



RESOUND

A QUARTERLY OF THE

Archives of Traditional Music

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From the Director

Much of our work at the Archives of Traditional Music goes on behind the scenes. It was partly for this reason that we devoted some of our energies this year to an outreach program. *Resound* is one facet, through which we introduce to the public those unseen staff members, as well as present a glimpse of our unique holdings.

Teaching and research are vital components of university life which we have also addressed in our plan. This year, with the addition to our staff of Amy Novick, a full-time professional librarian, we have extended hours of service in the Archives Listening Library, and provided research assistance to students and faculty. Tours have been conducted for classes and other visitors from institutions throughout the United States and abroad.

A third phase of our program has been to host receptions for the public. One reception last fall featured Ken Smelzer, a traditional fiddler from Paoli, Indiana. We were able to present him and his music to many who were unfamiliar with this aspect of Indiana's rich musical heritage.

The Archives has also undertaken a research and collection project focused

on Indiana's music and ethnic groups. To this end, we have begun to update the *Catalog of Indiana Music and Folklore held by the Archives of Traditional Music*, to collect relevant demographic data on ethnic groups throughout the state, to document the existence and nature of festival celebrations, and to organize a computerized data base of sources of materials and information.

The Archives will see some changes in the coming year. I recently received a fellowship from the National Research Council, and will be on leave at Johns Hopkins University in Baltimore to continue research on the Black Christ Festival of Portobelo. Dr. Anthony Seeger will assume permanent direction of the Archives, and will fill the position in the Anthropology Department formerly held by the late Alan P. Merriam. Dr. Seeger has been working most recently in Brazil as chairperson of the Departamento de Antropologia at the Museu Nacional, Universidade Federal do Rio de Janeiro. He has done extensive field work on music and social organization among Indians in Brazil. We welcome him to Indiana and look forward to his contributions.

annual New Year's performance of the ritual, when the music used in performance takes its most elaborate form.

The performance recorded at 'Phags pa Shing kun Bka' brgyud dgon, Swayambhu, Nepal, follows the traditions of the Dil yag monastery in Nang chen, which is itself based on the famous musical tradition of the Dpal spungs monastery near Sde dge. The style includes some highly distinctive features and compositions. The Fierce-style orchestration omits *rgya gling* double reeds, so that melodic parts in the orchestra consist solely of higher and lower pitched *dbyangs*-type melodies composed of subtly varying intonational contours. Types of cymbals used vary according to the aesthetic context of each composition. Long pieces reach considerable structural complexity: the orchestral Invitation, for example, begins with a beat structure derived from a geometric construction, goes on to mathematical sequences based on successive deletions of 10 beats from an initial 180+1 beat series, then to deletions of 1 from 10+1 beats down to 0, then to a sequence of compounded accelerations, and finally ends with a set transitional piece. The recording also includes an unusually high proportion of *dbyangs* intonation-contour vocal melodies.

Other Tibetan recordings include the relatively rare *Phywa g.yang* ritual of summoning luck and divination, addressed to the god of wealth Rnam thos sras (Vaisravana, a form of Kubera). This ritual, performed after the harvest, belongs to the Dge lugs pa tradition, as does the festival of the Nirvana of Tsong kha pa, called *Dga'ldan Lnga mchcd*. The recording of the latter includes the lamplight procession at night when the *Dmigs brtse ma* melody is sung to a deliberately rising pitch that reaches the

From the Field

The Ellingson Collection of Asian Music

The Archives of Traditional Music holds a small collection of field tapes of Asian music which I recorded in 1973-4. The majority of the tapes contain Tibetan Buddhist ritual music, with a smaller selection of Thai, Nepalese, and Chinese materials. The recordings were made in

Nepal, Thailand, Switzerland, and Canada.

