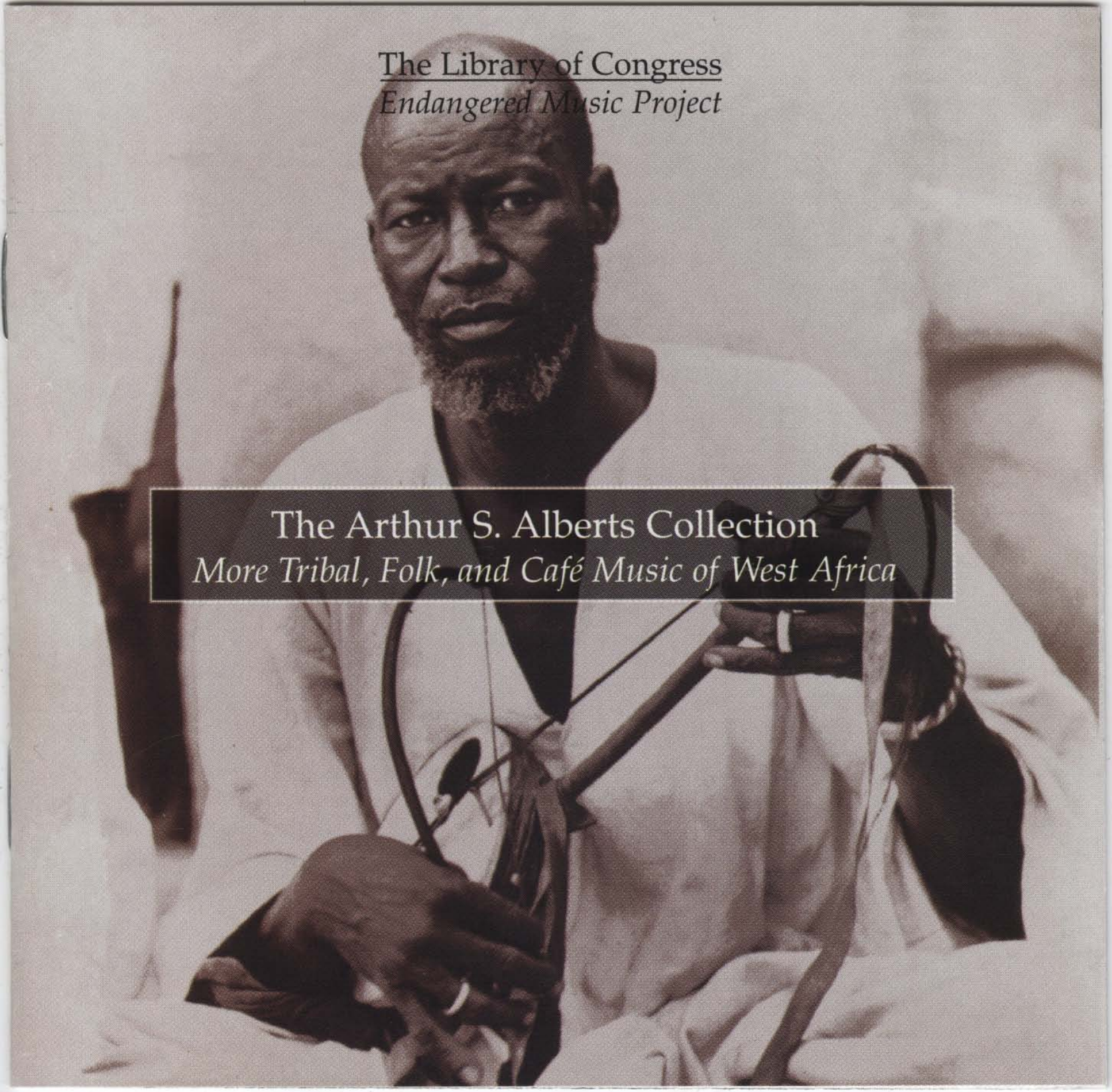
The Library of Congress
Endangered Music Project



The Arthur S. Alberts Collection

More Tribal, Folk, and Café Music of West Africa

The Endangered Music Project

*E*ntering the Main Reading Room of the Library of Congress, one feels the power of an encounter with the wealth of human history, the sum of human knowledge. That knowledge lies encapsulated not only in the written word—books, journals, magazines, manuscripts—but in millions of sound recordings, photographs, films, and all other media which the 20th century revolution in communications technology has produced.

*O*ur new technologies are part of a powerful civilization which is rapidly transforming the world around us. It changes the environment, often in ways that endanger the delicate ecological balance nature has wrought over the millennia. It also brings radical change to other cultures, many of which are part of that same delicate ecological balance. Sometimes the change is empowering. But all too often it endangers precious human ways of life, just as surely as it endangers the environment within which those ways of life flourish.

