

## CULT MUSIC OF CUBA

INTRODUCTION AND NOTES ON THE RECORDINGS  
BY HAROLD COURLANDER

THE FOLK MUSIC OF CUBA IS GENERALLY UNKNOWN OUTSIDE OF THAT COUNTRY. FOR MOST OF US THE TERM "AFRO-CUBAN" STIRS UP THOUGHTS OF LA CONGA, THE RHUMBA, AND THE SON. FOLK MUSIC THEY MAY BE, BUT WITH A THICK OVERLAY OF SOPHISTICATION AND INVENTION; YET IN THE MAIN THEY ARE NOT "AFRO-CUBAN", ANY MORE THAN BOOGIE-WOOGIE IS "AFRO-AMERICAN". SUCH FORMS REPRESENT A CONSIDERABLE HYBRIDIZATION, AND IN PARTICULAR INSTANCES IT WOULD BE EXTREMELY DIFFICULT TO FIND SUBSTANTIAL AFRICAN ELEMENTS.

AMONG THE GUAHIROS, OR WHITE PEASANT FARMERS OF THE "INTERIOR", ONE MAY STILL HEAR FRAGMENTS OF VERY OLD IBERIAN MUSIC THAT HAS LITTLE IN COMMON WITH THE POPULAR CITY MUSIC. LIKEWISE, AMONG THEIR NEGRO NEIGHBORS ONE MAY HEAR TRUE AFRO-CUBAN, EVEN PURE AFRICAN, MUSIC.

FOR YEARS THERE HAS BEEN A RAGING CONTROVERSY IN CUBAN MUSICAL CIRCLES AS TO THE ORIGINS OF THE NATIONAL MUSICAL IDIOM. FROM A SOCIAL POINT OF VIEW THE FINAL ISSUE OF THAT CONTROVERSY IS NOT IMPORTANT. BUT IT IS A MATTER OF GREAT INTEREST THAT THERE REALLY IS SUCH A THING AS AFRO-CUBAN MUSIC, AND THIS ALBUM PRESENTS SOME OF THE EVIDENCE.

THESE RECORDINGS WERE MADE IN HAVANA, GUANABACOA, AND MATANZAS PROVINCE IN 1940, DURING A FIELD TRIP SPONSORED BY THE AMERICAN COUNCIL OF LEARNED SOCIETIES, IN COOPERATION WITH COLUMBIA UNIVERSITY'S ARCHIVE OF PRIMITIVE MUSIC. THE ORIGINAL CUTTINGS ARE AT PRESENT IN THE CUSTODY OF INDIANA UNIVERSITY.

THE AFRICAN SLAVE TRADE CONTINUED IN CUBA WELL INTO THE 19TH CENTURY. THERE ARE MANY AMONG THE OLDER GENERATION WHOSE PARENTS ACTUALLY WERE BORN IN AFRICA, AND A FEW

AGED PEOPLE IN THE COUNTRY WHO CLAIM TO HAVE BEEN BORN IN AFRICA. AFRICAN TRADITIONS HAVE SURVIVED STRONGLY, IN SOME RESPECTS, TO THIS DAY. MUSIC AND DANCING OF THE AFRICAN VARIETY HAVE PERSISTED IN THE CABILDOS, OR SOCIETIES, ORGANIZED BY THE AFRO-CUBANS. A GREAT MANY OF THESE SOCIETIES HAVE A RELIGIOUS BASIS, WHILE OTHERS ARE SURVIVALS OF SECRET ORGANIZATIONS WHICH EXISTED PREVIOUSLY ON THE AFRICAN CONTINENT.

AMONG THE MORE IMPORTANT CULTS EXISTING IN CUBA TODAY ARE THE LUCUMÍ, THE ARARÁ, THE ABAKWÁ AND THE KIMBÍSA.

