

P. 30-36

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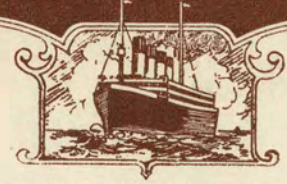
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Paris, 6th June 1957

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*Arrived at the
Museum 6-21-57
K.B.2*

*This has nothing to do with Dr. Movius but is
records + documents of the L. K. Marshall*

Attention of Mr. H. L. Movius Jnr.

Peabody Museum
Harvard University
CAMBRIDGE 38 (Mass.)
U.S.A.

Dear Sir,

We beg to inform you that we have forwarded per s/s "AMERICAN FLYER" on the 25th ult. prepaid.
the under mentioned Goods received from Musée de l'Homme-Palais de Chaillot-PARIS
Delivery will be effected through M direct to your address.

to whom any special instructions you might have should be sent at once.
Asking the favour of your further shipments and recommendation.

PITT & SCOTT, Ltd. Per *Pour PITT et SCOTT*
See kwit

| DESCRIPTION OF GOODS. | REMARKS. |
|--|--|
| Peabody Museum Harvard University Cambridge via Boston from France 1/2 | Carriage expenses charged forward (a/c herewith) <u>Frs 21,050.-</u> XXXXXXXXXXXX <u>insurance premium \$15.00</u> Insured by us <u>through the Indemnity Marine Assurance</u> XXXXXXXXXXXX <u>A.R. : \$1,000.</u> <u>Enclosures by air mail</u> |
| <u>1 iron hooped case cont/</u> <u>268 records</u> <u>1 iron hooped case cont/</u> <u>documents</u> | <u>by ordinary mail</u> - original insurance certificate - inventory - attestation - Bill of lading n°HBOI5 - our account of charges - second bill of lading HBOI5 - copy of our account of charges |
| <u>value : N.C.V.</u> <u>gross weight : n° 1 : 78 K°</u> <u>n° 2 : 54 K°</u> | |

lh/

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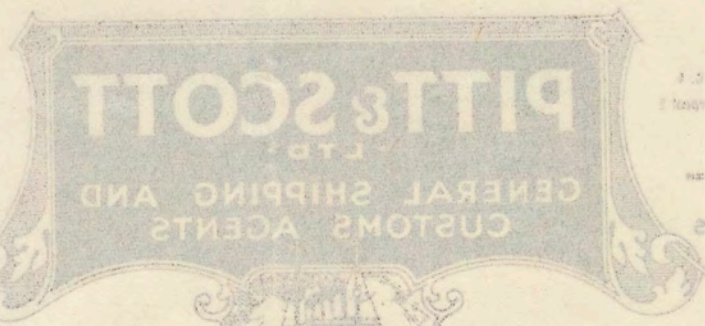
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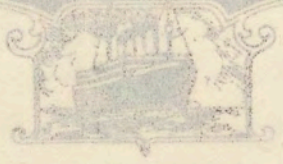
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Paris, 24th June 1932

0/582-87

Peabody Museum
Harvard University
CAMBRIDGE 38 (Mass.)
U.S.A.

Attention of Mr. H.L. Motwin for

Dear Sir,
We beg to inform you that we have forwarded per
the under mentioned Goods received from Musée de l'Homme-Paris
Delivery will be effected through M. Dixon to your address.

to whom any special instructions you might have sent at once.
Asking the favour of your further shipments and recommendation.

PITT & SCOTT, Ltd. Paris

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Peabody Museum
Harvard University
Cambridge
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documents
1 iron hooded case
250 records
1 iron hooded case
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- copy of our account of charges
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 attention of: **Mr. H.L. Movius Jr. Peabody Museum Harvard University, Cambridge 38 (Mass.) U.S.A.**
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RECEIVED from the shipper, the goods or packages said to contain goods herein mentioned, in apparent good order and condition, except as otherwise indicated herein, to be transported to the port of discharge from ship, or so near thereunto as the ship can get, lie and leave always in safety and afloat under all conditions of tide, water and weather, and there to be delivered to consignee or on-carrier, on payment of all charges due thereon.

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(TERMS OF THIS BILL OF LADING CONTINUED ON REVERSE SIDE HEREOF)

IN WITNESS WHEREOF, the Master of the said ship has affirmed to (Number) **FOUR** bills of lading including the Captain's and the Shipowner's copy (excluding non-negotiable copies), according to the French Law, all of this tenor and date, ONE of which being accomplished, the others to stand void.