*O*n the floor below the Library's Main Reading Room is an office concerned with the conservation of these cultural traditions, the American Folklife Center. Its Archive of Folk Culture contains fifty thousand recordings from the earliest wax cylinders to the latest digital field tapes, featuring folk music from every corner of the globe. The recordings in the Archive comprise an oral and spiritual history of cultures which are changing or disappearing at an alarming rate.

*T*he *Endangered Music Project* unearths from the Archive's holdings unique field recordings spanning the world and dating from the turn of the century to the present. This series is dedicated to the hope that with education, empathy, and assistance imperiled cultures can survive. Proceeds from the project will be used to support the performers and their cultures and to produce future releases.

Mickey Hart and Alan Jabbour

THE ALBERTS RECORDINGS

by Kenneth Bilby

"Words cannot describe the intensity of African music."
—Arthur S. Alberts, 1950

Half a century has passed since Arthur Alberts (1910-1986) made his mark as a documentarian of West African music. Though the recordings heard on this CD have never previously been released, the larger collection to which they belong has had a long and distinguished career. Portions of the Arthur Alberts Collection found their way onto one of the first and finest published albums of African music, *Tribal, Folk and Café Music of West Africa*. When this multi-volume set of 78-rpm records appeared on the New York-based Field Recordings label in 1950, it was hailed as a milestone. Packaged with extensive commentary by leading scholars of the day—anthropologist Melville Herskovits, ethnomusicologist Richard Waterman, jazz historian Marshall Stearns, and folklorist Duncan Emrich—the 12-record anthology provided many listeners in the United States with their first taste of the beauty and depth of African music recorded in African contexts. Jazz buffs and other adventurous listeners were delighted. No longer would the American public have to rely on vague guesses about the nature of the music played and sung by the African ancestors of the people who had created jazz. Here, assembled for the first time in one place, was stunning evidence of the richness and diversity of one of the main ancestral streams that had fed into America's popular music.

Despite the fact that this remarkable package was reissued on LP later in the decade by Riverside Records and remained in print a few more years, it soon vanished into obscurity, overshadowed by the new crop of high-fidelity African field recordings made possible by the increasing availability of portable tape recorders.

Most of those who had the pleasure of hearing the Alberts releases during the 1950s were unaware that what had reached their ears represented but a small fraction of the African material gathered by this indefatigable collector (about one-fiftieth of the total, by his own estimate). Much of the rest lay unused in the Archive of Folk Song (now the Archive of Folk Culture) at the Library of Congress, where Alberts had placed it for posterity. Characterized by Duncan Emrich, then head of the Archive, as "the most comprehensive collection of its kind, and of greatest fidelity," Alberts's initial donation consisted of 24 seven-inch reels of tape, all recorded during a single collecting trip in 1949. Later this material was supplemented with additional recordings made by Alberts between 1942 and 1954. Out of this large and unique collection, most of which has never before been heard beyond the confines of the Archive, a selection of previously unreleased highlights has been culled for this disc.

The circumstances under which Alberts made the recordings are only partly known. His first recordings date from the Second World War—including the rousing performances of martial songs and dances by African soldiers from a number of different ethnic groups serving in the Gold Coast Regiment of the British colonial army. They were made for the Library of Congress in 1942-43, while Alberts was on assignment in West Africa with the U.S. Office of War Information. During this stint Alberts was first struck by the tremendous power of the indigenous African music he heard all around him. Excited by the seemingly endless reserves of musical creativity, he resolved to return one day, this time in a new role—as a full-time catcher of sounds.

Alberts's dream came true in 1949, when he and his wife, Lois McMullin Alberts, arrived in the Gold Coast port of Takoradi (in what is now Ghana) along with the customized jeep that would be their home for the next six months. Outfitted with state of the art equipment (making use of the relatively new technology of magnetic audiotape), this precursor of the mobile recording studio had been shipped across the Atlantic, after months of preparation, for the express purpose of undertaking one of the first broad field surveys of West African music.

And broad it was. Some 6,000 miles and many adventures later, the husband-and-wife team returned with what they had come for. Traversing coastal forests and inland savannahs, they had sought out musicians belonging to more than a dozen ethnic groups in six different colonial territories spanning the greater part of West Africa. They had recorded the court orchestra of the Mossi emperor in the capital of Ouagadougou; Sudanese kora players and singers of epic songs in the ancient Manding tradition; frame-drum ensembles composed of migrant Fanti fishermen

on the coast of Liberia; forest-dwelling Mano stonecutters who were masters of choral hocketing; and a host of other music makers performing genres and styles so complex and varied that Americans and Europeans accustomed to thinking of Africa as an undifferentiated "dark continent" could only be amazed.