IN THE LUCUMÍ GROUP SURVIVE RELIGIOUS BELIEFS OF THE YORUBA PEOPLE WHO CAME FROM THE REGION OF WEST AFRICA THAT LIES BETWEEN THE NIGER RIVER AND THE NIGERIA-TOGOLAND BORDER. AS WITH THE AFRICAN YORUBA, THE LUCUMÍ HAVE A PANTHEON OF SPIRIT-GODS OR ORISHA, MOST OF WHOM ARE COMMON TO BOTH AREAS. THEY INCLUDE LEGUA (OR ETCHO), GUARDIAN OF THE CROSSROADS; OGUN, GOD OF THE MOUNTAINS; OTCHÓSI, THE HUNTER GOD; OBATALÁ, GOD OF IRON AND WAR; CHANGO, DEITY OF THE STORM AND LIGHTNING; ORÚLA, THE CURER; OTCHÚN (OR PANCHÁGARA), THE RIVER DEITY; YEMAYÁ (OR YALÓDE), GOD OF THE SEA; AND MANY OTHERS. LUCUMÍ MUSIC IS MAINLY DEVOTED TO SUPPLICATION AND PRAISE OF THESE SUPERNATURAL BEINGS. THE MUSICAL INSTRUMENTS USED BY THE LUCUMÍ ARE DRUMS, LARGE CALABASH RATTLES WITH EXTERNAL BEAD STRIKERS, AND VARIOUS KINDS OF BELLS.



Cumparsa scene showing double bell  
-- all photos by Harold Courlander

THE ABAKWÁ, OR CARABALÍ, GROUP APPEARS TO BE A SECRET SOCIETY THAT CUTS THROUGH OTHER CULTS, PERMITTING A MEMBER TO BELONG TO, SAY, THE LUCUMÍ SOCIETY AS WELL. THE TERM CARABALÍ MAY REFER TO THE CALABAR REGION OF WEST AFRICA, AND ABAKWÁ SEEMS TO BE DERIVED FROM ABAKPA, THE NAME OF A TRIBE FROM THE NIGER REGION. IN CUBA MEMBERS OF THE SOCIETY ARE REFERRED TO BY OUTSIDERS AS ÑAÑIGOS, A TERM THAT IS NOT RESPECTFUL AND IS MUCH RESENTED. THE CULT IS COMPOSED ENTIRELY OF MEN, ITS SECRETS ARE CAREFULLY GUARDED, AND IT RETAINS SOME OF THE DRAMATIC ELEMENTS OF AFRICAN MAGICO-RELIGIOUS LIFE WHICH ARE ABSENT AMONG THE OTHER CUBAN CULT GROUPS. SPIRIT-DANCERS APPEAR AT CULT FUNCTIONS TO PERFORM FOR THE MEMBERS. WHILE LUCUMÍ DANCING STRESSES GROUP PARTICIPATION AND INVOCATION, CARABALÍ DANCING IS MAINLY PANTOMIMIC OF ANIMALS, AND PERFORMED BY SPECIALISTS. PROBABLY ONE OF THE SOCIALLY-SIGNIFICANT FACTS IN CONNECTION WITH THE ABAKWÁ CULT IS THAT WHILE IT IS UNQUESTIONABLY AN AFRICAN CULT ITS MEMBERSHIP IS PARTIALLY COMPOSED OF WHITES. AT A MEETING I WITNESSED IN GUANABACOA, ABOUT ONE MAN OUT OF EVERY THREE PARTICIPATING IN THE RITUAL AND SINGING WAS WHITE, AND OF SIX NEW MEMBERS INITIATED THAT NIGHT, ONLY TWO WERE NEGROES. DRUMS, BELLS, VARIOUS AFRICAN-STYLE RATTLES, AND FRICTION DRUMS ARE AMONG THE ABAKWÁ MUSICAL INSTRUMENTS.