Issued at **HAVRE** this **23RD** day of **MAY** 19 **57**

SHIPPERS

[Handwritten signature]

UNITED STATES LINES COMPANY,

By *[Handwritten signature]*
FOR THE MASTER,

Attention of shippers is especially directed to Secs. 235-236 U. S. Criminal code (18 U. S. Code 385-6) Sec. 4472 U. S. Revised Statutes (46 U. S. Code 170), Sec. 16 Shipping Act 1916 (46 U. S. Code 815). Sec. 3, subdiv. 5, also Sec. 4, subdivs. 5 and 6, of the Carriage of Goods by Sea Act. 1936 (46 U. S. Code 1303, subsec. 5, 46 U. S. Code 1304, subsecs. 5 and 6), which provisions of law subject shippers to substantial penalties, liabilities and disabilities for false classification, misdescription or insufficient description of goods, etc.

Publication of a record of Bushman music

(Draft)

1. One long-playing record will be published (microgroove, 10 ins., 33 1/3 rpm) composed of between $\frac{3}{4}$ and $\frac{4}{5}$ of Bushman music recorded by the Marshall Expedition in the Kalahari. The rest will be composed of very short pieces of Pygmy music recorded by Messrs. Didier and Rouget in the Middle Congo. The pieces of Bushman music, as well as those of Pygmy music, will be chosen in such a way as to show by direct comparison the relationship between these two musics.
2. The record will be a co-publication of the Peabody Museum and the Musée de l'Homme. (The way in which the names of the two Museums figure on the notes and labels will be settled afterwards by agreement between the two institutions, acting on the principle of complete equality.)
3. The record will be stamped in a hundred copies. No copy will be for sale; they will all be reserved for scientific institutions, all rights of reproduction will be withheld. ?
4. The publication of the record will be the responsibility, from a technical as well as a scientific point of view, of M. Gilbert Rouget, assistant au Muséum national d'Histoire naturelle, Département d'Ethnomusicologie du Musée de l'Homme, Paris.
5. The selection of the pieces of Bushman and Pygmy music, as well as the editing of the tapes which will serve as a basis of the long-playing record, will be carried out, under the supervision of M. G. Rouget, by Madame Yvette Grimaud⁽¹⁾.
6. The notes on the Bushmen will be written by Mrs. Marshall, those on the Pygmies and on the record in general by M. G. Rouget, and those on the purely musical aspect of the record by Madame Grimaud. Each author will sign his own notes.
7. The record will be ready three months after receipt of copies of the Bushman recordings (excepting the month of August).
8. Material expenditures, consisting of; tape for the dubbing, cutting of the masters, stamping plates (3 stamping materials for each side), stamping of one hundred copies, labels etc. will amount to \$ 350, or 10% near.
9. The fees of Madame Yvette Grimaud, of 139 rue Ordener, Paris, will be \$ 300, payable directly to her.

(1) This collaboration seems ~~to~~ to be desirable, not only because of Madame Grimaud's competence, but also to speed up the publication of the record which, otherwise, could not be undertaken by M. Rouget alone before the beginning of 1956.

10. Mr. L. K. Marshall (or the Peabody Museum?) will undertake all the expenses outlined in paragraphs 8 and 9 above.
11. The Musée de l'Homme will supply the technical means (sound laboratory, playback, recording tape and disc machines) and the collaboration of M. G. Rouget.
12. Copyright:
 - (a) The copyright of the Bushman music belongs to the Peabody Museum;
 - (b) The copyright of the Pygmy music belongs to the Musée de l'Homme;
 - (c) The stamping material is the property of the Peabody Museum;
 - (d) An extra set of stamping material will be deposited at the Musée de l'Homme, which undertakes not to use it without the prior written agreement of the Peabody Museum;
 - (e) Seventy-five copies of the record will be the property of the Peabody Museum. Twenty-five copies will be the property of the Musée de l'Homme. Both the Peabody Museum and the Musée de l'Homme will dispose of their respective copies as they think fit, taking into account paragraph 3.

Publication of a record of Bushman music

S.W. Africa
Recordings

(Draft)

1. One long-playing record will be published (microgroove, 10 ins., 33 1/3 rpm) composed of between 3/4 and 4/5 of Bushman music recorded by the Marshall Expedition in the Kalahari. The rest will be composed of very short pieces of Pygmy music recorded by Messrs. Didier and Rouget in the Middle Congo. The pieces of Bushman music as well as those of Pygmy music, will be chosen in such a way as to show by direct comparison the relationship between these two musics.
 2. The record will be a co-publication of the Peabody Museum and the Musee de l'Homme. (The way in which the names of the two Museums figure on the notes and labels will be settled afterwards by agreement between the two institutions, acting on the principle of complete equality.)
 3. The record will be stamped in a hundred copies. No copy will be for sale; they will all be reserved for scientific institutions, all rights of reproduction will be withheld.
 4. The publication of the record will be the responsibility, from a technical as well as a scientific point of view, of M. Gilbert Rouget assistant au Museum national d'Histoire naturelle, Departement d'Ethno musicologie du Musee de l'Homme, Paris.
 5. The selection of the pieces of Bushman and Pygmy music, as well as the editing of the tapes which will serve as a basis of the long-playing record, will be carried out, under the supervision of M. G. Rouget, by Madame Yvette Grimaud.
 6. The notes on the Bushmen will be written by Mrs. Marshall, those on the Pygmies and on the record in general by M. G. Rouget, and those on the purely musical aspect of the record by Madame Grimaud. Each author will sign his own notes.
 7. The record will be ready three months after receipt of copies of the Bushman recordings (excepting the month of August).
 8. Material expenditures, consisting of; tape for the dubbing, cutting of the masters, stamping plates (3 stamping materials for each side), stamping of one hundred copies, labels etc. will amount to \$350, or 10% near.
 9. The fees of Madame Yvette Grimaud, of 189 rue Ordener, Paris, will be \$300, payable directly to her.
-
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HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