The most extensive and musically elaborate of the Tibetan recordings consists of a six-hour, midnight-to-dawn performance of the ritual *Sdang ba rnam bsreg*. This is a protective ritual of the Kar ma pa tradition of the Bka' brgyud pa Method of Tibetan Buddhism, addressed to a form of the fierce deity Mahakala known as Mgon po Ber nag can. The recording was made during the

upper limits of the singers' vocal ranges. Further Dge lugs pa recordings include excerpts from a cremation ceremony, the daily monastic assembly, and the sadhana of Rdo rje 'Jigs byed. There are also excerpts of the *Tshe bcu* ritual (Bka' brgyud pa), examples of *dbyangs* (Sa skya pa) and *snyan gsan* music for *rgya gling* (Rnying ma pa), and a mixed

and Western instruments.

The remaining tapes consist of Cantonese music performed by Chinese-Canadians in Montreal. There are several selections each by an orchestra of traditional instruments, and by a Cantonese opera club which uses both traditional instruments and some Western instruments. Finally, there are a few

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chorus of monks, nuns, and laypeople led in religious chanting by the Dalai Lama.

The primary non-Tibetan materials are a set of tapes of Buddhist ritual chant of the Dhammayuttika tradition recorded in Thailand. These include morning and evening chant ceremonies and a *Paritta* protective ritual. The *Paritta* recorded here was the special nationwide performance offered under royal sponsorship for the victims of the 1973 battle to overthrow the military government. It was claimed to be the most extensive and widespread *Paritta* performance in the last two centuries.

The Nepalese recordings include two selections from the Satya Narayan puja. The first consists of music by a band of Damai musicians, members of a musician/tailor caste traditionally hired to play at weddings, festivals, and other special occasions. The second is one of the popular modern "wedding bands" who play popular and motion picture songs on a mixed ensemble of traditional

selections of other types, including repartee songs, a church choir, and Cantonese songs in "folksong" arrangements.

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From the Vault The Robert O. George Collection

What weighs several hundred pounds, has 2,376 pieces, and swings? No, it's not a disassembled playground set. It's a collection of jazz recordings which was donated to the Archives in 1980 by Mrs. Georgia R. George.* It arrived in the

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form of ten- and twelve-inch, 78 rpm discs; ten- and twelve-inch, 33-1/3 rpm discs; open-reel tapes; and books. The whole is valued at over \$12,000.

The collection was compiled by Mrs. George's late husband, Robert Olney George. It spans every style of jazz: from Dixieland to modern, from big band to solo, from the upbeat Firehouse Five Plus Two, to the mellifluous Bing Crosby, to the doleful Bessie Smith. It represents every jazz center from San Francisco to New York, and some not-so-central locations in between. It includes every great name in jazz, as well as some of the not-so-well-known, such as the Hoosier Hot Shots. In short, Mr. George amassed a truly eclectic assembly of jazz recordings.

Mrs. George chose the Indiana University Archives as the depository for the collection at the suggestion of Mrs. Mickey Nicholson Parnell, who was a friend of Mr. George in his youth. Bloomington was his first home, and it held a fond place in his heart, even though he moved to San Francisco while still in his 20's. In a letter to the Archives, Mrs. George wrote, "I know that

Bob would rather have [the records] go to Indiana University than any other institution." And thus the Archives be-



Robert O. George as a young man

came the recipient of this tremendously valuable addition to its holdings in the area of American music.

How Robert George first discovered jazz is something of a mystery. By the

time he was in high school, though, he was already hooked on it. He would tell of how he stood with his cronies outside the windows of his brother's fraternity house and listened to the bands that played for dances there. His brother played tuba in one such band, which undoubtedly influenced the younger sibling. Hoagy Carmichael too seemed to have had some effect on Robert George's musical taste while they were classmates at Bloomington High School. By the time of his death, Mr. George had gathered a very sizeable group of recordings of his favorite composer's songs, comprised mostly of versions of "Stardust."

Mrs. Parnell remembers Robert George in his younger years. He was "unsettled, didn't know what he wanted to do." Perhaps this was true in certain respects, but he obviously held fast to his love for jazz. "I am sure Bob attended every concert that came to San Francisco," Mrs. George writes, "and there was always Turk Murphy's place to go to." He belonged to a San Francisco record club and was a charter member of the Northern California Dixieland Jazz Club. It was there that he met the

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