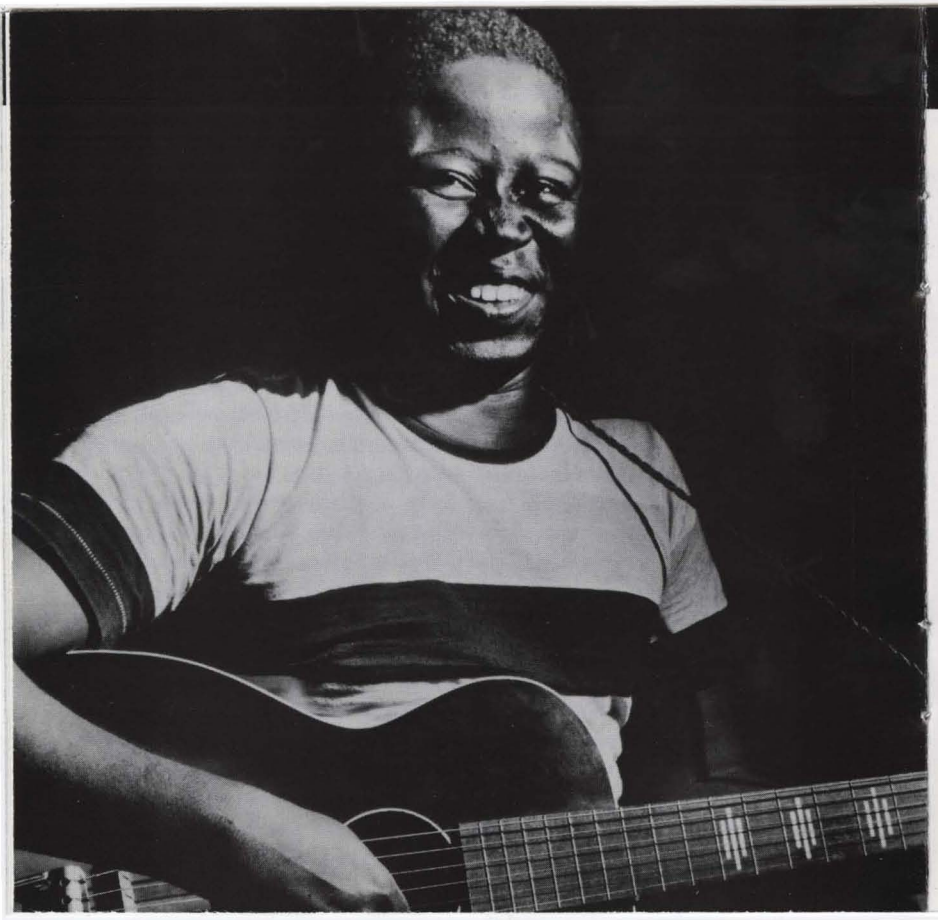
Alberts's success as a collector can be credited partly to his open attitude. Not only did he have a good ear and a broad appreciation of musical difference, but also he was unwilling to buy into stereotypes that were repeatedly contradicted by his own experience. "When I left the Gold Coast," he wrote, referring to his first visit in 1942-43, "it was with the belief that West Africa, as the source of about one-tenth of the American population and of much of our music, had more to offer than the tom-toms and jungle chants commonly associated with it in the United States and in Hollywood." Upon his return, although encouraged by the American media to exoticize and sensationalize the Africans he had encountered (a temptation he could not always resist), he made it his aim to challenge American prejudices toward what remains, even today, the most-maligned continent. "People have a lot of erroneous ideas about Africa," he told one interviewer in 1950. "There's a silent conspiracy to jazz the place up—naked women, wild beasts, cannibalism, and so forth…[but] most Africans are fully-clothed, bright, hard-working people. They run trading companies, hold government jobs, and have telephones, radios, and open-air movies."

By recognizing the creative dynamism of the new Africa of the 1940s and 1950s, which included rapid urbanization, blossoming independence movements, and an unprecedented fusion of cultures, Alberts was also a step ahead of many of his contemporaries in the small world of African musicology. At a time when many scholars rejected the new European-and-American-influenced popular styles then proliferating across the continent as "contaminated" forms, choosing to focus exclusively on what they thought of as "pure" or "primitive" African music, Alberts kept open ears and an open mike. He freely sampled the music of the streets and nightclubs of the city. Not only did he like what he heard, but he realized that it constituted the latest phase in a transatlantic dialogue of epic proportions. The three examples of urban popular music included in this collection—a Ghanaian highlife song ("All For You") later made famous by E. T. Mensah and the Tempos (who recorded their own toned-down version), another richly-harmonized piece in Ghanaian highlife style, and a Congolese "rumba" recorded in Central Africa in the early 1950s while Alberts was serving as American vice-consul in the Belgian Congo—only hint at the variety of urban musicians and styles represented in the *Alberts Collection*.