P-56-24
SWA
Recording

UNIVERSITY VOUCHER

(TO BE USED ONLY WHEN AN INVOICE CANNOT BE OBTAINED)

February 3, 1956 19

TO THE COMPTROLLER:-

PLEASE PAY TO Madame Yvette Grimaud \$ 300.00

189 Rue Ordener, Paris, France

Three Hundred Dollars and - - - - - 00 DOLLARS
(AMOUNT IN WORDS) 100

Professional Service re South African Expedition
(DETAIL OF EXPENDITURE)

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HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

P. 12-36

UNIVERSITY VOUCHER

(TO BE USED ONLY WHEN AN INVOICE CANNOT BE OBTAINED)

August 7, 1957 19

TO THE COMPTROLLER:—

PLEASE PAY TO Ste. des Amis du Musee de l'Homme \$ 1230.00
Departement de la Musique

Twelve Hundred and Thirty Dollars and - - - - - 00 DOLLARS
(AMOUNT IN WORDS) 100

Purchase of Bushmen Phonograph records

(DETAIL OF EXPENDITURE)

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| APPROVED BY | J. O. Brew | | | | | | |
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| 1230.00 | 69 | 200 | 25 | 3830-2 | | | |

Marshall
text on back of
cover
Musicology on folder
or perhaps all
text on back of cover.

Institut Français d'Afrique Noire

CENTRE SENEGAL-MAURITANIE. SAINT-LOUIS DU SENEGAL. A.O.F.

MUSIQUE MAURE

par ALI ould EIDE et MNEINA mint NANA

ENREGISTREMENTS de G. ROUGET

DEUX DISQUES, MICROSILLON, 33 1/3 T.M., 30 cm.

édités avec le concours du

DEPARTEMENT D'ETHNOMUSICOLOGIE DU MUSEE DE L'HOMME



Ali ould Eide et Mneina mint Nana Photo G. Rouget

Ali ould Eide et Mneina mint Nana appartiennent tous deux à la caste des griots, c'est-à-dire des musiciens professionnels, maures. Le mari, Ali, un des musiciens les plus écoutés de l'Emir du Tagant, Abd Rahmane ould Bakar, est griot de la tribu des Kounta; sa femme, Mneina, griotte de celle des Mechdouf. Kounta et Mechdouf habitent respectivement le Tagant et le Hodh, provinces méridionales de la Mauritanie, voisines l'une de l'autre et s'étendant au nord de la région sahélienne comprise entre Saint-Louis-du-Sénégal et Tombouctou.

Les enregistrements ont eu lieu à Saint-Louis-du-Sénégal, où les musiciens, qui étaient là de passage, acceptèrent d'exécuter cette suite de chants qui compose, lorsqu'elle est complète, un concert de musique maure. Après une première séance, on s'aperçut qu'il manquait des pièces essentielles. Une

seconde séance fut organisée, mais cette fois encore le concert fut incomplet. Le premier disque (Faces I et II) correspond à la première séance, le second disque (Faces I et II) correspond à la seconde. Tous deux forment une sélection des enregistrements originaux dont un tiers environ a du être éliminé pour des raisons techniques. L'ordre dans lequel les pièces furent chantées a été partout respecté.

Le déroulement d'un concert maure (1), s'il obéit à certaines règles, n'a rien de très rigoureux, de nos jours en tous cas, semble-t-il, et les musiciens restent libres, quelques principes fondamentaux étant respectés, d'ordonner la suite des pièces comme

(1): voir les études citées ci-après.

il leur convient. Ce qui fait que malgré les circonstances de l'enregistrement et, plus encore, les coupures qui durent être faites pour la publication, telle qu'elle se présente la suite des quatre faces (la dernière plage exceptée) en donne une idée relativement satisfaisante. C'est ce qu'ont bien voulu m'assurer des Maures, amateurs de musique et connaisseurs.

Hormis la plage b de la Face II du DISQUE 2 (MH 54-4); le chant est partout accompagné par le "Tidinit" (2), luth à quatre cordes joué par le chanteur. La batterie est exécutée par la chanteuse, qui frappe de ses mains nues la peau tendue sur la caisse de sa harpe à onze cordes "Ardin" (3). Des bruiteurs métalliques attachés à l'instrument résonnent au rythme des coups.

