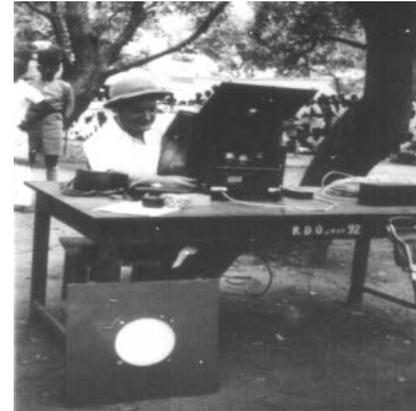


Festival Dedications

Music Museum of Nepal is honored to dedicate each day of the 3-day festival to a different accomplished foreign musicologist for his/her important work on Nepalese folk music culture.



The primary dedication will be to Arnold A. Bake, a Netherlander, who could be said to be the father of Nepalese folk music documentary films. His 1931 audio and cine film recordings were the first ever made. Bake shot some 2500 ft of cine film during his 1931 research visit to Nepal and a further 3000 ft when he returned in 1955/6. It is now 800 yrs since Bake's first visit to Nepal when interestingly he lodged at the Royal Kathmandu Guesthouse located next to Mahadev Bahal in Tirpureshwor where Music Museum of Nepal is now housed; all his 1931



recordings were made in the garden of the guest house, which lies between the two buildings. We hope that this dedication will be a fitting tribute to the man and his work.

Further dedications will be to the French ethnomusicologist Mireille Helffer and to Carol Tinggy from UK who have both graciously accepted. Mireille Helffer's important early ethnomusicological research work, particularly on the music culture of the Gaine musicians caste, was carried out in Nepal in 1960's and her acclaimed L.P. record 'Castes de Musiciens au Nepal' published by Musee de l'Homme, 1969 did much to popularize Nepalese folk music and bring it to the attention of the world.



Carol Tingey catalogued Bakes sound records for her Master's thesis in 1985, Making them much more accessible, and went on to complete field research on the Panchai baja of Nepal for her PhD thesis (1990) and a concurrent fellowship with the Nepal Royal Academy. She next researched mangalini, gaine and jugi traditions for her part in a collaborative Leverhulme Trust project comparing selected Nepalese musical traditions and their counterparts in India.

Judges' Profile

Deepa Gautam

Deepa Gautam (Masters in Humanities and Sociology) is Director of the Programme Division of Nepal Television, the state-run TV station of Nepal. She has proven leadership skills involving managing, supervising, training and motivating teams, and producing and monitoring television programmes. Her work as a Producer amounts to approximately 1500 programmes for television, focusing on women, youth, children and minorities' issues, and dozens of documentaries concerning indigenous culture, tradition, customs and health.

Ms Gautam has also served as an instructor, resource person, supervisor or expert for a number of academic and professional training initiatives and studies and published a number of books and articles on media issues. In previous years she has been a jury member for several other prestigious events and competitions including in 2008 the South Asian Documentary Film Festival.

Gautam Bose

Gautam Bose is a filmmaker and activist based in Calcutta, India. Bose started his career in media making at the Center for the Development of Instructional Technology (CENDIT) in New Delhi in 1983. After leaving CENDIT Bose founded the non-profit media group, Communication and Media People (CAMP) in Calcutta.

He has been making films for over 25 years and uses film to help people from different backgrounds communicate effectively with one another. He has directed such diverse film projects such as "Family portrait" featuring two poor families in West Bengal and their successful path to greater self-sufficiency, 12 shorts for National geographic Channel, BBC and Channel-4. Apart from India, he has made documentaries in Bangladesh, Vietnam,

Cambodia, South Africa and UK. Gautam shot the last Documentary on Mother Teresa that won international awards. At this moment he is web-casting thousands of videos on technology and in the process of making a few other documentaries. Nepal is the first country Gautam travelled outside India as a child, and has fell in love ever since, according to his own admission.

Rolf Killius

Rolf Killius is a consultant (museums, exhibitions, and media), exhibition curator, film producer/editor, ethnomusicologist (MMus SOAS, London University), sound recordist, and radio journalist whose work appears in a variety of contexts. He works in exhibition curating, film production/editing, academic research, music and sound production, and the delivery of music, dance and other arts events (not only) related to India, Bangladesh, Nepal and Pakistan

He is a German-born British resident, has lived in Germany, Switzerland and India and presently divides his time between London, UK and India.

In the last three years Rolf has filmed, edited and produced around 60 short films mainly related to south Asian dance and music.