ONE OF THE MAIN CULTS OR CUBA IS THE ARARÁ, WHICH IS KNOWN IN HAITI AS ARADA. IT IS STRONGEST IN EASTERN CUBA, PROBABLY BECAUSE OF THE PRESENCE OF A LARGE NUMBER OF HAITIAN IMMIGRANTS IN THAT SECTION. THE ARARA CULT IS A SURVIVAL OF THE DAHOMEAN RELIGIOUS



*Belt of bells, used by the Lucumi cult.*



*A calabash rattle of Cuba, inherited from Africa.*

PRACTICES AND TRADITIONS. LIKE THE LUCUMÍ, THE ARARÁ CULT HAS ITS PANTHEON OF SPIRIT-BEINGS, INCLUDING MANY THAT ARE FAMILIAR NAMES IN DAHOMEY AND HAITI. DRUMS, AFRICAN-STYLE BELLS AND SMALL HAND RATTLES ARE USED IN MAKING ARARÁ MUSIC, ALTHOUGH SOMETIMES A BATTERY OF LARGE CALABASH OR TIN RATTLES WITH EXTERNAL STRIKERS IS EMPLOYED.

THE KIMBÍSA OR MAYOMBÉ CULT IS ONLY ONE OF THE MANY CONGO GROUPS KNOWN TO HAVE EXISTED IN CUBA. NUMEROUS CONGO "TRIBES" ARE SPOKEN OF BY PRESENT-DAY CUBANS, INCLUDING THE PALOMONTÉ, BIYÚMBA, MOSUNDÍ, CONGO REAL, MUNDÉLI, LOÁNGO, MONDONGO, AND BAFIÓTE, BUT IT IS NOT CERTAIN THAT THEY ALL EXIST TODAY AS CLEARLY DEFINED CULTS. THE KIMBÍSA DEITIES ARE ANSÁSI, GOD OF THE STORM; SARAVÁNDA, DEITY OF THE MOUNTAIN; PANSUA, THE CURER; MARELÁNGO, GOD OF THE OCEAN; TCHOÁLA, A RIVER DEITY; TIEMBLAENTÓTO, CHIEF OF THE CEMETERY; ENSÁMBIA, CROSSROAD GUARDIAN; AND KÉNGE, GOD OF WAR. DRUMS ARE THE MAIN INSTRUMENTS FOR CONGO MUSIC, WITH HAND RATTLES AND WRIST RATTLES SOMETIMES SUPPLEMENTING.

EACH OF THE CULTS RETAINS, AS PART OF ITS TRADITIONS, A RITUAL LANGUAGE WHICH IS BASICALLY AFRICAN. THE LUCUMI VOCABULARY IS YORUBA, THE ARARÁ IS DAHOMEAN, AND THE KIMBÍSA IS, SEEMINGLY, FROM ONE OF THE CONGO DIALECTS. SONGS ARE SUNG EITHER IN THE AFRICAN LANGUAGES, IN SPANISH, OR IN A HYBRID LINGUISTIC COMBINATION.

FOR MANY YEARS THE AFRO-CUBAN CULTS HAVE SUFFERED AT THE HANDS OF LOCAL OFFICIALDOM.



*Old Arara drums; some of these may have been carved by first-generation Africans in Cuba.*



*Guayo, a gourd scraper.*

CULT ACTIVITIES HAVE BEEN OUTLAWED BY STATUTE FOR MANY YEARS, BUT USUALLY THEY ARE NOT INTERFERED WITH EXCEPT AT THE WHIM AND CONVENIENCE OF LOCAL OFFICIALS. CULT MEMBERS COMPLAIN THAT LOCAL POLICE HAVE FREQUENTLY RAIDED THE CULT TEMPLES, CONFISCATED DRUMS AND OTHER PARAPHERNALIA, AND IMPRISONED CULT PRIESTS AS A LAW AND ORDER DEMONSTRATION FOLLOWING THE REPORT OF A DISTURBANCE OR CRIME IN THE REGION. IN ADDITION TO SOMETIMES SUFFERING AS SCAPEGOATS FOR SOCIAL ILLS ARISING OUT OF ACUTE POVERTY, THE CULTS ARE RIDICULED BY THE "CASTILIAN" WHITES, WHO BOTH DISAPPROVE AND FEAR CULT ACTIVITIES.