What is missing from this collection is ethnographic detail. In carrying out such an extensive survey in such a limited amount of time, the Albertses were led to sacrifice depth of background for breadth of coverage, sometimes spending only a day or two with one group of performers before moving on to the next. The sketchy written documentation that survives along with the recordings rarely mentions individual performers by name. As a result, as so often happens, those who must be considered the most important contributors to this disc—the individual performers themselves, whose openness, generosity, and skill made possible this project—seem likely to remain anonymous unless further information becomes available. Yet, they can hardly be considered voiceless. For the performances on these recordings—whether through their transcendent artistry alone, or through the texts of songs that are still accessible to contemporary speakers of the languages in which they are sung—speak for themselves.

In 1978, eight years before his death, Arthur Alberts communicated with the Library of Congress for the last time. "Today," he wrote, "I would like to reissue the material as the 'musical roots' of American black culture. A generation has gone by, and the material is more applicable now than it was roughly 25 years ago." Yet another 20 years have passed, and his statement rings truer than ever, not only because of the continuing worldwide impact of musical forms forged by Africans and their descendants on this side of the Atlantic, but because of the exponential growth of interest in African music itself, whether "popular" or "traditional."

Whatever the future of African music might hold, the *Alberts Collection* seems destined to maintain its special place in the recorded history of one of the world's great musical traditions.



THE ALBERTS COLLECTION

by Christopher A. Waterman, University of California, Los Angeles

In his preliminary outline for the article "Hunting Musical Game in West Africa," published in *National Geographic* magazine in 1951, Arthur Alberts described the music of West Africa as "a tone poem of many movements." Many movements, indeed—not least the Alberts's 4000-mile reel-to-reel jeep sweep, a high-tech musical expedition that traversed rainforests and savannahs, villages and cities, scores of cultures and languages, and the English and French colonial empires.

Although there had been several prior music-collecting expeditions in West Africa, the Albertses were the first recordists to pay attention to and represent the full range of styles they encountered, including urban pop, the music of the church and colonial military, village drumming, and performances of specialized musicians employed by centuries-old indigenous empires. In its openness and breadth of coverage, *The Alberts Collection* challenges those who would draw a strict boundary between "traditional" and "modern" culture in Africa.

This music stands on its own merits; these notes are intended to help you hear how the music is put together. The western tendency to project African music into the past (and vice-versa) remains strong today, even among relatively enlightened listeners. Alberts's tape-equipped jeep covered a lot of ground, but it was not a time machine. The people whose music we hear on these recordings already had long experience with cross-cultural communication, transnational trade, and colonialism. Even the most deeply "traditional" musicians and patrons encountered by the Albertses were cosmopolitan people: for example, the octogenarian flute players of French Guinea, who wore photos of their ethnic group's political representative in Paris; and the Emperor of the Mossi, whose prized possessions included a Moorish-style palace, 600 wives, dozens of court musicians, a 1947 Ford sedan, and a university degree from France. The African people recorded by the Albertses were not just sitting around waiting for them to show up. Many of the performers on this collection were migrants, recorded far from their place of birth.

Amid the stylistic variety of *The Alberts Collection* are certain common principles. Perhaps the most prominent of these is the creation of *rhythmically interlocking patterns*, in which the gaps

in one musical part are "filled in" by other, complementary parts. To put it another way, in much African music playing *together* depends upon playing very precisely *apart*. The individual parts—vocal or instrumental—are typically organized into a kind of hierarchy, in which supporting parts repeat almost exactly, while a lead part—a master drummer or lead singer—has more freedom to improvise.

While westerners often assert that African rhythms are bafflingly complex, most of the music on this recording can be heard in a fairly straightforward meter, usually two or four main pulses in a repeating cycle. These main pulses, often expressed in the dance movements or hand-clapping of participants, are typically subdivided into faster beats that we might call *micro-pulses*. One rhythmic scheme heard on a number of tracks divides each pulse of a four-pulse (4/4) meter into three micro-pulses, resulting in a 12-pulse (12/8) meter that produces a rhythmic feel related to the swing of jazz and the bounce of hip-hop. As I've already suggested, this kind of sophisticated rhythmic organization depends upon disciplined interaction of the individual musician's parts, each of which is a thread in the larger tapestry of sound. This music rewards the effort of close listening: with practice you can learn to shift your ear from one rhythmic dimension to another, discovering alternative music within the music.

Another common feature in these recordings is *call-and-response* singing, in which the improvisations of a lead singer are answered by a chorus singing a repeated pattern (usually the phrase by which a song is identified). You will also hear the *complex tone-colors, percussive attacks,* and *close relationship between speech and music* common to much West African music.