Presently he works as a Curator and Media Producer for the *Indian Music Experience* (IME) – India’s first experiential music museum in Bangalore, India

International Folk Music Film Festival

2011 (Nov 25-27)

Programme and Film Screening Schedule

November 25th 9.30-10am Festival Registration for Participants

November 25th 10am-1pm 1st show

Welcome & Opening Ceremony Ram Prasad Kadel, Amrit Pariyar, Anjan Sharma

A brief introduction to the works of A. A. Bake by Viram Jasani

‘**Maruni Dance**’ by Arnold Bake, 1931, British Library Archive

‘**Indra Jaatra, Kathmandu**’ by Arnold Bake, 1931, British Library Archive

‘**Children in Music**’ by Viram Jasani, Asian Music Circuit

‘**La Mission de Folklore Musical en Basse-Bretagne de 1939**’ by Marie-Barbara Le Gonidec

BREAK

‘**All the World’s a Stage**’ by Nirmal Chander

‘**Samir Kurtov: A Zurna Player from Bulgaria**’ by Yoshitaka Terada

November 25th 2pm-5pm 2nd show

‘**Glimpses of West Bengal in Traditional Art and Culture**’ by Ananda Gopal Das Baul

‘**Gadi Lohardaga Mail**’ by Meghnath

BREAK

‘**About a Band**’ by Robin Mitchell

‘**A musical Odyssey from Appalachia to Himalaya**’ by Jake Penchansky & Tara Linhardt

November 26th 10am- 2pm

A brief introduction to the work of Carol Tingey by Rolf Killius

‘Heartbeat of Nepal, Panchai Baja Music’ by Carol Tingey

‘Mahakali, Stick Dance’ by Arnold Bake, 1931, British Library Archive

‘Bake Restudy 1984’ by Nazir Ali Jairazbhoy and Amy Catlin-Jairazbhoy

‘Do Din Ka Mela’ (A Two Day Fair) by Anjali Monteiro and K.P. Jayasankar

BREAK

mission Palua’ by Shiva Batterai and Subhas Bista

‘A Singing Fairy’ by China Film Promotion International

‘Folk Music and Media’ by Om Bhandari and Manoj Aryal

‘Lok Geet Ki Paryaya Dhana Maya’ (Paryaya Dhana Maya’s name is synonymous with Folk Song) by Asha Bahadur Tamang

November 26th 3-6 pm Open day in Music Museum of Nepal including Cultural Programme and lunch for Film Festival participants

The open-air live music concert will feature Baul musicians Ananda Gopas Das and Tonmoy Das from West Bengal, Music Museum of Nepal’s Panchai Baja group led by Amrit Pariyar and Dan Bahadur Nepali and Natyaaswora led by Prem Dev Giri.

27th November 10am-1pm 1st show

A brief introduction to the work of Mireille Helffer by Jean Galodé

‘Les Gaine Une “Caste” de musiciens au Nepal’ by Catherine Bonaldi et Jean Galodé

‘An Introduction to Vayali Folklore Group’ by Vayali Folk Group

‘Music of the Gods’ by UNESCO office, Kathmand

BREAK

‘Bells of the Temple’ by Shyam Kumar Thapa,

‘Ustad Rahim: Herat’s Rubab Maestro’ by John Baily

‘Dyo Pyakhan, Astamatrika dance’ by Arnold Bake, 1931, British Library Archive

‘Piris Eliyahu’ by Mira Arad

27th November 2pm-5pm 2nd show

‘Musical Iconography of Nepal’ by Ram Prasad Kadel

‘Female Centenarian sings Bajan’ by Music Museum of Nepal

‘Bramhi Notation’ by Music Museum of Nepal

‘Traditional Gut-string Making’ by Homenath Bhandari

‘Teej and Ratauli’ by Nanda Sharma

‘Trio Natyaaswora at Y Tabernacl, Machynlleth’ by Pete Telfer, Culture Colony

BREAK

‘Hira’ by Narayan Ramayajhi

‘Kuldhara (Empty City)’ by Diana Mavroleon

‘Songs Along a Stony Road’ by George Csicsery & Chris Teerink

‘The Blues Accordin’ to Lightnin’ Hopkins’ by Les Blank

Awards & Closing Ceremony

Awards & Closing Ceremony

To include best short and long film awards and a 'lifetime achievement' award for Prem Dev Giri, master musician, dancer, coreographer, actor and dramatist.

28th November 12.30pm onwards

UNESCO Symposium on the occasion of International Folk Music Film Festival, Nepal - 2011

'Documenting music heritage: Challenges and future directions for Nepal'

24th - 28th November 10.00am – 5pm daily

Handicraft Federation of Nepal will host a Handicraft Exhibition

Venue: Bhrikuti Mandap Exhibition Hall, next entrance to the Tourism Board Hall, Exhibition Road, Kathmandu.

Free passes are available to foreign visitors registered with International Folk Music Film Festival - 2011.

Short Synopses of Films in Screening Sequence

Maruni Dance (1931)

Duration: 6'



The Dutch ethnomusicologist Arnold A. Bake (1899-1963) spent several years in the 1920s and 30s doing fieldwork in India, Nepal and Sri Lanka; he came to Nepal in 1931 and again in 1955-56. Later Bake was appointed lecturer of music at SOAS (School of Oriental and African Studies) in London. Bake's field recordings from Nepal are unique.

The dancers, singers and musicians in this recording are Nepalese army soldiers. The women's parts are danced by men in Maruni women's dress. Maruni dance is performed throughout the mid-hill area of Nepal and is believed to bring prosperity and good health to its patrons. In return, the dancers are feasted and will receive gifts.

Filmed in the garden of Tripureshwor Guest House, Kathmandu.

Music Culture: Nepal

Director, cameraperson: Arnold A. Bake

Filmmaker's country: Netherlands

Invited film

Indra Jaatra (1931)

Duration: 4'



This film features Indra Jaatra, the main annual festival of Kathmandu, in Kathmandu, Durbar Square and includes Chudka Bajan. At that time Indra Jaatra was the only chance for ordinary people to see the Royal Family.