1- SONG TO LEGBA AND YEMAYA -- TWO MALE VOICES, WITH IYA DRUM, ATCHERE (CALABASH RATTLE WITH EXTERNAL STRIKERS). AMONG THE ORISHA, OR DEITIES, INVOKED ARE LEGBA (OR ÉTCHO), GUARDIAN OF THE GATEWAY, THE CROSSROADS, AND OF HUMAN FERTILITY; YEMAYA (OR YALODE), THE SEA DEITY; AND OKO, DEITY OF AGRICULTURE.

2- LUCUMI SONG -- TWO MALE VOICES, WITH IYA DRUM, ATCHERE (CALABASH RATTLE WITH EXTERNAL STRIKERS). THIS SONG, WHICH COMES FROM THE LUCUMÍ REPERTOIRE, WAS RECORDED NOT FAR FROM HAVANA. THE SINGERS BELONGED BOTH TO THE LUCUMI CULT AND THE ABAKWÁ SOCIETY. PROBABLY ONE OF THE MOST INTERESTING POINTS IN CONNECTION WITH IT IS THAT ALMOST THE IDENTICAL MELODY WAS RECORDED BY DR. MELVILLE J. AND FRANCES HERSKOVITS IN BRAZIL. THE BRAZILIAN VARIANT, FROM THE REPERTOIRE OF ONE OF THE

YORUBA CULTS, IS SOMEWHAT RICHER IN ITS FORM AND PRESENTATION, BUT THE IDENTITY OF THE TWO SONGS IS IMMEDIATELY APPARENT. THE COMPARISON MAKES THE POINT THAT NOT ONLY THE AFRICAN STYLE IS PRESERVED THROUGH MANY GENERATIONS, BUT ACTUAL MELODIES. IT WOULD APPEAR THAT THE PIECE WAS CARRIED INTO BOTH BRAZIL AND CUBA BY YORUBA SLAVES, AND PRESERVED IN EACH COUNTRY BY THEIR RESPECTIVE YORUBA CULTS. (SEE RECORD NUMBER 1402 OF LIBRARY OF CONGRESS ALBUM, "FOLK MUSIC OF BRAZIL.")

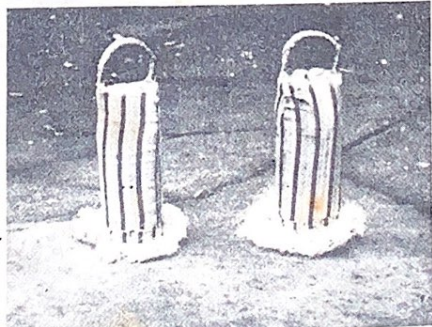
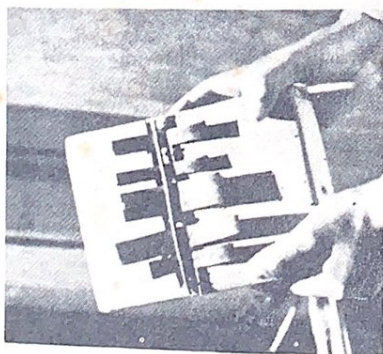
3- SONG TO ORISHA OKO -- FEMALE VOICE. THIS SONG IS AN INVOCATION TO THE ORISHA, OR SPIRIT, OKO, PATRON OF AGRICULTURE. THE SINGER ALSO CALLS UPON OTHER ORISHA, SUCH AS LEGBA, CHANGÓ, AND YEMAYÁ.

4- ABAKWÁ SONG -- MALE CHORUS, DRUMS. RECORDED AT GUANABACOA.

5- SONG TO ORISHA CHANGO -- MALE CHORUS, DRUMS. THIS SONG, SUNG PARTLY IN SPANISH, IS TO THE ORISHA CHANGÓ, DEITY OF LIGHTNING AND THUNDER. THE CHORAL PART CONSISTS MAINLY OF THE WORDS BUENA NOCHE, BUENA NOCHE.