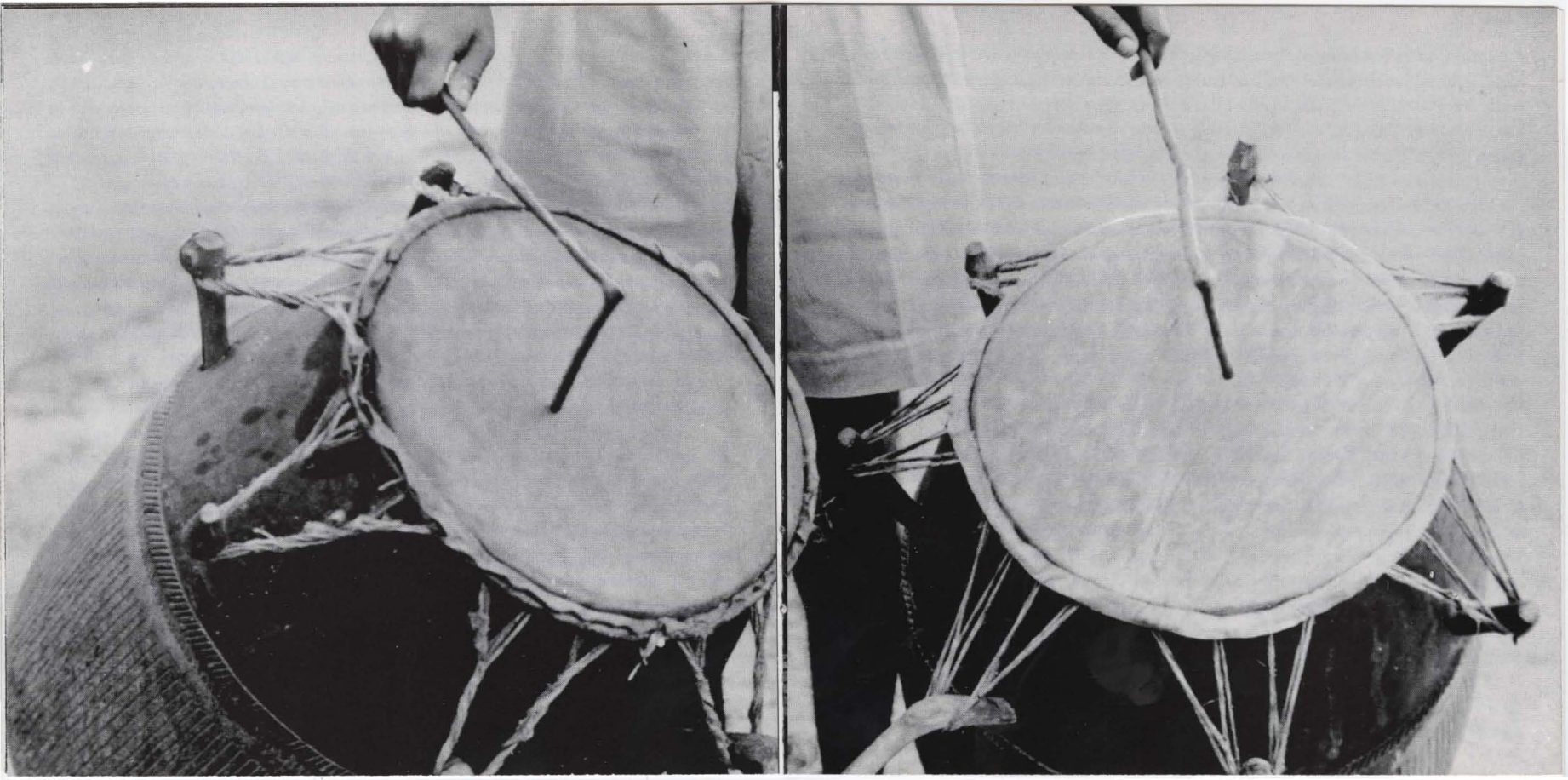
Tracks 1 and 11 feature the music of the Malinke, one of the great family of Mande societies that stretches across the savannah from Senegal to Mali. Track 1 features a trio of wandering minstrels (*djeli*), playing two acoustic guitars and a *kora* (a 21-string harp-lute made from a large calabash covered with goatskin). The 17 lowest-pitched strings were made of twisted antelope hide, while the four upper strings were fashioned from imported nylon fishing line (today many *kora* players use all nylon strings, because they produce a clearer and louder sound).

The difficulty of drawing a strict boundary between "traditional" and "foreign" elements is well-illustrated by the acoustic guitar, which has been in West Africa since at least the 1600s (well before the development of the kora). Like most guitarists in Africa, Malinke players use a thumb-and-forefinger plucking technique, often setting up polyrhythms between the two digits (similar to the kora technique, in which the two hands often interlock to form polyrhythmic patterns). In this example, the two guitars blend seamlessly with the kora, playing the *kumbengo* (basic identifying pattern) of the piece. The singing style reflects North African influence in its long, ornately embellished lines and (particularly in the woman's case) hard, nasalized tone color.