Music Culture: Newari / Nepal

Director, cameraperson: Arnold A. Bake

Filmmaker's country: Netherlands

Invited film

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné films.

Children in Music (2010)

Duration: 15'



In the oral tradition, music is sometimes learned from a very early age. Children are often born into families of professional musicians and grow up with the music, which becomes a part of them. This film gives examples from Asian countries of young children being taught as well as being given the chance to perform along with their teachers and families. It provides an insight into the hard work and also the encouragement children receive from such an early age.

Music Culture: Asia

Directors: Tarun Jasani and Viram Jasani

Producer: Asian Music Circuit

Writer: Tarun Jasani

Camerapersons: Viram Jasani, Tarun Jasani and Mark Chapman

Original film language: Various Asian languages

Filmmaker's country: UK

La Mission de Folklore Musical en Basse-Bretagne de 1939 (2009 & 11)

Duration: 30'



Unique, historical film footage shows scenes of traditional culture in Brittany in North-Western France. Recordings of weddings, village festivals and music competitions feature instruments like bombarde (a reed instrument similar to the oboe) biniou (a kind of bagpipe) and accordion, alongside various dances and songs. Some of these genres would later be revived by the Breton cultural movement.

These images were recorded by ethnographic researchers from Musée National des Arts et Traditions Populaire in Paris, in the summer of 1939. However, in September the same year, the project was interrupted by the Second World War, and this material remained unpublished until 2009. English titles were added in 2011.

Music Culture: Brittany, France

Director: Marie-Barbara Le Gonidec

Producer: MUCEM

Writers: Jeannine Auboyer, Claudie Marcel-Dubois, Francois Falchun, Marie-Barbara Le Gonidec

Cameraperson: Jeannine Auboyer

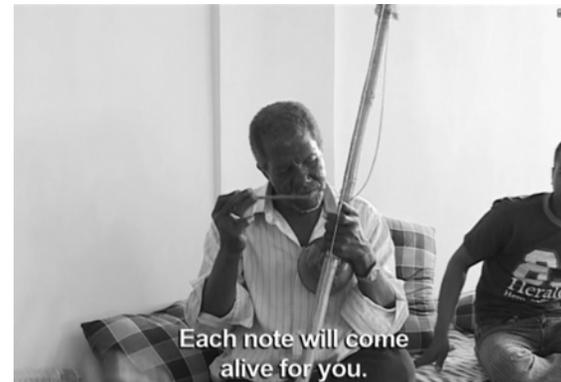
Original film language: Breton

Filmmaker's country: France

Short film competition

All the World's a Stage (2009)

Duration: 60'



«We are often called «Negroes»... People shout, «Hey, darkie! Come here.»»

The Sidis came to India from East Africa 800 years ago. Centuries of discrimination have pushed them down the socio-economic ladder, but their unique devotional music has given them a strong sense of identity. All the World's a Stage weaves together the lives and aspirations of a diverse group of men who form an internationally successful performance group called SIDI GOMA. The film celebrates the joyous energy of their songs and dances, while tracing their struggle to survive in a world that threatens to marginalize them even further.

Music Culture: East Africa and Gujarat, India

Director and cameraperson: Nirmal Chander

Producer: PSBT / Prasar Bharati

Original film languages: Hindi, Urdu, Swahili

Filmmaker's country: India

Long film competition

Samir Kurtov: a Zurna Player from Bulgaria (2009)

Duration: 39'



This film documents the life and music of Roma musicians in South-Western Bulgaria who are experts on zurna, a type of double-reed instrument played widely in South-Eastern Europe and Turkey. Samir Kurtov is considered one of the best exponents of this powerful and expressive instrument in Bulgaria. The film portrays Samir's extraordinary talent in relation to his personal background and artistic environment, through performances, interviews, and glimpses of daily life in his native village.

Music Culture: Roma / Bulgaria

Director: Yoshitaka Terada

Producer: National Museum of Ethnology of Japan

Cameraperson: Kiyokazu Inomoto

Original film languages: Bulgarian and Japanese

Filmmaker's country: Japan

Long film competition

Glimpses of West Bengal in Traditional Art and Culture (2008)

Duration: 68'



This film features some of the rich musical cultures of West Bengal. We meet Baul minstrels who sing devotional songs, and get an insight into their traditions, teaching practice and instruments, such as ektara, a one stringed drone instrument. The film also presents various dance and drumming traditions, and examples of Chau dance drama. Alongside these group performances there are also snatches of a storytelling tradition combining music and visual art.

Music Culture: West Bengal, India

Director, producer and writer: Ananda Gopal Das Baul

Camerapersons: Ratan Khanna and Sajal Das

Original film language: Bengali

Filmmaker's country: India

Long film competition

Gadi Lohardaga Mail (2007)

Duration: 25'



This film entwines the pathos of the people's struggle for survival and the end of a narrow gauge railway in Jharkhand, Northeast India. Here we are travelling with a train that has been plying between the towns of Ranchi and Lohardaga for about a century. In January 2004 she had her last run and this film is the only visual document of this little wonder of the past. Among the train passengers we meet a handful of male singers and song-makers. The songs they sing were popular hit songs of the 70's and 80's. The songs tell stories of love, departures, and of how the times are changing in Jharkhand.