6- ABAKWÁ SONG -- MALE CHORUS, DRUMS. RECORDED AT GUANABACOA.

7- DJUKA DRUMS -- THREE DRUMS. THIS DRUMMING WAS SAID BY THE PERFORMERS TO BE A DJUKA WAR DANCE.



erikundi

A Lucumi orchestra, with typical drums; the larger drum has a belt of bells.

-The thumb piano, a musical instrument developed in Africa;

Basket-type rattles used by the Carabali in Cuba; these are clearly African in origin.

Quinto, a modern Cuban version of the African signal drum.

The double bell or ogan, another African contribution to Cuban music.

CUBITAN 9UR Rene Alvarez

2778 LUCUMI-DRUMS -- PLAYED ON THE THREE LUCUMÍ HOUR-GLASS SHAPED DRUMS. THIS PIECE IS A KIND OF SALUTE TO ALL THE ORISHA OF THE LUCUMI CULT, AND IS THE FIRST PIECE IN A CYCLE OF INVOCATIONS TO THE VARIOUS INDIVIDUAL ORISHA. THE THREE LUCUMI DRUMS (CALLED BATA COLLECTIVELY) ARE THE IYÁ (LARGEST), ITOTELE (MIDDLE SIZE), AND THE KONKOLO OR AMELE (SMALLEST). THEY ARE DOUBLE-HEADED DRUMS, WITH ONE LARGE HEAD AND ONE SMALL ONE. THEY ARE HELD IN THE LAPS OF THE DRUMMERS, WHO PLAY THE INSTRUMENTS AT BOTH ENDS. (SEE ILLUSTRATION.) SOMETIMES THESE SACRED-DRUMS CONTAIN AN AFRICAN COCOA BEAN INSIDE, WHICH IS BELIEVED TO TIE THE RITES TO THOSE IN AFRICA. THE IYA IS DECORATED WITH A GIRDLE OF HARNESS-TYPE BELLS CALLED TCHAWORÓ, WHICH CAN BE HEARD TINKLING FAINTLY IN THE BACKGROUND.

9 *Chusa chusa*  
2129 DJUKA SONG -- DRUMS AND CHORUS.

10 *Chusa chusa*  
2127 SONG TO CHANGÓ -- CHORUS, DRUMS. THIS PIECE BELONGS TO THE CYCLE OF INVOCATIONS WHICH CONSTITUTE A SERVICE, AND APPEARS TO BE SUNG TO CHANGÓ, THE ORISHA OF LIGHTNING AND THUNDER.

2128 SONG TO OBATALÁ -- CHORUS, DRUMS. THIS IS A LUCUMÍ PIECE, A SONG TO OBATALÁ, DEITY OF IRON AND WAR.

### READING LIST

RÓMULO LACHATAÑERÉ, "EL SISTEMA RELIGIOSO DE LOS LUCUMIS Y OTRAS INFLUENCIAS AFRICANAS EN CUBA," IN ESTUDIOS AFROCUBANOS, VOLS. III AND IV, 1939, 1940

FERNANDO ORTIZ, "AFRO-CUBAN MUSIC," IN THE QUARTERLY JOURNAL OF INTER-AMERICAN RELATIONS, JULY, 1939.

ADOLFO SALAZAR, "EL MOVIMIENTO AFRICANISTA EN LA MÚSICA DE ARTE CUBANA," IN ESTUDIOS AFROCUBANOS, VOL. II NO. 1, HAVANA, 1938.

SALVADOR GARCIA AGÜERO, "PRESENCIA AFRICANA EN LA MÚSICA NACIONAL," IN ESTUDIOS AFROCUBANOS, VOL. I, NO. 1, 1937.

NICHOLAS SLONIMSKY, MUSIC OF LATIN AMERICA, NEW YORK, 1945

FERNANDO ORTIZ, "LA MÚSICA SAGRADA DE LOS NEGROS YORUBA EN CUBA," IN ULTRA, HAVANA, JULY 1937.

