

# Robert Garfias collection: Daitoa Ongaku Shusei, Undated

## Overview of the Collection

<b>Creator</b>	Garfias, Robert
<b>Title</b>	Robert Garfias collection: Daitoa Ongaku Shusei
<b>Dates</b>	Undated
<b>Quantity</b>	33 items : 20 phonodiscs (78 rpm, mono, 10"); EC- 6 reels; WT- 6 reels (7 1/2 ips, 1/2 tr. stereo, 10"); 1 WAV file (82-1.1.wav) (48 kHz, 24-bit); Duration: 4:00:00
<b>Collection Number</b>	1982001
<b>Summary</b>	Twenty commercial 78 rpm records from the collection of Robert Garfias, potentially re-released as a set, and tape copies.
<b>Repository</b>	<a href="#">University of Washington Ethnomusicology Archives</a> University of Washington Ethnomusicology Archives Box 353450 Seattle, WA 98195-3450 Telephone: 206-543-0974 <a href="mailto:ethnoarc@uw.edu">ethnoarc@uw.edu</a>
<b>Access Restrictions</b>	Access is restricted.
<b>Languages</b>	English

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## Biographical Note

Robert Garfias was born in San Francisco in 1932, the child of Mexican-American parents. As a youngster he studied classical guitar and jazz saxophone. In high school he studied Western classical music composition, and he formed a jazz combo that played gigs for beatniks in the North Beach area of San Francisco, where he traveled in a circle of musicians that included Dave Brubeck, Vince Delgado, Vince Guaraldi, Harry Partch, and Bill Smith. During his career he founded the ethnomusicology program at the University of Washington; served as Dean of Arts at the University of California, Irvine, as a member of the Smithsonian Council, and as a presidential appointee to the U.S. National Council for the Arts; and conducted significant periods of fieldwork and language study in Japan, Okinawa, Korea, the Philippines, Mexico, Zimbabwe, Central America, Burma, Romania, Turkey, Spain, Portugal, and among Okinawans in the United States.

- Society for Ethnomusicology Newsletter (Vol. 7, No. 4, September 2013)

## Content Description

English translation of collection title: Collection of Music from Asia; includes music from Japan, Burma, Malaya, Vietnam, China, Thailand, India, Indonesia, Sumatra, Bali, Madura, Java, Arabia, Syria, Iran, and Turkey.

Twenty 78 rpm records assigned UWEA record numbers 008-027; record labels for 40 record sides scanned and stored with digital file for 82-1.1 (produced 2/2016; duration = 31:03) (remainder of tape copies have not been digitized, nor have the records themselves been digitized)

Contents from typed list on original archive sheet; appears to be English translation of record label information and/or description of contents:

Tape 1 - 1) Japan (nos. 1-5 - Gagaku?) - Saioraku (in Oshikicho), 2 sides; 2) Konju Netori (in Ichikotsucho); 3) Bairo Netori (in Hyojo); 4) Outa; 5) Yamatouta; 6) Kagura examples - a. Sazanami, b. Koremokamo, c. Hayauta, d. Kikiriri Senzai, e. Tokuzeniko Niyan Naru

Tape 2 - 1) Japan - Kagura Niwabi - a. Niwabi "Miyama niwa," b. (cont.), c. Ajimesayo "Oke," d. Sakaki, e. Sakaki, f. Komomakura, g. Komomakura Niebi, h. (cont.), i. Sazanami; 2) Burma - "Music of Joy," instrumental; 3) Burma - "In Praise of Deep Mountains," female vocal & string accomp.; 4) Malaya - "Song of Youth," male vocal solo; 5) Malaya - "Song of Allah," female vocal solo; 6) Vietnam - Hawaiian guitar; 7) Vietnam - Hawaiian guitar; 8) Vietnam - Song with ensemble accomp.

Tape 3 - Label on original tape box says "China, Vietnam, Thailand."

Tape 4 - 1) Thailand - Female voice with kan; 2) Thailand - Female voice with ensemble; 3) Thailand - Ensemble; 4) Thailand - Female singing simultaneously with ensemble; 5) India - Vina; 6) India - Sitar; 7) India - Sarangi & Tabla; 8) India - Sarod & Mridanga; 9) India - Sanai & Tabla; 10) India - Kumari Sudari

Tape 5 - 1) India - Male voice, harmonium & tabla: religious song; 2) India - Bengali folk song, female voice & harmonium; 3) India - "Sad Night," bansuri; 4) India - Pungi; 5) India - Jalatarang, sarod & tabla, "Peaceful Morning"; 6) India - Harmonium & tabla; 7) Indonesia - Sunda, "Sugar Cane," male voice & kechapi; 8) Indonesia - Sunda, "Fish Village," female voice, rebab, kendang, suling & kechapi; 9) Indonesia - Sunda, "Secret Words," same as 8; 10) Indonesia - Bali, "Big Sun," gamelan; 11) Indonesia - Bali, Angklung; 12) Sumatra - Menankabau song with suling

Tape 6 - 1) Indonesia - Bali - "Morning Song," female voice; Indonesia - Madura Is. - Gandrung with gamelan; 3) Indonesia - Bali - Djanger, "Bean in the Hand"; 4) Indonesia - Java - Wayang Kulit; 5) Indonesia - Java - Wayang Wong; 6) Arabia - male voice & tanbura; 7) Arabia - kamanche & nakara; 8) Syria - kanun, nai, tambura, nakara & female voice; 9) Iran - tar in Isfahan mode; 10) Turkey - zurna in Suzunahk mode; 11) Turkey - female voice, ud & komanche

## Administrative Information

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## Names and Subjects

### Subject Terms :

Balinese--Asia--Southeast Asia

Ethnomusicology

Gamelan

Gamelan Music

Guitar  
Harmonium  
Instrumental music  
Rab#b  
Sarangi  
Sitar  
Tabla music  
Tambura  
Turks--Middle East--Middle East  
Vietnamese--Asia--Southeast Asia  
Vocal

**Geographical Names :**

Asia  
Burma--Asia--Southeast Asia  
China--Asia--East Asia  
India--Asia--South Asia  
Indonesia--Asia--Southeast Asia  
Iran--Middle East--Middle East  
Japan  
Java  
Madura  
Malaya--Asia--Southeast Asia  
Saudi Arabia--Middle East--Middle East  
Sumatra  
Syria--Middle East--Middle East  
Thailand--Asia--Southeast Asia

**Form or Genre Terms :**

Sound Recordings

2017