Music Culture: Jharkhanda, India

Directors: Biju Toppo and Meghnath

Producer: Meghnath

Cameraperson: Biju Toppo

Original film language: Nagpuri

Filmmaker's country: India

Short film competition

About a Band (2010)

Duration: 43'



This documentary features Edinburgh's Columcille Ceilidh Band which includes musicians with learning disabilities. The filmmakers follow the band playing at a variety of venues in Scotland as well as at workshops for people with learning disabilities. Interviews with the band members show their working relationship and the creative tensions that exist within any band. The joyous sounds of the dance music are interwoven with these personal tales, giving a true sense of just how important the band is in their lives. The film includes an interview with Ian McCalman of Scotland's top folk band McCalman's and a sequence in which distinguished Scottish folk musician and composer Phil Cunningham plays with the band at a rehearsal.

Music Culture: Scotland

Director: Jim Hickey

Producer: Robin Mitchell

Camerapersons: Jim Hickey, Robin Mitchell, Cameron Pirie, Rich Norman

Original film language: English

Filmmaker's country: Scotland

Long film competition

A Musical Odyssey from Appalachia to Himalaya. The mountain Music Project (2009)

Duration: 57'



This film compares the traditional music of the Appalachian mountains of the US, known as bluegrass and old time music, to the music of the Gandharvas of Nepal. Through the eyes of two American musicians who travelled to Nepal, we are introduced to some aspects of Gandharva musical culture as well as some of the challenges that members of this community are facing. Despite the social stigma connected to the saarangi, some performers refuse to stop playing their traditional music, which historically has served several functions, including those of news giving and storytelling. We also meet American old time musicians such as Mike Seeger (1933 - 2009).

Music Culture: Nepal and Appalachia, USA

Director: Jacob Penchansky

Producers: Jacob Penchansky, Tara Linhardt, Danny Knicely,

Writers: Jacob Penchansky, Tara Linhardt, Danny Knicely

Camerapersons: Sanjeev Monga, Praveen Singh, Jacob Penchansky

Original film languages: English and Nepali

Filmmaker's country: USA

Long film competition

Heartbeat of Nepal: Panchai Baaja Music (2011)

Duration: 7'



The Panchai Baaja is an ensemble of wind instruments, drums and cymbals, and plays a highly significant role in Nepalese society. Musicologist Carol Tingey presents some of her recorded material of this auspicious tradition recorded around 1985. We are introduced to the instruments of the band, and to how damaha, sahanai and dholaki are made. This montage of photos and sound recordings also gives examples of performance practice and repertoire connected to weddings, processions and rice transplanting. Finally, we briefly meet Panchai Baaja drum dancers from Far Western Nepal.

Music Culture: Nepal

Director, writer and cameraperson: Carol Tingey

Producer: Rolf Killius

Filmmaker's country: UK

Invited film

Mahakali, Stick Dance (1931)

Duration: 2'



Among the dances filmed by Arnold A Bake in 1931 were several Newari masked dances, including the Mahakali dance. Mahakali is a goddess of the Kathmandu Valley and her dance is seen annually during Indra Jaatra in Durbar square. The Kathi dance (stick dance) performed by boys wearing monkey masks is a part of the Mahakali dance. This recording was made in the garden of Tripureswhor guest house.

Music Culture: Newari / Nepal

Director, cameraperson: Arnold Bake

Filmmaker's country: Netherlands

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné films.

Bake restudy 1984

Duration: 60'



In 1984, the makers of this film travelled to many of the original sites of Arnold Bake's 1938 South Indian fieldwork, in order to solicit responses to his photographs and audio recordings of performance traditions. The film incorporates some of Bake's own 16 mm films and audio recordings, and explores the topics of continuity and change. It also shows the background of this Dutch scholar and the methodologies used in both fieldtrips, and concludes with an examination of the impact of classification, modernisation, institutionalisation and festivalisation of performance.

Music Culture: India

Directors, writers and camerapersons: Nazir Ali Jarirazbhoy and Amy Catlin-Jarirazbhoy

Producer: Apsara Media for Intercultural Education

Original film language: English

Filmmaker's country: USA

Invited film

Do Din ka Mela (A Two Day Fair) (2009)

Duration: 60'



«Nothing in the world will last - it is but a two day fair» sings Mura Lala, drawing inspiration from the Sufi traditions of Sant Kabir and Bhita'i. He is accompanied on the flute by his nephew Kanji. Mura and Kanji are Meghwals, a pastoral Dalit community living on the edge of the Great Rann of Kachchh, in the Western Indian state of Gujarat. They are both daily wage labourers in an arid zone. The film is a two day journey into the music and everyday life of this uncle-nephew duo, set against the backdrop of the Rann.

Music Culture: Gujarat, India

Directors and writers: Anjali Monteiro and K.P. Jaysankar

Producer: Tata Institute of Social Sciences

Cameraperson: K.P. Jaysankar

Original film language: Kachchhi and Gujarati

Filmmaker's country: India

Long film competition

Mission Paluwa (2011)

Duration 10'



The young leaf from the chilaune tree makes a surprisingly versatile melodic instrument, placed in the right hands and lips. Shiva Bhattarai from Bhojpur learnt to play *paluwa* in his childhood, when herding cows. Now he is working in Kathmandu. Together with his friend Subhas Bista he has taught numerous people how to play paluwa. They have visited schools, villages, festivals, and Music Museum of Nepal, and shared their skill of making music on this small and ephemeral instrument.