PEDRO SAN JUAN, "TWO ASPECTS OF THE CUBAN MUSICAL LANDSCAPE" IN THE ETUDE, JAN. AND FEB., 1946.

HAROLD COURLANDER, "MUSICAL INSTRUMENTS OF CUBA," IN THE MUSICAL QUARTERLY, APRIL, 1942.

FERNANDO ORTIZ, LOS CABILDOS AFROCUBANOS HAVANA, 1923.

HAROLD COURLANDER, "ABAKWÁ MEETING IN GUANABACOA," IN THE JOURNAL OF NEGRO HISTORY, OCT., 1944.

FERNANDO ORTIZ, LOS NEGROS ESCLAVOS, HAVANA, 1916.

FERNANDO ORTIZ, "PRELUDIOS ÉTNICOS DE LA MUSICA AFROCUBANA," IN REVISTA BIMESTRE CUBANA, JANUARY-JUNE, 1947.

FERNANDO ORTIZ, "ESTUDIEMOS LA MÚSICA AFROCUBANA," IN ESTUDIOS AFROCUBANOS, VOL. V, 1940-1946.

FERNANDO ORTIZ, "LA MÚSICA RELIGIOSA DE LOS YORUBAS ENTRE LOS NEGROS CUBANOS," IN ESTUDIOS AFROCUBANOS, IBID.

GASPAR AGUERO Y BARRERAS, "EL APORTE AFRICANO A LA MÚSICA POPULAR CUBANA," IN ESTUDIOS AFROCUBANOS, IBID.

HAROLD COURLANDER - EFL EDITOR  
MOSES ASCH - PRODUCTION DIRECTOR

### FOLKWAYS-AMERICANA

- 10" 33 1/2, RPM, LIST \$4.25
- FP1 SQUARE DANCES, Pete Seeger
  - FP2 DARLING COREY, Pete Seeger
  - FP3 TAKE THIS HAMMER, Lead Belly
  - FP6 WASHBOARD BAND, Sonny Terry
  - FP9 ALL DAY SONGS, A. J. Fox
  - FP10 LONESOME VALLEY, Folk Songs
  - FP11 DUST BOWL BALLADS, Woody Guthrie
  - FP12 200 MILES (& OTHER RIVER SONGS), Houston
  - FP14 ROCK ISLAND LINE, Lead Belly
  - FP19 SEA SHANTIES & LOGGERS-MEN SONGS
  - FP21 SEEDS OF LOVE, Andrew Rowan Summers
  - FP22 COWBOY BALLADS, Cisco Houston
  - FP23 SOLOMON VALLEY BALLADS
  - FP23/2 OHIO VALLEY BALLADS, Buckley
  - FP24 LEAD BELLY'S LEGACY, Vol. 3
  - FP28 GET ON BOARD, The Folkmasters
  - FP29/2 BLUES, Broome Melrose
  - FP34 LEAD BELLY'S LEGACY, Vol. 4
  - FP35 HARMONICA SONGS, Sonny Terry
  - FP36 MORNING FOLK SONGS, L. M. Hilton
  - FP37 ANGLO-AMERICAN BALLADS, Nye
  - FP38 SPIRITUALS, Dock Reed, Vera Hall
  - FP39 SONGS OF JOE HILL, Joe Glazer
  - FP40 SMOKY MT. BALLADS, Lansford
  - FP41 NORTH CAROLINA FOLK SONGS, Moser
  - FP42 "LADY GAY," Andrew R. Summers
  - FP43 HARD TRAVELING, Cisco Houston
  - FP43 PETE SEEGER SAMPLER
  - FP43/2 GOOPING-OPP-SUITE, Pete Seeger
  - FP44 "TEXAS LARK," Andrew R. Summers
  - FP45 AMERICAN NORTHWEST BALLADS
  - FP47/1 FOLK SONGS OF HERNANDO, Nye
  - FP48/1 BALLADS-REVOLUTION (1757-1775)
  - FP48/2 BALLADS-REVOLUTION (1775-1783)
  - FP48/3 BALLADS-WAR OF 1812 (1793-1812)
  - FP48/4 BALLADS-WAR OF 1812 (1812-1815)
  - FP48/5 FRONTIER BALLADS, Vol. 1
  - FP48/6 FRONTIER BALLADS, Vol. 2
  - FP48/7 BALLADS-CIVIL WAR (1850-1861)
  - FP48/8 BALLADS-CIVIL WAR (1861-1865)
  - FP48/9 AMERICAN HERITAGE 1, Colonial Days
  - FP48/10 AMERICAN HERITAGE 2, Colonial Days
  - FP48/11 AMERICAN HERITAGE 1, Revolution
  - FP48/12 AMERICAN HERITAGE 2, Post-Revolution
  - FP49 COURTING & COMPLAINT, Peggy Seeger
  - FP615 PENNSYLVANIA DUTCH SONGS

