RESOUND
A QUARTERLY OF THE
Archives of Traditional Music

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Photo by Bruce Harrah-Conforth

Archives of Traditional Music Staff

First row, left to right: Carol Inman, *cylinder project assistant;* Laura Harris, Karen Baehr and Michael Largey, *graduate assistants;* Bruce Harrah-Conforth, *cylinder project assistant.* **Second row:** Marjorie Weiler, *student assistant;* Marilyn Graf, *secretary,* Louise Spear, *associate director;* Mary Russell, *librarian;* Anthony Seeger, *director.* **Third row:** Eric John, *graduate assistant;* Randy Susevich, *student assistant;* Masha Goodman, *graduate assistant;* Amy Novick, *librarian;* Nancy Cassell, *cylinder project assistant;* Kim Martin, *student assistant.* Not pictured: Sally Helton, *cylinder project assistant,* and Shirley Lee, *student assistant.*

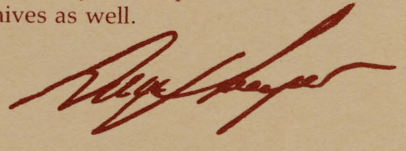
From the Director

This December the Archives of Traditional Music paused to mourn the death of its founder, George Herzog, and to remember his contributions to the field of ethnomusicology and to the history of the Archives. Dr. Herzog died on November 4, 1983, in Indianapolis, Indiana, at the age of 81, following a long illness.

Dr. Herzog was born in Budapest, and was a student of and assistant to Erich von Hornbostel at the Berlin Phonogramm-Archiv before emigrating to the United States. He received his Ph.D. from Columbia University, and in 1948 joined the Department of Anthropology at Indiana University. His research interests included Africa, the Southwest of the United States, and various ethnic groups in New York and Chicago. His contributions to ethnomusicology include writings on a variety of theoretical issues, and he will be remembered through them, the students he trained, and the Archives he founded. A bibliography of his writings appears in the *Society for Ethnomusicology Newsletter,* No. 6 (1956), pp. 11-20, and an 80th birthday appreciation in *Ethnomusicology,* Vol. 15 (1981), pp. 499-500.

A memorial service was held for Dr. Herzog on the date of his birth, December 11. Music was performed by Laura A. Harris and Rhonda Swanson, Paulette Gissendanner and Lawrence Gee, and Cheryl Keyes. Professor Bruno Nettl, who studied with him, spoke of Dr. Herzog's contributions to ethnomusicology, and reminisced about his teaching at Indiana University. Professor Paul Gebhard spoke of him as a member of the Department of Anthropology at Indiana. Director Emeritus Frank J. Gillis spoke of his meetings with Dr. Herzog while he was director of the Archives of Traditional Music, and Anthony Seeger spoke of his contributions to the Archives.

It was a sombre beginning to the holiday season, but from Dr. Herzog's heterogeneous collections the Archives of Traditional Music has grown and diversified under the guidance of two later, now emeritus, directors, and we were given a moment to consider his contributions in the perspective the years have provided. It is to be hoped that his own personal collection will eventually be deposited in the Archives as well.



From the Field

Music and Poetry from Somalia

Indiana University is fast becoming a focal area for the study of Somalia, and the academic year of 1983-84 has become the year of Somalia at this institution. The Archives of Traditional Music is playing a role in the events which have led up to this fact, and has

been doing so for some time now, first by soliciting and supporting a private collection which I first made in Somalia in the late 1960s, and then by being named part of one of the regional depositories of the Somali Studies International Association (see box). In this brief note, I should first like to relate the history of this involvement and its relationship to the year of Somalia at Indiana University, and then will briefly describe the Somali holdings at the Archives of Traditional Music.

The Archives first become involved in Somalia in 1969, when one of its student employees, Phil Peek, now of Drew University, wrote to me in the field and asked for copies of my collections of Somali oral poetry, most of which is traditionally set to music (melody or chant). I was a Peace Corps volunteer at the time, working with the renowned late Muuse Xaaji Ismaaciil Galaal (Musa Hadji Isma'il Galaal), the dean of Somali folklore studies. For over a year I had been working with Muuse in the translation of Somali classical poetry and to some degree, the modern poetry of the Horn of Africa known generically as either *hees* ("song") or *heello*, a term taken from its introductory formula. Having agreed to deposit my collections and some of the vast collection of Muuse (he always shared his work freely), the initial large deposit of taped Somali poetry became a part of the history of the Archives.