Music Culture: Nepal

Director: Ram Prasad Kadel

Producer: Subhas Chandra Bista

Cameraperson: Homenath Bhandari

Presenter and Sponsor: Subhas Chandra Bista

Original film language: Nepali

Filmmaker's country: Nepal

A Singing Fairy

Duration: 90'



The basic theme of this film is a touching love story between a young Chinese student (A.De), raised and trained in the West, who returns to his homeland in search of 'soul' and a young singer of traditional Chinese songs. She has the gift of the legendary '3rd sister Lui' to sing and to transfer her gifted talent to aspiring child singers. Complex plots of mistaken identity and intrigue on the part of A De's grandfather and uncle Mo, to lure him into an arranged marriage, are intertwined with excerpts of traditional music and dance in authentic costume to reach a happy outcome.

Music Culture: China

Director: Zhu Feng

Writers: Wei Shui, Qu Xin, Song Yongjiang, Huang Keyun

Producer: Film Bureau State Administration of Radio, Film and TV.

Original film language: Chinese

Filmmaker's country: China

Folk music and media (2011)

Duration: 10'



The first media form in Nepal is said to have been the music of travelling Gandharva (Gaine) musicians, who through their songs and storytelling passed on messages, information and news. Later print media helped to disseminate news and partially supplanted the role of the peripatetic Gandharvas especially for those who could read. But the development of recording technology, radio and television have further changed the nature of news delivery and of music performance and participation in a way that is accessible to all. Today, the Internet continues to expand the possibilities for innovative and international music communication.

Music Culture: Nepal

Directors: Om Bhandari and Manoj Aryal

Producer: Music Museum of Nepal

Editor and cameraperson: Homenath Bhandari

Original film language: Nepali

Filmmaker's country: Nepal

Lok Geet ki Paraya Dhana Maya Tamang (Paraya Dhana Maya Tamang's name is synonymous with folk song) (2009)

Duration: 25'



The late Dhana Maya Tamang performed songs popular with farming communities in the Western Region of Nepal and was described as a legend of folk song in her time. In this film, made by her son, we meet her at the age of 72 when she recorded typical folk songs such as Thado Bhaka, Dhilo Bhaka and Dain Geet for the first time in Nepal. The film also presents interviews with other Nepalese folk singers.

Music Culture: Nepal

Director, producer and writer: Dr Asha Bahadur Tamang

Editor: Rajan Timilsina

Camerapersons: Hari Narayan Chaudhari, Dr Asha Bahadur Tamang

Original film language: Nepali

Filmmaker's country: Nepal

Short film competition

Les Gaine, une Caste de Musiciens au Népal. Part 1. (1989)

Duration: 46'



This ethnomusicological documentary features the musical traditions of the Gaine (Gandharva) and some of the challenges they face in following their traditional way of life in a changing Nepal. It features various performances, and also shows the ritual of saraangi making from selecting the tree to the finished instrument.

Music Culture: Nepal

Director and cameraperson: Jean Galodé

Sound: Catherine Bonaldi

Original film language: Nepali and French

Filmmaker's country: France

Invited film

An Introduction to Vayali Folklore Group (2011)

Duration: 14'



The title of this film tells us its content. We are introduced to the traditional music culture and craft skills of the people in this area of Kerala, India. The formation the Vayali Folk law group has enabled musicians, dancers, craft-workers and other artists to develop and diversify their skills. They have consequently been able to explore new markets for their cultural performances and craft products and thereby sustain their traditional way of life.

Music Culture: Kerala, India

Director: Reji Syne

Cameraperson: Prasanth

Producer: Vayali team

Original film language: Malayalam

Filmmaker's country: India

Short film competition

Music of the Gods

The Intangible Cultural Heritage of Nepal's Musical Caste (2009)

Duration 25'



This film presents musical traditions from the Gandharva, Badi and Damai communities. It draws attention to the discrimination and challenges these groups have faced, as well as to the diversity and expressiveness of their musical forms. The film focuses especially on the Gandharva's traditions of song and saarangi-playing, and through interviews and performances we meet musicians from different parts of Nepal. These performances were recorded during a three-day event in Kathmandu and Patan in 2009, organized by UNESCO as a tribute to the musicians who continue to keep these musical forms alive.

Music Culture: Nepal

Producer: UNESCO office in collaboration with Music Museum of Nepal and Gandharva Cultural Art Organisation.

Camerapersons: Shree Hari Shrestha and Nirmala Dangol

Original film language: Nepali

Filmmaker's country: Nepal

Bells of the Temple (2009)

Duration: 12'



In Nepal, a temple without a bell can be compared to a man without a voice. This short film shows some aspects of how bells play a role in religious practice.