La plage b de la Face II du DISQUE 2 (MH 54-4) doit être considérée à part, Mneina mint Nana, cédant à ma demande, ayant bien voulu chanter seule en s'accompagnant de sa harpe.

Le comportement de Ali ould Eide mérite qu'on le mentionne, non seulement pour le voile qu'il gardait constamment devant sa bouche pendant qu'il chantait, mais encore pour les mouvements presque convulsionnaires de la tête et du cou dont il accompagnait ses "vibrato" qu'il semblait n'obtenir qu'au prix d'un épuisant effort. Technique "à contre-corps" qui paraît être un trait marquant de l'art vocal des griots maures.

Faute de temps, il ne me fut pas possible d'obtenir des musiciens eux-mêmes, que la crainte des pluies prochaines pressaient de regagner le Tagant, l'identification des pièces enregistrées et c'est d'après les notes établies ultérieurement par le Centre IFAN de Saint-Louis-du-Sénégal, grâce à Monsieur El Mokhtar ould Hamidoun, érudit et poète maure, professeur d'arabe à la Medersah d'Atar, détaché au centre IFAN, et à Madame Yakouta mint Ali Ouarakam, chanteuse célèbre du Trarza, que le texte des étiquettes a pu être rédigé.

L'orthographe adoptée pour ces textes est empruntée à l'étude de MM. G. Balandier et P. Mercier (4) qui est, avec celle de M.A. Leriche (5), la seule publication existant, à ma connaissance, sur la musique maure, hormis le manuscrit en arabe, très répandu chez les poètes et musiciens de Mauritanie, de Mohammed ould Mohsadel Yadali, poète de la région de Boutilimit, dont la traduction en français a été déposée à l'IFAN de Saint-Louis-du-Sénégal par M. Ben Moussa, professeur d'arabe au Cours Normal de Boutilimit.

Bien qu'elles n'aient pas été destinées à la publication, les notes établies par l'IFAN de Saint-Louis-du-Sénégal présentent un tel intérêt que je n'hésite pas à les reproduire ci-après, telles qu'elles me sont parvenues, en en modifiant seulement l'orthographe pour la conformer à celle des étiquettes.

2 et 3: voir les études citées ci-dessous.

4. Balandier (G.) et Mercier (P.) - Notes sur les théories musicales Maures à propos de chants enregistrés. In: Conferencia Internacional dos Africanistas Ocidentais, Bissau 1947, Vol. V. Ministerio das Colonias, Junta de investigacoes coloniais, Lisbonne, 1952, pp. 135-192. Pl.

5. Leriche (A.) - Poésie et musique maure. In: Bulletin de l'Institut Français d'Afrique Noire. Tome XII, Dakar, 1950 pp. 710-743.

Instruments de musique maure et griots. Id. pp. 744-750.

DISQUE 1 FACE I

- a) - **Seini Kar: chor tnait** (variété de **Hennoun**).
Kar: chant joyeux, **Seini** en étant le mode noir.
Hennoun est une chanson créée pour l'Emir Hennoun ould Bou-Seif des Ouled Mbarrek du Hodh, au début du XIXe siècle, an 1242 de l'Hégire.
Tnait correspond à la danse des fusils.
- b) - **Faghou tenedjouga: Tjanif**.
Faghou est le chant de guerre.
Tenedjouga indique la voie noire exacte.
Tjanif: variations sur un thème, ici sur **tenedjouga**.
- c) - Suite de **Tjanif** sur le même thème: **Tenedjouga**.
- d) - **Tehrar faghou: chor cheibani**.
Tehrar indique un renforcement du chant.
Chor: motif qui sert de thème à la chanson, ici **cheibani** c'est-à-dire le vieux. Cette face est toute dans la voie noire. Il manque au début **Kar mekke moussa** qui représente exactement la voie noire joyeuse.

DISQUE 1 FACE II

- a) - **Lebiadh: mondjalla, deiyet deyitein (chor)**.
Lebiadh: le chemin blanc dans la voie blanche.
Mondjalla: le chant exact (etymologie inconnue). Ceci est considéré comme la véritable musique arabe préislamique.
Deiyet: la fuite d'un campement devant un razzi. **Deyitein**: duel de **deiyet**.
- b) - **Lekhal**: chemin noir dans la voie blanche. Partie noire de **signim**. Manque la partie tachetée **Zrag**.
- c) - **Beigi: mutekareb**. Quatrième partie de la musique de la voie blanche.
Mutekareb: forme de poésie qu'on chante spécialement dans cette voie et qui doit être composée en rappelant quatre fois la disposition suivante: 2 lettres voyellées, 1 consonne (...I.I).
- d) - Suite du précédent **beigi**.
Cette face est dans la voie blanche, mais on a chanté **lebiadh** avant **lekhal** au contraire de ce qui est normal.