After Peace Corps service, I went on to study for a Ph.M. at the School of Oriental and African Studies, University of London, and eventually came to study for my Ph.D. at Indiana University. As I was doing my research on the Mandekan-speaking peoples of West Africa, I did not seriously consider working on Somali folklore again until I was invited to help form the Somali Studies International Association in 1977, at which time I was named the society's executive secretary for research and documentation. This post later bore fruit for Indiana University in that, because I held this post, it was decided to place the American regional depository at I.U.

While in Somalia in 1980, I learned that the country had undergone a revolution in more ways than politically. The decision to write the language in a modified latin script had revolutionized the education system in Somalia and had brought about the publication of Somali folklore by the newly established Somali National Academy of Arts and Sciences. Much more poetry and song had been recorded by private individuals for sale to the public in cassette form and for broadcast over the nation's two radio stations. I was able to bring back additional tapes of Somali poetry and song for deposit at the Archives.

In the summer of 1982, I had the pleasure of conducting a research project in Bloomington with a Somali colleague from the Somali National University, 'Abdullaahi Diiriye Guuleed.' Abdullaahi came to Bloomington from U.C.L.A. to work on scansion problems of Somali classical poetry with me, and he brought with him a third collection of Somali poetry and song on tape, also on deposit now at the Archives of Traditional Music.

One other note of relevance to the future of deposits at the Archives is in order here. Indiana University is now hosting a large collection of Somali folk art at the William Hammond Mathers Museum, and the opening of this show brought to campus a host of distinguished Somali guests, among whom were His Excellency Mohamoud Hadji Nur, the Somali ambassador to the United States. One of the other guests was Hussein Mohamed Adam, the president of the Somali Studies International Association, who had a chance to see how the regional depository was being administered, and Hussein paid a visit to the Archives at that time. Later in a memo to Patrick O'Meara, director of the African Studies Program at I.U., Hussein renewed the association's ties with the University, stating his intention to continue to deposit materials of interest concerning Somalia.

Turning to the materials which have been deposited at the Archives of Traditional Music,* the vast majority of poetry in the collections represents the modern poem in Somalia, the *hees* or *heello*. Of this genre, the majority of poems were composed in the late 1960s. Some classical poetry is also part of the holdings, and is represented by the genres Somalis call *gabay, geeraar, jiifto,* and *buraambur*. The remaining tapes in the Somali collections are, for the most part, interviews with Somali poets, reciters, and scholars on various topics concerning Somali folklore, mostly oral poetry. A few taped radio programs on literary topics are also represented.

Somalis have been called "a nation of poets," and for good reason. Research to date has isolated over thirty ethnic genres of oral poetry, and when all the regions have been investigated thoroughly, more genres may be found. Functions and contexts for all these genres differ, but it is important to understand that most Somalis feel that important political and social debate is best argued in verse. It is paramount, therefore, for the social and political history of the Horn of Africa, to make collections such as those at the Archives of Traditional Music, and not merely for the preservation of works of aesthetic beauty.

*Archives accession numbers 70-151-F, 80-205-F/C, 80-206-C, 81-050-F, and 81-051-F. 'Abdullaahi Diiriye Guuleed deposited collections numbered 81-053-F and 81-054-F.

John William Johnson, Indiana University

I.U. Designated Regional Depository of Somali Studies

The Somali Studies International Association has designated Indiana University as one of its regional depositories (others are in Britain, Germany and Italy), for materials for use to the scholar of the Somali country and people. Books on Somali folklore and culture, political and social wall posters, tapes of Somali oral poetry and music, and school text books written in the Somali language are on deposit here at I.U. in the main library, in the African Studies Center, and at the Archives of Traditional Music. A major exhibition of Somali folk art is also presently on display at the William Hammond Mathers Museum.

