwright,

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