- 2-10" 33 1/2, RPM, LIST \$10
- FP5001 FP48-1 & FP48-2 IN DELUXE ALBUM-BOX
  - FP5002 BALLADS-WAR OF 1812 (1793-1815)
  - FP5003 FRONTIER BALLADS, VOLS. 1 & 2
  - FP5004 BALLADS-CIVIL WAR (1850-1865)
  - FP5005 AMERICAN HERITAGE, Colonial Days
  - FP5006 AMERICAN HERITAGE, Freedom, Vol. 2

- 12" 33 1/2, RPM, LIST \$5.95
- FP56 Old Harp Singing, East Tennessee
  - FP58 New York 13, Doc by Tony Schwartz
  - FP59/2 NUREA SONGS, Doc by Tony Schwartz
  - FP60 MILLIONS OF MICHIGANS (SCHWARTZ DOC.)
  - FP61 HEMMS & CAROL, Andrew R. Summers
  - FP62 ESCALON, Doc by Tony Schwartz
  - FP64 QUIET GRAVE, Andrew R. Summers
  - FP65 FOLK JERILE SINGERS
  - FP67 TALKING UNION, Pete Seeger
  - FP68/2 Sing, Pete Seeger with audience
  - FP69/1 RADIO PROGRAMME, Vol. 1, Collage
  - FP69/2 RADIO PROGRAMME, Vol. 2, Rawhide
  - FP69/3 MUSIC FROM THE SOUTH, Brass Bands
  - FP69/4 MUSIC FROM THE SOUTH, Brass Bands
  - FP652 MUSIC FROM THE SOUTH, Horace Spratt, No. 1
  - FP653 MUSIC FROM THE SOUTH, Horace Spratt, No. 2
  - FP654 MUSIC FROM THE SOUTH, Song, Rag and Dance

- 2-12" 33 1/2, RPM, LIST \$11.90
- FP241 LEAD BELLY'S LAST SESSIONS, Vol. 1
  - FP242 LEAD BELLY'S LAST SESSIONS, Vol. 2