DISQUE 2 FACE I

- a) - **Kar tzerghif, mekke moussa**.
Kar: chant joyeux.
Tzerghif: couleur grise noirâtre, comme une chamelle grise avec quelques touffes blanches.
Mekke Moussa: indique la voie blanche en général, dont **tzerghif** est une variante.
Mekke Moussa est un nom propre de Noir.

- b) - **Akhebtounne tnaït** Seddoum: chant des fusils de Seddoum dans le **Seini Kar**. Le griot Seddoum a créé un chant de **tnaït** dans la voie blanche.
- c) - **Seini Kar: chor Memou jem**. Suite du précédent, en chantant **Memou** (oulad Mbarek) qui, pauvre, a obtenu la richesse comme l'eau monte dans un puits asséché.
- d) - **Faghou srouzi: array srouza, tehrar seini bambara, chor dhlal**.
Ce morceau commence dans le **Kehal** (un des chemins noirs de la voie blanche) et comme on lui propose un thème poétique il revient au **dhlal** (chemin blanc).
Faghou: chant guerrier.
Srouzi: relatif aux selles des chevaux; **array**: découvrant (en entendant ce chant les cavaliers sautent à terre et découvrent donc leur selles, **srouzi**).
Seini bambara: le vrai **tehrar** dans la voie blanche.
Chor dhlal: **chor** rimé. Une rime doit servir de thème à cette partie du chant. Le **dhlal** est le voile qui abrite une femme montée à chameau.

DISQUE 2 FACE II

- a) - **Lekhal niaoula ghana goufa (chor)**.
Lekhal: le chant noir.
Niaoula: la voie noire exacte (car on peut dans le chant noir utiliser la voie blanche).
Ghana: ? peut-être l'ancien empire de Ghana.
Goufa: la chevelure d'un homme.
- b) - **Lebiadh djeinna**.
Lebiadh: le chant blanc.
Djeinna: le chemin blanc exact (dans la voie noire).
a et b font partie de **signima** qui est le chant nostalgique qui comprend trois couleurs: noir, tacheté noir et blanc et enfin blanc. Ici manque le tacheté: **zrag**. La quatrième partie, **beigi**, qui est une variante de musique triste manque également.

J'ajoute (1) que la dernière pièce (**lebiadh djeinna**) est composée de trois chants. Le premier est un chant d'amour, sur les célèbres vers arabes "**Ghouloub el achi-ghina...**" ("Les cœurs des amoureux..."). Le second a trait à un campement abandonné. Le troisième est la louange d'un Cheikh à un autre Cheikh (Cheikh Sydià à Cheikh Saad-Bouh).

Gilbert ROUGET
Assistant, Département
d'Ethnomusicologie du
Musée de l'Homme

(1): Détail que je dois à Monsieur El Mokhtar ould Daddah, que je remercie pour les précieuses indications qu'il m'a données tout au long de la publication de ces documents.

SWA Recordings I

Duplicates of tape recordings - 1952-53 Expedition. Numbers with green and red checks were sent to Rouget at the Musée de l'Homme in Paris in July 1955 and will be sent by him, later in the year to Brussels.

No 7 Songs of the // Guashi

52-2000[#] 1 No-interview

8

52-2000[#] 2 No-interview

9

10 - to France 3/22/55

- 52-2001-1
- 52-2001-2
- 52-2002-II or III
- 52-2003-21
- 52-2004-1
- 52-2004-2
- 52-2005-1
- 52-2005-2
- 52-2006-1
- 52-2007(?) - 2
- 52-2008(?) - 3

11

12

13

14

15

18 - to France 3/22/55

19

20 *

21 *

22 - cant find

23

26 to France 3/22/55

27 *

28

29

30

39

46

45

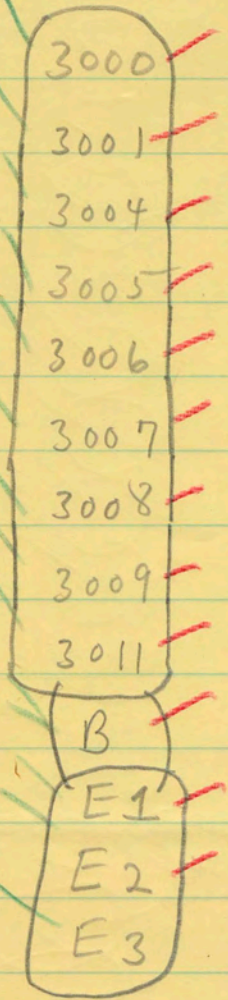
50 to France 3/22/55

51 *

- 11-2
- 11-3
- 11-4
- 11-5
- 11-6 to France 3/22/55
- 11-8
- 11-9 to France 3/22/55
- 11-11
- 11-12