Music Culture: Nepal

Director, producer and writer: Shyam Kumar Thapa

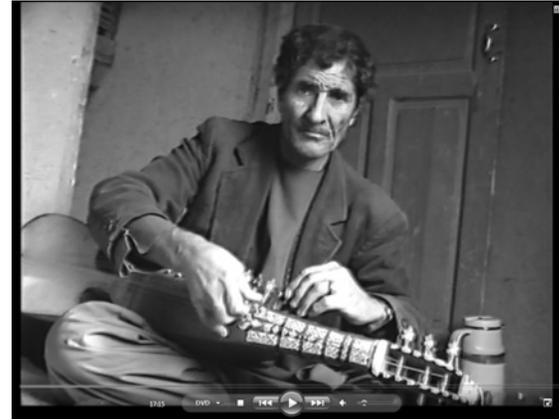
Camerapersons: Suvarna, Baijanath, Prakash

Original film language: Nepali and English

Filmmaker's country: Nepal

Ustad Rahim: Herat's Rubab Maestro (2010)

Duration: 56'



Shot in the city of Herat, western Afghanistan, in 1994, in the period between the fall of the last leftist government and the coming of the Taliban, this is a portrait film of an outstanding musician, Ustad Rahim Khushnawaz. He was a master of the Afghan rubab, a double-chambered plucked lute with sympathetic strings. Using the observational cinema style the film shows Ustad Rahim in various contexts.

Music Culture: Afghanistan

Director, producer and cameraperson: John Baily

Original film language: Dari (Afghan Persian)

Filmmaker's country: UK

Long film competition

Dyo Pyakhan (Astamatrika dance), Dance of 8 Mother Goddesses (1931)

Duration: 8'



Newari dances filmed by the Dutch ethnomusicologist Arnold A. Bake.

We are shown scenes from the Astamatrika dance, where eight dancers are dressed and wear the mask of 8 different protective mother Goddesses.

Filming location: the garden of Tripureshwor Guest House in Kathmandu.

Music Culture: Newari / Nepal

Director, cameraperson: Arnold Bake

Filmmaker's country: Netherlands

Invited film

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné film.

Piris Eliyahu (2007)

Duration: 16'



Piris Eliyahu is a master in Persian music, and plays tar, a long-necked lute. He draws his musical inspiration from scenery and the different seasons, and from connections between the inner world and nature. This film presents his philosophy and ways of teaching.

Music Culture: Persia

Director, producer, writer and cameraperson: Mira Arad

Original film language: Israeli

Filmmaker's country: Israel

Short film competition

Musical Iconography of Nepal (2010)

Duration: 10'



For more than ten years Ram Prasad Kadel and others have been documenting Nepalese temple art depicting musical instruments. These art works originating from the 3rd to the 18th century were made from a wide variety of media, such as stone, terracotta, wood, thanka painting, manuscripts and murals. Kadel has classified these instruments into eight different groups.

Music Culture: Nepal

Director: Ramprasad Kadel

Producer: Music Museum of Nepal

Editor: Homenath Bhandari

Camerapersons: M.D. Kulung, Mariano Abello, Ramprasad Kadel, Subhas Chandra Bista,

Filmmaker's country: Nepal

Female Centenarian sings Bhajan (2011)

Duration: 10'



Bodhawati Khanal a centenarian, widowed more than half a century ago, is the human repository of hundreds of traditional religious devotional songs and women's songs many of which are rarely heard these days. She also composes contemporary bhajan (hymns). Her attitude to life is always positive, never negative and when she sings her emotion is almost tangible. Her favourite love songs feature the pure, untainted love of gods, especially Krishna; the words lift her spirits and those of her listeners. Music Museum of Nepal took part in and filmed Bodhawati Khanal's hundredth birthday celebrations and have now taken the opportunity to interview her and to capture examples of her precious gift on film, as part of their ongoing programme of preserving Nepal's folk musical heritage.

Music Culture: Nepal

Director: Ram Prasad Kadel

Producer: Music Museum of Nepal

Presenters and Sponsors: Dharmaraj Thapa and Jharana G. C.

Editor and cameraperson: Homenath Bhandari

Original film language: Nepali

Filmmaker's country: Nepal

Brahmi Swori Lipi (Brahmi Notation) (2011)

Duration: 10'



Swami Chandresh lives in Budhanilkantha north of Kathmandu and practises and teaches meditation. By divine inspiration he has developed his own system of notating music, using geometrical signs. With this system it is possible to notate Sruti. Chandresh, a violinist, also developed his own bowed string instrument to fit his notational system. Now he is teaching his techniques to others and has also published a book of melodies in Brahmi notation.

Music Culture: Nepal

Director: Ram Prasad Kadel

Producer: Music Museum of Nepal

Editor and cameraperson: Homenath Bhandari

Original film language: Nepali

Filmmaker's country: Nepal

Traditional gut-string making (2010)

Duration: 7'



Today the saarangi is most commonly strung with nylon or metal strings but traditionally, the strings would have been made from goats' guts, which give the instrument a different timbre. This film describes some of the processes involved in the making of gut strings. The knowledge of making gut strings is now only held by a few old people in Nepal but we were able to glean the technique from the memory of an old woman with recollections of her father making gut strings and Padam Gandharva and friends were able to replicate the method.