Tracks 2 and 3, recorded among the Mano people of Liberia, are choral songs without instrumental accompaniment, performed by schoolboys in the town of Ganta. In both performances the group is divided into three main parts: a leader, who spins subtle variations from a basic pattern; and two groups of singers, singing precisely repeated phrases which interlock with and harmonize one another. The singers' hand-clapping tends to emphasize the second and fourth pulses of each four-pulse measure (the "backbeat" so familiar in African American music). Considered separately, each part seems quite simple, involving only two or three notes repeated over and over. But the interaction of the parts creates a rich and continuous cycle of sound, an effect reinforced by the singers' "humming" vocal tone.

Track 4 is performed by an ensemble of Igbo migrants from Nigeria and recorded in Accra, the capital of Ghana (then known as the Gold Coast). Although the written documentation is sparse, it sounds as though the group includes two *ubo lamellaphones* (thumb pianos), a pair of percussion sticks, a bottle struck with a knife, a drum, and possibly a small wooden slit-gong (*ngedegwu*). The tempo is relatively slow, and the metric framework is 16/8. The basic techniques are: interlocking patterns in the instruments, and a call-and-response vocal performance in which the chorus repeats its part exactly and the soloist has some freedom to improvise. This song is only eight pulses long, six for the solo and two for the fixed choral response (as in the first example, this is a ratio of three parts solo to one part chorus, although the phrases go by more quickly). If you listen closely you will hear Alberts moving the microphone around to selectively emphasize various instruments within the ensemble.

Tracks 5 and 6 feature the songs of Mano stonecutters in Ganta, Liberia, resting from the hard work of chiseling blocks for a new building. Sitting under a thatch shelter, the workers



accompany their vocal performance by striking hammers and chisels together. In both performances, the supporting singers alternate short phrases of one or two pitches, a technique similar to the previous Mano songs (Tracks 2 and 3). Two (and sometimes three) lead singers alternate and intertwine their longer, more complex and variable phrases. This rich vocal texture is augmented by subtle variations as well as spoken and shouted interjections.

Track 7 is a song in *Twi* (the language spoken by the Ashanti people of Ghana). In his notes Alberts called it a "coastal song," referring to its obvious links to the syncretic styles found in port towns throughout West Africa. The performance opens with percussion sticks and acoustic guitar, played with a thumb-and-forefinger plucking technique favored in many parts of Africa. The singers perform the melody in parallel thirds, with a relaxed and open vocal quality. The overall structure of this song, three asymmetric phrases adding up to 23 measures (6+11+6), is unusual in both European and African music. Although the guitar accompaniment is clearly based upon harmonies used in western church and popular music, the pattern of chord changes and their relationship to the melody is distinctively African.

Track 8 is a "classic" example of West African drumming, recorded in a Baule village in Côte d'Ivoire (Ivory Coast). The ensemble is made up of cylindrical drums, square frame drums (see the notes for Track 9), and a metal gong, playing the syncopated "time-line." You can hear a number of different rhythmic patterns running simultaneously throughout the performance. Start by focusing your ear on the hand-claps of the singers, which define a four-pulse cycle (sometimes all four pulses are clapped, sometimes only the first and third). These main pulses are further subdivided into three micro-pulses (12/8 meter again), flying by at the rate of 576 per minute! Of course, no one actually performs all of these little beats: they emerge from the interaction of the different parts. The vocal texture is call-and-response, with two women singing the call in parallel thirds, and the group answering. If you count carefully you will notice that each vocal line is seven four-pulse cycles in length, resulting in an overall phrase length of 14 cycles (56 pulses).

Track 9 features Fanti migrants from Ghana, working as fishermen on Marshall Island, Liberia. The ensemble is comprised of square frame drums, an instrument found along the West African coast from Cameroon to Sierra Leone. This type of drum—called *gombe* in Ghana and *samba* in Nigeria—is also found in Jamaica and Barbados (where it is known as *gumbe* or *goombay*), and it is unclear whether it originated in Africa, the West Indies, or somewhere in-between. Certainly the gombe drum is closely associated with the African migrant laborers who have for more than a century circulated as far afield as Liverpool, Capetown, and Kingston.

The rhythm of this performance—actually several songs strung together along a groove—is anchored by the lowest-pitched drum, which plays a syncopated pattern reminiscent of the "Conga" rhythm of 1950s Cuban-inspired dance music ("Co-Co-Con-GA"), and of West African urban street drumming styles such as *konkoma*, popular during the late 1940s. The lead singer initiates the songs, which are then picked up and harmonized by the chorus. He also exhorts the performers and signals switches between singing and dramatic speech. The close link between this song and the identity of these migrant laborers is expressed in one of the refrains, which begins with the pidgin English phrase "I am a stranger, I am a stranger."