* to France 3/22/55 (crossed out)

SWA Recordings 2



Tapes as taken - no editing - contain material which should be removed

CATALOGUE DES EDITIONS DE DISQUES DU MUSEE DE L'HOMME

T A R I F

| | | | |
|---------|---------------------|-----------------------------|------------|
| 78 t/m | ROUMANIE | (4 disques, album, notice) | 3.200 Frs |
| | SAHARA | (14 disques)..... | 11.000 Frs |
| | HAUT ORENOQUE | (5 disques, album, notice) | 4.500 Frs |
| | AFRIQUE OCCIDENTALE | (16 disques)..... | 6.800 Frs |
| 33 t/m. | VENEZUELA | | 2.600 Frs |
| | PEROU | | 2.100 Frs |
| | DAHOMEY | | 2.600 Frs |
| | GUINEE | | 2.600 Frs |

CATALOGUE DES EDITIONS DE DISQUES DU MUSEE DE L'HOMME

I. MADAGASCAR

Série de 30 disques, 25 cm., 78 t/m. Edition établie par MM. André Schaeffner et Gilbert Rouget. Choix de 71 enregistrements parmi les 800 recueillis à Madagascar, en 1938, par M. Henry Clérisse. La musique de différentes populations de l'île (Betsileo, Mahafali, Bara, Tankara, Sakalaves, Vezu, Tsimiheti, Comoriens Anjouanais) y est représentée par des chants de circoncision, de fertilité, d'exorcisme, d'hommage, de louanges, chants de guerriers ou de lutteurs, exemples de musique rituelle musulmane. (Collection actuellement épuisée).

II. AFRIQUE EQUATORIALE

Série de 29 disques 25 cm., et 5 disques 30 cm., 78 t/m. Edition établie par M. Gilbert Rouget à partir des documents recueillis par lui et enregistrés par M. André Didier au cours de la mission Ogooué-Congo, en 1946. 103 enregistrements donnent des exemples de la musique de 23 populations Noires du Moyen-Congo, de l'Oubangui-Chari, du Gabon et de 2 groupes Pygmées Babinga du Moyen-Congo. Choix de musique instrumentale (soli de flûte nasale, de sanza, d'arc musical, orchestres de xylophones et de trompes), musique vocale avec ou sans accompagnement instrumental. (Collection actuellement épuisée.)

III. SERIE "DOCUMENTS"

Cette série a pour objet de reproduire des enregistrements d'une valeur exceptionnelle pour les ethnologues et les musicologues, mais dont la qualité technique ou le caractère d'exemplaire unique empêche la publication en grande collection. Un premier disque, 25 cm., 78 t/m., est sorti, dans cette série. Il comporte, sur une face, un chant et un discours de Pilou, enregistré en Nouvelle-Calédonie, par le Professeur Leenhardt, en 1939 et, sur l'autre face, 3 chœurs des Negritos Semang et des Sakai de la Péninsule Malaise (enregistrements du Professeur Jeanne Cuisinier, 1932). (Actuellement épuisé.)

IV. ROUMANIE

Album de 4 disques 25 cm., 78 t/m. Edition établie par M. le Professeur C. Brailoïu. La collection comporte 4 chants populaires, 2 morceaux instrumentaux dont une danse proprement dite, un rituel de noces, un rituel de Nouvel An, recueillis dans les provinces de Banat, d'Olténie, de Valachie, de Transylvanie, de Moldavie et dans les faubourgs de Bucarest. L'album est accompagné d'une notice, avec notations musicales, du Professeur Brailoïu.

V. SAHARA

Série de 14 disques, 25 cm., 78 t/m. Edition établie par MM. André Schaeffner et Gilbert Rouget. Choix de 50 enregistrements parmi les 300 recueillis par M. Henri Lhote et enregistrés par M. Alain Joset, au Hoggar, en 1948. Cette collection groupe des musiques de plusieurs populations : Touareg du Hoggar, de l'Adrar des Iforas, du Tamasna, femmes Arabes Orféla du Fezzan, femmes Harratin (métisses de Berbères et de Noirs du Soudan) originaires d'In Salah. Musique purement vocale ou accompagnée soit de la vièle touareg, l'amzad, soit de tambour; berceuses, chants de caravanes, d'amour, épiques, pour les carrousels de chameaux et les fêtes de mariage, etc...

VI. HAUT ORENOQUE (frontières de la Colombie et du Vénézuéla).

Album de 5 disques, 25 cm., 78 t/m. Edition établie par M. Gilbert Rouget à partir des enregistrements effectués par M. Pierre Gaisseau, au cours de la mission Orénoque-Amazone (1948-1950). Exemples de musique instrumentale polyphonique, musique rituelle vocale ou musique profane de flûtes de Pan, recueillis chez les Indiens Piaroa, Maquiritare, Guaharibo et Puinave. L'album est accompagné d'une notice illustrée, de Mme Simone Dreyfus-Roche.