Music Culture: Nepal

Director: Ram Prasad Kadel

Producer: Music Museum of Nepal

Editor and cameraperson: Homenath Bhandari

Original film language: Nepali

Filmmaker's country: Nepal

Teej and Ratyauli (2005)

Duration 10'



Two genres of Nepali women's songs are presented in this film. During the teej festival, married women worship Shiva for the sake of their husbands' wellbeing and long life. Song and dance play an important role in the festival, which provides a rare occasion for women to express critical opinions. In this wide repertoire we find songs about pain and enduring hardship, as well as songs that share happiness. The genre of ratyauli songs is connected to traditional wedding celebrations when women have some time to themselves while the groom and other men are busy in a marriage procession. These playful songs and dances commonly contain sexual symbolism.

Music Culture: Nepal

Director: Nanda Sharma

Producer: Music Museum of Nepal

Editor: Homenath Bhandari

Camerapersons: Yadav Bhattarai and Hari Narayan Chaudhuri

Original film language: Nepali

Filmmaker's country: Nepal

Trio Natayaaswora at Y Tabernacl, Machynlleth (2008)

Duration: 25'



We meet a trio of traditional folk musicians, 'Natayaaswora', led by Prem Dev Giri, from Music Museum of Nepal, in Machynlleth during their tour of Wales in 2008. Supported by the Welsh Arts Council, the group gave a number of concerts performances and workshops throughout the country. In Machynlleth, they played together with guest artist, Rhian Bebb, a Welsh triple harpist. We also see photos from a workshop with Welsh schoolchildren.

Music Culture: Nepal

Director: Pete Tellfer

Producer: Culture Colony

Camerapersons: Pete Tellfer and team

Sound recorder: Gwyn Jones

Original film language: Nepali, Welsh and English

Filmmaker's country: Wales

Invited film

Hira (2009)

Duration: 15'



Prem Dev Giri is a master musician, collector and researcher.

A poignant love story frames his extensive collection of Nepali folk music. As a young man, Prem met Hira, a young girl from Jumla who came to his village in Surkhet, with her family, every winter as a seasonal worker. She was a good singer and imparted many of her songs to him. Hira, 10 years Prem's junior, harboured an innocent young love for him, but when she turned 16, her parents arranged for her to marry. Hira was not happy with their choice of husband and she sought help from Prem, asking him to take her as his second wife. Sadly, for Hira, marrying two wives was against Prem's beliefs, so he was unable to come to his dear young friend's aid. Hira never returned to Surkhet, but Prem Dev could not forget her, and from then on he dedicated his music collections to her memory.

Music Culture: Nepal

Director: Narayan Rayamajhi

Producer: Reema Recording Studio

Editor and cameraperson: Narayan Satyal

Original film language: Nepali

Filmmaker's country: Nepal

Invited film

Kuldhara 'Empty city' (2010)

Duration 10'



Almost the entire population of Paliwal Brahmins left Kuldhara, in one night, following continuing oppression from their landowner and disappeared into the Thar Desert, never to return. Most of the fine buildings have fallen into disrepair and only 2 inhabitants remain as caretakers; Suma Ram, in his 70's and his son Padma occupy the tiny gatehouse to the city. In this film we witness the old man playing plaintive old melodies on his *Algoja* (Nepali = Jor Muhali) a double bamboo flute; he has no audience except for his God, his son and his dog but he has passed on his musical gift to his son.

Music culture: Rajasthan India

Director, writer, cameraperson: Diana Mavroleon:

Producer: Rajesh Vyas

Original film language: English

Filmmaker's country: UK

Songs along a stony road (2011)

Duration 30' (originally 70mins)



This film portrays the Roma music of Transylvania and Romanian Moldavia and applauds one man's (Zoltan Kallos), efforts to preserve, for posterity, a musical heritage facing imminent extinction. The remains of this music culture, after the ravages of two world wars followed by Cio Ceceau's harsh regime is preserved in the memories and musical talents of very few people. We are given a taste of this music culture's former glory through a series of poignant vignettes of elderly musicians and singers.

NB. Unfortunately, this important documentary film arrived in our office too late for us to schedule a complete showing but, with the filmmaker's permission, we are able to screen a portion of it. Hopefully we will screen the whole film at a subsequent film festival.

Music culture: Transylvania and Romanian Moldavia

Directors: George Csicsery and Chris Teerink

Cameraperson, editor: Chris Teerink

Producer: Zala films

Sound recorder: Joseph Kardos

Original film language: Romanian

Filmmaker's country: USA

The Blues Accordin' to Lightnin' Hopkins (1969)

Duration: 31'



“The blues is just a funny feelin’, yet people call it a mighty bad disease” Lightnin’ Hopkins.

In his own words and “own own” music Lightnin’ Hopkins (1912 - 1982), a blues ‘legend’ reveals his inspiration for his blues. He sings, jives, ponders and boogies at an outdoor barbeque and a black rodeo and takes us with him to visit his hometown of Centerville, Texas. Les Blank has captured the blues in their fullest, darkest power in this classic documentary film.

