

World Oral Literature Project

voices of vanishing worlds

Accession Form for Individual Recordings:

<i>Collection / Collector Name</i>	Nepalese Field Tapes of Tristram Riley-Smith
<i>Tape No. / Track / Item No.</i>	Tape 9/ Side 2
<i>Length of track</i>	5.00
<i>Related tracks</i> <i>(include description/relationship if appropriate)</i>	Tape 9, Side 1
<i>Title of track</i>	Drum Training
<i>Translation of title</i>	NA
<i>Description</i> <i>(to be used in archive entry)</i>	See Notes and Context
<i>Genre or type (i.e. epic, song, ritual)</i>	Verbalised Drumming
<i>Name of recorder</i> <i>(if different from collector)</i>	Tristram Riley-Smith
<i>Date of recording</i>	July 20th 1980
<i>Place of recording</i>	Patan
<i>Name(s), age, sex, place of birth of performer(s)</i>	Naresh Man Sakya, circa 25, male, Uku Baha Tol, Patan, 1
<i>Language of recording</i>	Newari
<i>Performer(s)'s first / native language</i>	Newari
<i>Performer(s)'s ethnic group</i>	Newari
<i>Musical instruments and / or other objects used in performance</i>	Drum
<i>Level of public access</i> <i>(fully closed, fully open)</i>	Fully Open
<i>Notes and context</i> <i>(include reference to any related documentation, such as photographs)</i>	Naresh visits again this morning. More v interesting info learnt. I persuade him to chant one of the drum sequences he's learnt, which I tape: called <i>Deo Layagu</i> it is to be played outside a shrine (as opposed to the longer "Chore" which is played on processions through the town). I try to quiz him on different sounds and their relation to different beats: "khin" and "kha" refer to striking the drum with a stick as held in the left hand; "Ta" = a slap with the right hand with fingers splayed open (on

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	<p>one point of drum face – Naresh can't remember whether it's at the centre of the side); while "NURRA" refers to a finger run (a 4-hit tattoo using index finger first through to little finger last).</p>
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