VII. AFRIQUE OCCIDENTALE, SOUDAN

Série de 2 disques 25 cm., 78 t/m. Edition établie par Mme Simone Dreyfus-Roche à partir des enregistrements effectués par Mme Dieterlen, chez les Bambara, en 1953. Récitation de devises par un griot, le solo vocal s'accompagne dealebasse frappée.

South West Africa Expedition

Tape recording sent to Paris, June, 1955

*S.W. Africa
Recordings*

No. 7 Speed 7 1/2 June 15, 1953

/Gao, /Qui and //ao songs.

Rewound--1/6 \neq on end not used (cut off).

Songs of the //Guashi (No. 6 - 7)

No. 8 Speed 7 1/2 June 15, 1953

/Gao, /Qui, and //ao.

Songs 1, 2, 3, 4, 5.

No. 9 Speed 7 1/2 June 15, 1953

/Gao, /Qui and //ao

Song No. 8

No. 11 Speed 7-5 June 16, 1953

Moving pictures taken at Werft

Songs of the //Guashi.

Singers /Gao //ao Kau//a /Qui (not crooked) \neq Gao
(from /Gi!Gae's).

See note on last song on this reel--a lament for hunting.

Time: Morning

No. 12 Speed 7-5 June 16, 1953

Songs of the //Guashi.

Singers: /Gao, //ao, /Qui, /Qui (from G.G.)

!Naisi (bro of Goeshay) Kau//a.

Time: Afternoon at camp

No. 13 Speed 7-5 June 16, 1953

Singers /Gao, //Ao, /Qui, /Qui, !Naishi, Kan//a

Song 12 !Noa

13 Lament for lost husband

14 About a bird, !Ga

15 About a bird that pecks the /Qui trees

Time: Afternoon Place: At camp

No. 14 Speed 7-5 June 17, 1953

Woman singing at camp

1. Honey

2. Giraffe

3. Giraffe of \neq Nisa !Nu

4. Rain

5. Sun with clapping

No. 15 Speed 7 $\frac{1}{2}$ June 17, 1953

Women singing at camp

5a Sun - without clapping.

6 Eland - with and without clapping.

7 Mamba - with and without clapping.

No. 19 Speed 7-5 June 19, 1953

Continued from reel 18

No. 8 Herero legs

Time: Afternoon Place: Werft

No. 20 Speed 7 $\frac{1}{2}$ June 20, 1953
Dancing at Gautscha, -Day

No. 21 Speed 7 $\frac{1}{2}$ June 20, 1953

Dancing at Gautscha --- Day

No. 23 Speed 7 $\frac{1}{2}$ June 20, 1953

Dancing at Gautscha

Day

No. 27 Speed 7 $\frac{1}{2}$ June 20, 1953

John's Choma

Night

No. 28 Speed 7 $\frac{1}{2}$ June 20, 1953

John's choma

Time: Night

No. 29 Speed 7-5 June 22, 1953

Women singing //Kushay², Zuma, ZGisa, Di//khao,
Khuan//a, dau of Kho//o, /Gasa, !Haoga and Khuan//a,
dau of !Naisi, Di//khao!na, /Khoa

- 1) !Gee Puff Adder 2) //Goni Beetle 3) !Koa a
veldkos 4) Jore Ts! Rattle Cacoons 5) !Gau!Ga
Forest 6) N!hoi armadillo song 7) //Kogo caterpillars
- 8) !Gum/kali Wasps 9) !Gum!a old kaross
- 10) !Kau!Kau Singing Game, feet together in circle
- 11) !Hari Jump rope game

Time: Afternoon Place: Camp

No. 30 Speed 7-5, June 22, 1953

Women singing--continuation of reel 29

12) Dama Kwi--the singing gam played with a melon.

Khuanlla dan of !Naishi

1) Noro !gum Si !Koa

about an old kaross

2) Di Kira about a Herero at /Noi who gave no food.

3) /Kura--a veldkos.

Time: Afternoon Place: Camp

No. 39 Speed 7-5 June 24, 1953

Khuan//a singing alone with //Guashi continued from reel 38.

5) Bau tsa 6) Khwova 7) !U!Go

8) Giraffe song sung by Khuan//a without //Guashi

9) Khuan//a and Kho//o Honey song

10) Khuan//a, Kho//o, Khuan//a Sun song

11) above 3 and /Gasa Rain song

12) Khuan//a and Khuan//a Eland then /Gasa to show 3 voices

13) Kho//o and //Khuga Mamba

Time: Afternoon Place: Camp

No. 40 Speed 7 $\frac{1}{2}$ June 24^{& 25} 1953

First part--women singing continued from reel 39.