Resound
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Marilyn B. Graf, *Editor*

Resound *is issued in January, April, July, and October. Comments, letters, and items of interest are welcome and may be addressed to the editor.*

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From the Vault

Cylinder Recordings From Carl Lumholtz' "Unknown Mexico"

Between 1890 and 1898, Norwegian explorer Carl Sofus Lumholtz made four expeditions into areas of Mexico "never visited by tourists and foreign even to most Mexicans" (Lumholtz 1902:v.1,xvi) in order to collect anthropological data and archaeological specimens for the American Museum of Natural History in New York City, which sponsored much of his work. Lumholtz' most extensive publication on his findings is a two-volume, 1,000-page book titled *Unknown Mexico: A Record of Five Years' Exploration Among the Tribes of the Western Sierra Madre; In the Tierra Caliente of Tepic and Jalisco; and Among the Tarascos of Michoacan.*

In the preface to *Unknown Mexico,* Lumholtz writes, "In 1898 I made my last expedition to Mexico. . . . I revisited the Tarahumares and Huichols in order to supplement the material in hand and to settle doubtful points that had come up in working out my notes. Sixty melodies from these tribes were recorded on the graphophone" (1902:v.1, xiv). He later says, "I am under obligation . . . to Miss Alice Fletcher, of Washington, D.C., and Mr. Edwin S. Tracy for transcribing from the graphophone three of the songs rendered in this book, and to Mrs. George S. Bixby for aid in transcribing the native music" (1902:v.1, xviii). The cylinder recordings Lumholtz mentions are on deposit at the Archives of Traditional Music.

From the American Museum of Natural History we received forty-two cylinders: eleven of the Tarahumara Indians,* and thirty-one of the Huichol Indians.** Each cylinder plays for approximately three minutes. Most of the cylinders are made of soft tan wax, which is in good condition despite the passage of over eighty-five years since they were recorded. Although there is some surface noise, the sound quality is generally quite acceptable.

Unfortunately, many of the cylinders are not clearly identified. The boxes of the eleven Tarahumara cylinders are labeled simply "Tarah.—C. Lumholtz—1898" in black ink. The Huichol cylinders are better identified, with most of the boxes labeled in Lumholtz' handwriting. Of the thirty-one Huichol cylinders, eighteen rain songs, six *hikuli* songs, and five *tamales de maiz crudo* songs are identified.

Huichol rain songs were performed from the beginning of April to the end of August, including the dry season and the start of the wet season. When rain was needed, an ox was sacrificed, a two-day feast was held, and the shaman sang to the gods of the four quarters of the world. The Indians believed that when the gods were angry with man, they begrudged him everything, particularly the rain. But when they heard the shaman sing of their deeds, they were pleased and gave back the clouds and the rain (Lumholtz 1902:v.2, 9-14).

In their religious life, both the Huichol and Tarahumara used *hikuli,* a species of small cactus (*Anhalonium lewinii*) also called peyote. Each fall *hikuli*-seekers spent forty-three days traveling to the east to gather *hikuli* plants. Upon their return, they spent many weeks hunting deer and then preparing the communal field for sowing corn. The feast was finally held in December or January. During the feast and throughout the months of preparation, the Indians ate slices of fresh *hikuli,* which gave them visions and feelings of exhilaration (Lumholtz 1898:7-10).

Lumholtz also observed the feast of *tamales de maiz crudo* (baked corncakes made from ground whole corn), a religious ceremony held for the underworld after a successful deer hunt. A shaman would dedicate a stack of *tamales* to the gods by uttering incantations while holding a wand and a plume (Lumholtz 1900:17,182).