### ETHNIC FOLKWAYS LIBRARY

- 12" 33 1/2, RPM, LIST \$5.95
- P101 SOUX AND NAVAJO
  - P102 MUSIC OF EQUATORIAL AFRICA
  - P103 DREAMS OF HAITI, Percheron
  - P104 FOLK MUSIC OF TURKEY
  - P105 FOLK MUSIC OF ETHIOPIA
  - P106 INDO-NESE: BANG-JAYA-SUMATRA-MALAYA
  - P107 FOLK MUSIC OF HAITI
  - P108 MIDDLE EAST-PALESTINE
  - P109 FOLK MUSIC OF INDIA
  - P110 CULT MUSIC OF CUBA
  - P111 FOLK MUSIC OF SPAIN
  - P112 INDIAN MUSIC OF MEXICO
  - P113 FOLK MUSIC OF PERU
  - P114 UZBEK, AZERBAIJAN, BUKHARA, ARMENIA
  - P115 NEGRO FOLK MUSIC ALABAMA, Seeger
  - P116 NEGRO FOLK MUSIC ALABAMA, Religious
  - P117 FOLK MUSIC OF ROMANIA, Gortok Coll.
  - P120 AMER. INDIAN MUSIC OF THE SOUTHWEST
  - P121 MUSIC OF SOUTH AFRICA (Documentation)
  - P122 TRAD. & CLASSIC MUSIC OF INDIA
  - P123 MUSIC OF SOUTHEAST ASIA
  - P124 MUSIC OF KOREA
  - P125 FOLK MUSIC OF PAKISTAN
  - P126 SPANISH & MEXICAN MUSIC OF NEW MEX.
  - P127 MUSIC OF WESTERN CONGO
  - P128 SONGS OF THE WATUTU
  - P129 FOLK MUSIC OF JAPAN
  - P130 SONGS AND DANCES OF THE HERBIDES
  - P131 RELIGIOUS MUSIC OF INDIA
  - P132 SONGS AND DANCES OF HAITI
  - P133 MAORI SONGS OF NEW ZEALAND
  - P134 FOLK MUSIC OF YUGOSLAVIA
  - P135 BLA'K CARIBS OF HONDURAS
  - P136 HUNGARIAN FOLK & TRADITIONAL MUSIC
  - P137 TRIBAL MUSIC OF AUSTRALIA
  - P138 RELIGIOUS SONGS & DRUMS OF BAHAMA
  - P139 DRUMS OF THE YORUBA OF NIGERIA
  - P140 MUSIC OF THE PALAISHAS
  - P141 MUSIC OF THE UKRAINE
  - P142 FOLK MUSIC OF THE ESKIMO
  - P143 FLATHAD INDIAN MUSIC
  - P144 MUSIC OF THE MAUI GORBO
  - P145 MUSIC OF THE AMARI ISLANDS
  - P146 JAPAN-BUDHISM KANGI
  - P147 MUSIC OF CAPE BRETON
  - P148 ISLES OF THE CAMEROONS
  - P149 GREEK FOLK MUSIC
  - P150 INDIANS OF THE UPPER AMAZON
  - P151 TATAR DREAM MUSIC
  - P152 JAMAICAN CULT MUSIC
  - P153 FOLK MUSIC OF SENEGAL
  - P154 INDIANS OF CANADA
  - P155 MUSIC OF LIBERIA
  - P156 MUSIC OF THE PHILIPPINES
  - P157 KURDISH MUSIC
  - P158/1 MUSIC FROM ITALY, PART 1
  - P158/2 MUSIC FROM ITALY, PART 2
  - P159 HUNGARIAN FOLK SONGS, Gortok Coll.
  - P160 MUSIC OF NORWAY
  - P161 LITHUANIAN FOLK MUSIC IN U.S.

- 2-12" 33 1/2, RPM, LIST \$11.90
- P200 NEGRO MUSIC OF AFRICA AND AMERICA
  - P201 MUSIC OF THE MEDITERRANEAN
  - P202 AFRICAN & AMERICAN DREAMS
  - P203 MUSIC OF THE WORLD'S PEOPLES, Vol. 1
  - P204 MUSIC OF THE WORLD'S PEOPLES, Vol. 2
  - P205 MUSIC OF THE WORLD'S PEOPLES, Vol. 3
  - P206 MUSIC OF THE WORLD'S PEOPLES, Vol. 4
  - P207 WORLD'S VOCAL ARTS
  - P208 MUSIC FROM ITALY, PARTS 1 & 2

### INTERNATIONAL SERIES

- 10" 33 1/2, RPM, LIST \$4.25
- IP1 CALIFORNIA MEXICAN, Native Music
  - IP2 CHINESE CLASSIC MUSIC
  - IP3 SONGS OF MEXICO, Tito Aguilar
  - IP4 SCOTTISH BAGPIPER TUNES
  - IP5 IRISH POPULAR SONGS
  - IP6 CANTONNESE, Dong K. Karsentyuk
  - IP7 JEWISH FOLK SONGS, Mark Off