Second part--boys talking

No. 45 Speed 7 $\frac{1}{2}$ June 26, 1953

First part--

Piece of Giraffe dance done in November $\frac{1}{2}$

Eliz and I with Webster

Second Part--

Gau playing two violin instruments (musical bow).

No. 51 Speed 7-5 June 30, 1953

Continuation of Reel 50.

/Gao singing.

3 $\frac{1}{2}$ Gara

4 Trees in wind

5 Manghetti tree song

6 !Nune Khue

7 ! Ga the Red Winged Partridge

8 The Song of a Tree Stump

Time: Morning Place: Camp

No. 52 Speed 7 - 5 July 1, 1953

First part: Women singing--!U //Kushay !Ungka
Sis of /Goma.

Second part: Recording of words which illustrate
fine distinctions of sound. Ledimo interpreting,
Gao (Medicine).

No. 52 - 2001-1 November 26

/Gao //Ao and !Gi!gae singing with instrument. Side I
Recorded to the right and to the left.

No. 52-2001-2

Instrumental music Side

No. 52 - 2002, II November 15
Dance No. 2

No. 52 - 2003 - 2 /
21 November 14

Dance No. 1
Women from /Gam and people from the werft. See notes

No. 52 - 2004-1 November 26

Dance at night. - side 1
Recorded to right and to the left.

No. 52-2004-2
Dance at night -Side 2

No. 52 - 2005-1
/ Gow singing
Girls dancing
Dance at night
Side #1
Sounds like double track.

No. 52-2005-2
/ Gow Singing, Girls Dancing, Dance at night - Side 2

No. 52-2006 -1

Speed: 7 $\frac{1}{2}$

Instrumental Music

Both Directions. /Khoa.

1st quarter of tape has mechanical difficulties

No. 52-2007 -2

/Ee!ai playing on 1 string violin. Recording to the right.

No. 11-2 Speed 15 ins. May 23, 1953

Songs of the //Guashi
Part III. ($\frac{1}{2}$ tape recorded.)

No. 11-3 Speed 15 ins. May 23, 1953

Girls singing. Part II

No. 11-4 Speed 15 ins. May 25, 1953

Women singing. Baby crying

No. 11-5 Speed 15 ins. May 26, 1953

Dancing--"Honey Dance" with "Medicine Men."
Westerly visiting group.

No. 11-6 Speed 15 ins. May 26, 1953

Dancing with Medicine men--westerly visiting group.

No. 11-8 May 25, 1953 Speed 15 ins.

First half-Girls' games, May 25, 1953.

Ball game with singing.

Second half--May 26, 1953

Girls dancing, "The Dance of the Old Caross."

No. 11-9 Speed 15 ins. May 26, 1953

Dancing with medicine men
Westerly visiting group.

No. 11-11 Speed 15 ins. May 23, 1953

Girls singing Part I

No. 11-12 Speed 15 May 23, 1953

Girls singing Part III
½ tape recorded.

No. 3000 Speed: 7½ November 15
Recorded to the right. //Ow 1 string violin

No. 3001 Speed: 15 ins./Sec. May 7, 1953

Dances--girls

No. 3004 Speed: 15 ins./sec. May 20, 1953
The Mangetti Nut Song.

Firstly /Gao
/Gui
Secondly /Gao
/Gui
!Nami
N//ao

No. 3005 Speed: 15 ins/sec May 23, 1953

Songs of the //Guashi
Part I

No. 3006 Speed: 15 ins/sec. May 23, 1953

Songs of the//Guashi
Part II

No. 3007 Speed: 15 ins./sec. May 20, 1953

Bushmen dancing.
1. Giraffe Dance
2. Sun dance
(Speed variation on 1; wind noise? on 2.)

No. 3008 Speed 15 ins./sec May 20, 1953

Bushmen Dancing
Giraffe Dance Part I

No. 3009 May 20, 1953

Giraffe Dance Part II

Tape reversed--should be rewound before playing back.
(Speed variations at times)

No. 3011 Speed: 15 ins. May 20, 1953

- 1) Tuning of instrument
- 2) The manghetti nut song
Repeat of /Gao
!Qui

Also description by Mrs. Marshall.
Frequ. variations in few places.

No. B7 Speed 7-5 May 28, 1953

First, second and third cuts:

Three old women singing one of whom is "Medicine Woman".
Remainder of tape is interview on vocabulary:--
Mrs. Marshall, Mr. Westphal, Ledimo and Bushmen

E 1 Speed 7-5 May 31, 1953

Men's Dance. (Choma)

E 2 Speed 7-5 May 31, 1953

Men's dance (Choma)

E 3 Speed 7-5

Men's dance

Paris

Rouget

1. Disc titles OK.
2. Possibility of another leaf in the pamphlet.
3. Band 1, side A is the only Bushman piece which is not ceremonial.
4. Lorna will give us. To Laura or send it to me care of Pat Kelley!