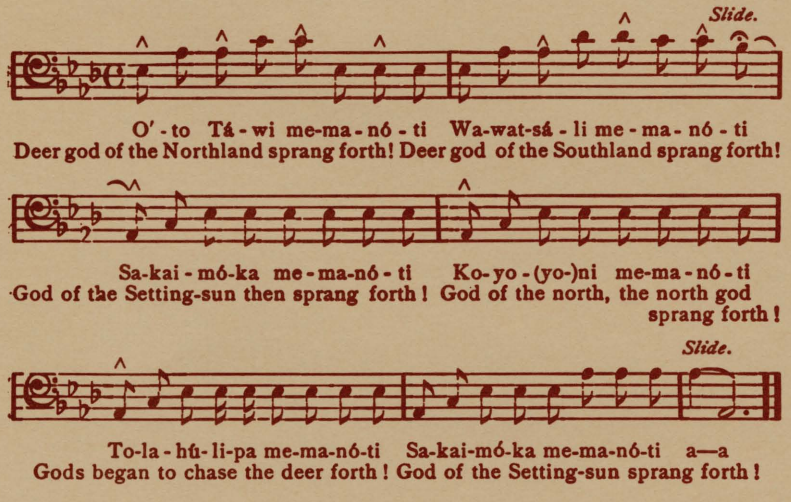
As Lumholtz ends the preface of *Unknown Mexico,* he writes, "I hope that I shall have rendered [the Mexican Indians] a service by setting them this modest monument" (1902:v.1, xvii). Likewise, the cylinders recorded by Lumholtz and preserved at the Archives of Traditional Music serve as a monument to the music and culture of the Tarahumara and Huichol Indians.

*Archives accession number Pre'54-092-F

**Archives accession number Pre'54-093-F

The steady downpour of the rain, punctuated by fitful flashes of lightning, formed a weird and fantastic accompaniment to the sympathetic singing, which came to me through the pitchy darkness of the night like a voice from fairyland. It sounded different from anything I had ever heard among Mexican Indians or elsewhere, and it was as novel as it was enchanting. I give . . . one stanza of this song.

HUICHOL RAIN-SONG



(Lumholtz 1902:v.2, 9-10)

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1902 *Unknown Mexico; A Record of Five Years' Exploration Among the Tribes of the Western Sierra Madre; In the Tierra Caliente of Tepic and Jalisco; and Among the Tarascos of Michoacan.* 2 vols. New York: Charles Scribner's Sons.

Louise S. Spear, Archives staff

Cylinder Project News

Recording Intellectual History

In the daily flurry of matching documentation to recordings, it is instructive as well as therapeutic to step back and consider what the artifacts reveal to us about the early history of American ethnomusicology.

We are able to evaluate how collectors dealt with the mechanical difficulties presented by cylinder technology, and this better informs us as to the character of field methods during the years 1893-1930. Collectors who recorded consecutive cylinders in an effort to obtain a complete text are more in line with modern standards than those who, so as not to truncate a song, simply decreased the cylinder's rotations per minute, showing little regard for the integrity of the music. The practice of shaving cylinders in order to reuse them in later field trips suggests that the preferred method of preserving traditional music in this era was still transcription into, more often than not, Western musical notation.

Since the Archives houses much of the Franz Boas material from the American Museum of Natural History (AMNH), Northwest Native American music is well represented in our holdings. As we document these collections, we will be looking for configurations of method and theory among Boas' associates in an effort to better understand the rise of the anthropological perspective in ethnomusicology.

What is particularly noteworthy of the materials deposited by both AMNH and the Chicago Field Museum is the marked connection many of these collections have with the Berlin Phonogramm-Archiv. For example, Erich von Hornbostel, head of the German archive, recorded Amerindian songs in the field and studied Pawnee ceremonies with George Dorsey of the Field Museum in the early 1900s. The von Hornbostel Pawnee collection and others now housed at the Archives are not original cylinders, but are rather duplicates made from a copper negative electrotype process used by the Berlin archive. Such evidence of collaboration indicates a stronger relationship between the German school of comparative musicology and the early study of American music than is commonly acknowledged by post-1950 historians of ethnomusicology.

It often seems that we are excavating intellectual history as we re-record the cylinder collection. Not only are we able to evaluate the work of significant figures in major traditions, but we are also the documentors of the excellent research completed by scholars somewhat less well known, such as Berthold Laufer, Natalie Curtis Berlin, Robert Morey and Constance Goddard DuBois. Our catalog will make primary resource materials available to students of ethnomusicology and the public at large. With it, we offer to the community the challenge of refocusing an understanding of the earliest period of sound recording.

Carol Inman, Archives cylinder project staff

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