Track 10 is a Liberian rendition of "All for You," a popular song known in port towns from Lagos to Freetown. A somewhat bowdlerized version of the song was a big hit for the Ghanaian highlife music star E. T. Mensah and his Tempos during the 1950s ("All for You, E. T., All for You"). The singer here is Ms. Eupheme Cooper, a member of the Americo-Liberian community of Monrovia, descended from black American repatriates who returned to Africa in the early 19th century. She is accompanied with acoustic guitar, and her rather straightforward delivery is belied by the sardonic lyrics, perhaps a comment on the overly romantic images of foreign popular culture:

All for you, baby, all for you
All for you, baby, all for you
You took me out to the [inaudible]
You took the hammer, you knocked my head
You took the razor, you cut my throat
All for you.

I love you, baby, I love you
I love you, baby, I love you
I'll take and send you to U.S.A.
I'll give you all the fine things you need
I'll give my precious life up for you
All for you.

Track 11, recorded in the village of Sidi Djelli, Guinea, is a Malinke vocal performance accompanied by several *bala* (xylophones) and metal percussion instruments. The singers perform a song made up of a series of downward-sweeping phrases of varying length. They sing in unison, in the tense, nasal style associated with Arab influence, and their melody is at times doubled by one of the bala. The bala provide a rhythmic-melodic accompaniment, a short phrase repeated over and over with minor embellishments. This phrase is constructed around a two-against-three polyrhythm, common in African music. The metallic instruments may be bracelets attached to the feet of the female singers, set into vibration by dancing.

Track 12, a solo song with harp accompaniment recorded among the Loma people of northern Liberia, is described in Alberts's notes as "soft and not characteristically African" in style. This comment represents the limits of Alberts's knowledge, for there is a network of harp traditions featuring a relatively gentle approach which reaches from the Great Lakes region of East Africa into some regions of West Africa. The Loma harp has a triangular frame, with a small calabash resonator secured to the bottom of the V. It is tuned to a pentatonic (five-note) scale, and the singer accompanies himself by playing rapid patterns on the open strings. At several points the implied underlying pulse is made explicit by audience hand-clapping.

Track 13 is an example of Ashanti "talking drums" (*atumpan*) being used to call the people of a village to a dance. The atumpan, associated with royal power and prestige, consists of a pair of drums played with hooked sticks. This is likely an example of drum-signaling, rather than direct imitation of the contours of spoken language (a technique applied to the atumpan in certain contexts).

Tracks 14 through 16, unaccompanied by written documentation, appear to have been recorded in the central African country of Zaire (then the Belgian Congo), in a place called Bindendela. In Africa, the term "water drum" is generally applied to an instrument consisting of half-calabashes floated upside down in water and struck with sticks or calabash ladles. This type of instrument—not really a drum per se, since there is no stretched membrane to produce the sound—is found in the savannah region of West Africa. However, in these examples, the performers are apparently playing the water itself, creating an instrument that might best be classified as a *membranophone* (since it relies upon the surface tension of the water). These performances exemplify the creative flexibility of many African secular musical traditions, in which a great variety of physical objects may be used as sound sources.

Although there is no written documentation, Track 17 is clearly an example of popular dance music, probably recorded between 1952 and 1954 in Leopoldville, Belgian Congo (today Kinshasa, Zaire). The group, which features clarinet, concertina, guitar, frame drum, and a bottle struck with a nail, may represent the early influence of Cuban *rumba* on Congolese urban music, a fusion which would eventually develop into the popular style of Franco and l'Orchestre O. K. Jazz and contemporary *soukous* stars Papa Wemba and Loketo.

The final two examples take us to the city of Bobo-Dioulasso, in the former French colony of Upper Volta (today called Burkina Faso). Track 18 is a performance by professional musicians, recorded at night outside an adobe house in the "pagan quarter" of the city. The ensemble includes five bala played with rubber-tipped sticks and two hand-beaten drums. The solo vocal part is provided by Lizahbet, described by Alberts as "a roving chanteuse of local fame, whose cocky manner announced to all and sundry that recording was made to order for her." Lizahbet's solo phrases are alternately supported and answered by the bala, a technique indicative of North African/Arabic influence, as is her tense and slightly nasal vocal quality.

Track 19 features the instruments without vocals. The lead balas play a 16-pulse melody, made up of two closely related phrases. The drums provide a galloping rhythm, alternating between duple and triple time. Underneath and in between the melodic phrases, the supporting xylophones play a pattern akin to a chord progression (I-minor/IV-minor) which would not sound out of place in contemporary African or African American popular music.

ADDITIONAL SOURCES FOR THE ADVENTUROUS

Agawu, V. Kofi. *African Rhythm: A Northern Ewe Perspective.* Cambridge: Cambridge University Press, 1995.

Alberts, Arthur S, recordist and editor. *Tribal, Folk, and Café Music of West Africa.* New York: Field Recordings, 1950.