Music Culture: Blues / USA

Director and Camera person : Les Blank with Skip Gerson

Producer: Flower Films

Original film language: English

Filmmaker's country: USA

Invited film

Challenges of Audiovisual Archiving of Musical Heritage

'Where words fail, music speaks'

Hans Christian Anderson

Our traditional method of archiving musical heritage, for educated people, was in old manuscripts, e.g. the Sama Veda, but for the vast majority of Nepal's population, and especially performers of musical traditions, the only repository of lyrics, melodies, dance steps, playing techniques and instrument making craftsmanship was in the memories of individual citizens. Access to and transmission of, this knowledge was by direct demonstration or verbal transfer from father to son, mother to daughter and Guru to disciple; no special storage conditions or archival buildings were required. Alas, today this age old system is no longer sufficient. There are many reasons for this including migration, with the subsequent breakdown of the extended family, influence of imported Western music, radio and television etc. The result is that a generation of young people is almost missing from many villages or is no longer interested in their folk music culture and so elders are unable to pass on their skills. The decline in performance and transfer of traditional musicianship and associated arts escalated during the 12 years of civil war, ending in 2008 and has not recovered. We continue to lose a great part of our traditional archive with the death of each folk musician, dancer, singer etc whose work is left unrecorded.

Today, we have heard several talks about the importance of documenting and recording musical heritage and of the challenges faced in doing so but the challenges don't end there. Once recorded, by whatever means, we have the further challenge of maintaining an archive in accessible and usable condition. Manuscripts and printed documents are quite durable and some have endured for many centuries but the written word together with 2 dimensional illustrations cannot fully convey the entire spectrum of the audiovisual experience of performed music and dance. More recent recording methods using film, digital video disc and computer memory offer much more complete and easily accessible ways of preserving and re-experiencing examples of our musical heritage for future generations and for sharing and exchanging with foreign Institutions, museums and research workers. But technology is constantly changing and advancing at an ever faster pace; what was once recorded by the latest technology of the time such as

wax cylinders, gramophone records, audio cassette tapes, reel to reel tapes, cine film, video tape etc. etc. must all be repeatedly transferred to the latest conservation media available and should also be preserved in their original recorded format. But even digital recording and storage devices, such as DVD, memory sticks, computer hard drives etc. are not invulnerable and these too will be superseded in time.

Music Museum of Nepal (NFMIM) has 16 years experience of trying to document and record Nepal's diminishing tangible and intangible musical heritage for posterity. In the beginning we recorded our intangible musical heritage in simple manuscript form and gradually progressed to more sophisticated recording methods. But we do not have, anywhere near, sufficient resources to maintain these collected and donated materials in a good state of preservation. Lack of trained staff and the absence of a maintenance grant or any other practical Government support hamper our efforts and Nepal's humid summer climate and polluted air further threaten long term conservation.

The British Library Sound Archive (BLSA), on the other hand, holds probably the most comprehensive and well preserved archive of world and traditional music. They have access to the latest technology for digitalisation and backup and also for preservation of original recorded materials in climate controlled storage areas protected, as best they can be, from natural or manmade disasters. We have already initiated collaboration with BLSA and have received the first part of a repatriation agreement of Arnold A. Bake's Archive of unique ethnomusicological recordings made Nepal in 1931 and 1955-6; these have been made available for educational and research purposes. Carol Tingey also offered her complete Nepalese recordings on audio cassette to Music Museum of Nepal together with photographic images and field notes made from 1985 onwards while researching for her PhD Thesis awarded in 1990 by School of oriental and African studies (SOAS), London and whilst holding a Research Fellowship held with the Royal Nepal Academy 1987/8. After much deliberation we took the decision that Tingey's archive would be safer if deposited in BLSA so Dr Tingey signed an agreement this year to house her original materials in an archive at BLSA on condition that digital access copies would be provided to Music Museum of Nepal.

The relationship between BLSA and the Museum, concerning Bake's and Tingey's archives, was formalised in August this year when

the Founder of Music Museum of Nepal travelled to UK, at his own expense, and both parties signed a legal agreement in the Conservation Department of the British Library Sound Archive in London. The founder was given a guided tour of BLSA's conservation and reproduction facilities. The museum will also provide a service for BLSA by sorting, identifying and documenting BLSA's holdings of Arnold Bake's field recordings on ciné film, which are a mixture of Indian and Nepalese footage and have been supplied to us in Quick time format for this purpose.

Now that the process of repatriating Nepalese recordings, made by foreign workers, has begun, it is gaining momentum; Music Museum of Nepal has obtained a few recordings made by Mac Donald and by Mireille Helffer in the 1960's and hopes to obtain more. We have also been promised digital copies of archival materials recorded in 1970's by Professor John Baily of Goldsmiths University, London, to be donated in early 2012.

BLSA proposes to set up a special collection of Nepalese Folk Musical recordings and have ask for copies of all non-competition films, made in or about Nepal, and submitted to International Folk Music Festival -Nepal 2011. We feel that we should also handover other recordings, made by the Museum, into their safe keeping.

In some ways we are very sad to think of precious recordings of Nepal's musical heritage leaving Nepali soil but we realize that we can never emulate the technical expertise and experience or match the conservation facilities accumulated by BLSA. If we do not take this opportunity to entrust irreplaceable recordings to their care then we risk losing them altogether. The Museum will also explore the possibilities of depositing copies of Nepalese folk music cultural heritage recordings at ARCE in Delhi and at other foreign archives as a further insurance against loss.

Ram Prasad Kadel

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Kathmandu, Nepal 28 November 2011

International Folk Music Film festival Nepal-2012

**"Music For Life,
Music for Survival"**

*-"Films are a powerful and evocative tool for fostering
understanding & tolerance in the world"- Nelson Mandela*

Kathmandu Nepal, 23rd -26th November 2012.

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