Alberts, Arthur S. "Hunting Musical Game in West Africa," *National Geographic,* August 1951, pp. 262-82.

Alberts, Arthur S, recordist and editor. *African Coast Rhythms: Tribal and Folk Music of West Africa.* New York: Riverside Records (RLP 4001), 1954.

Alberts, Arthur S, recordist and editor. *New Songs of the African Coast: Modern Café Music of West Africa.* New York: Riverside Records (RLP 4003), 1954.

Anonymous. "Arthur Alberts' West African Documentary," *The Record Changer,* Vol. 9 (November 1950), pp. 5-8, 17.

Chernoff, John M. *African Rhythm and African Sensibility.* Chicago: The University of Chicago Press, 1979.

Hart, Mickey (with Jay Stevens and Fredric Lieberman), *Drumming at the Edge of Magic: A Journey into the Spirit of Percussion.* San Francisco: Grateful Dead Books, 1990, 1998.

Herskovits, Melville, Duncan Emrich, Richard Waterman, Marshall Stearns, and Arthur S. Alberts. *Tribal, Folk, and Café Music of West Africa: Text and Commentaries.* (20-page booklet accompanying original album consisting of 12 78-rpm discs.) New York: Field Recordings, 1950.

Nketia, J. H. Kwabena. *The Music of Africa.* New York: Norton, 1974.

TECHNICAL NOTES

The originals of the 1942-43 Gold Coast recordings were made by Alberts (together with an individual named Frink) on a disc-cutter (manufacturer and model unknown). The 1949 selections from various parts of West Africa were recorded (with the assistance of Lois McMullin Alberts) on a Magnecorder PT6-P, with WE saltshaker and Electrovoice 650 microphones, using Scotch audiotape. The Belgian Congo recordings from the early 1950s were also recorded on audiotape, but there is no available data on the specific equipment.

PHOTO NOTES

Cover photo: *A palace musician plays a single-string fiddle at the court of the Moro Naba, Emperor of the Mossi in Ouagadougou, Upper Volta.*

Page 3 photo: *Women and children sing the chorus of a Malinke dance in the village of Sidi Djelli, French Guinea.*

Page 8 photo: *In Monrovia, Liberia, Nehemie Jones, accompanies himself on an American guitar as he sings a café song*

Page 12-13 photo: *Ashanti talking drums*

Back photo: *Alberts's jeep being off-loaded from a ship*

All photos courtesy of the American Folklife Center, Library of Congress except Jeep photo courtesy of Archives and Special Collections, Williams College Library.

ARTHUR ALBERTS'S COLLECTING TRIPS FEATURED ON THIS CD

1942-43: Gold Coast (now Ghana)

1949: Gold Coast (Ghana), Ivory Coast (Côte d'Ivoire), Upper Volta (Burkina Faso), French Soudan (Mali), French Guinea (Guinea), and Liberia

1952-54: Belgian Congo

Recordings from these trips are archived at the Archive of Folk Culture, American Folklife Center, Library of Congress.

OTHER COLLECTING TRIPS MADE BY ARTHUR ALBERTS

1951: Georgia and South Carolina

1955: Cuba

Recordings from these trips, as well as some of Alberts's African recordings, are archived at the Archives of Traditional Music, Indiana University.

Produced by Mickey Hart and Alan Jabbour
Edited by Mickey Hart and Fredric Lieberman
Booklet Text by Christopher A. Waterman
Introduction by Kenneth Bilby
Audio Engineers:
- Library of Congress: Michael Donaldson—transfer engineer
- 360° Productions: Tom Flye—sonic restoration, equalization, mastering
- Rocket Labs: Michael Romanowski—sonic restoration
- Club Front: Jeffrey Norman—mastering

Production Management Howard Cohen
360° Productions Ethnomusicology Consultant Fredric Lieberman
Library of Congress Research Kenneth Bilby and Max Derrickson
Package Design Hadley Stern
Thanks to Grateful Dead Productions, John and Helen Meyer, Jeff Sterling, Fred and Nancy Baysinger, and the staff of the American Folklife Center, Library of Congress.


RYKO
THE WORLD
360°
RCD 10401

THE WORLD

LC 7433

0 14431 04012

RYKO

THE WORLD

360°

Malinke *French Guinea*
Mano *Liberia*
Igbo *Nigeria/Ghana*
Ashanti *Ghana*
Baule *Ivory Coast*
Fanti *Ghana/Liberia*
Loma *Liberia*
Bindendela *Zaire*
Bobo-Dioulasso *Burkina Faso*
Pop music *Zaire, Liberia*
Total Time: 55:17

The Arthur S. Alberts Collection: *More Tribal, Folk, and Café Music of West Africa* RCD 10401


THE ENDANGERED MUSIC PROJECT
The Arthur S. Alberts Collection
RCD 10401
All compositions in the public domain.
THE WORLD
360°
RYKO