



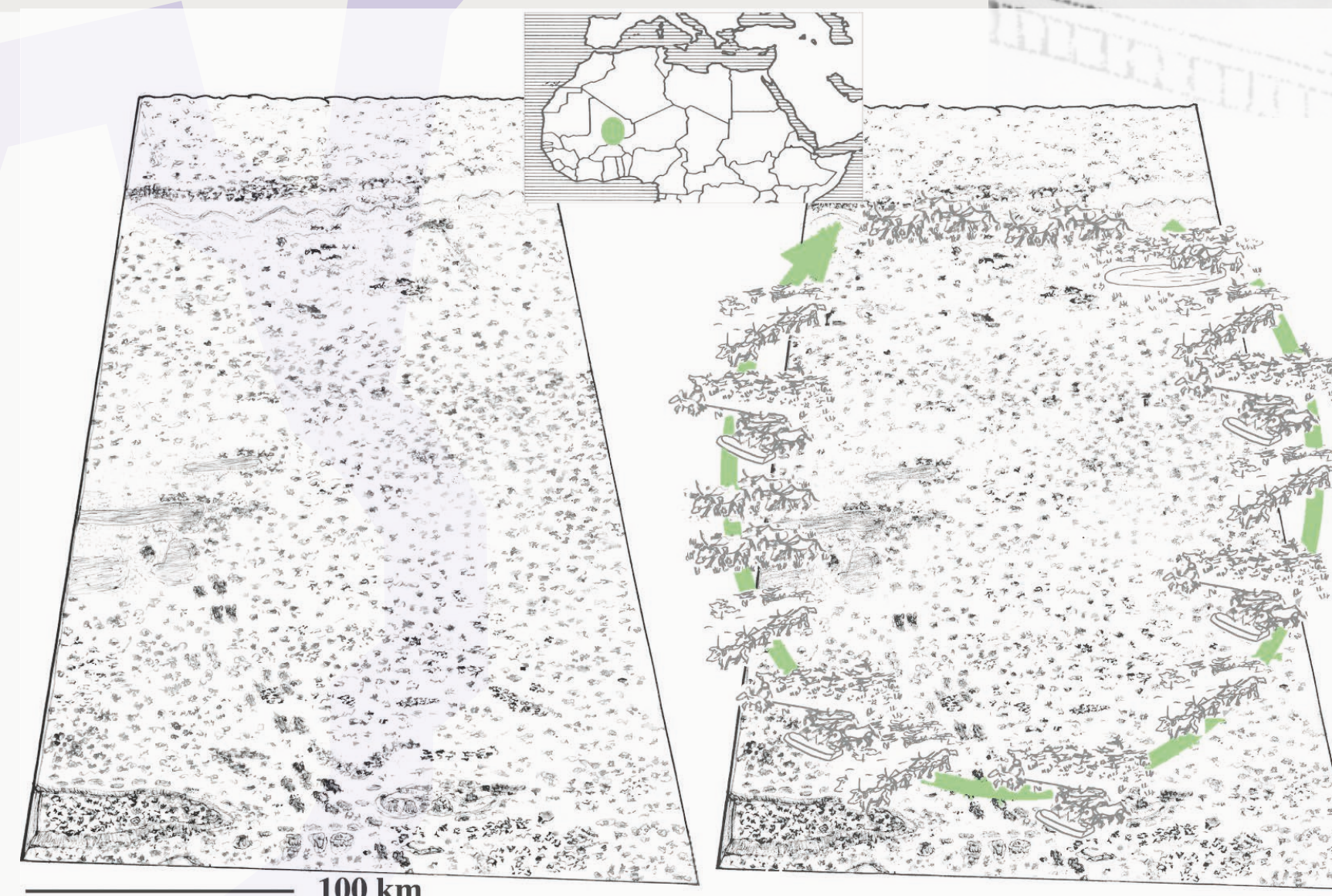
Würzburg Archive on the Music of the Sahel and the Sahara

Founded in 2015, parallel to a Sahara exhibition and joint seminars, the archive originally comprised field recordings made by Rudolf Reichelt and Erhard Schulz from the 1960s to the 1980s. These recordings are of cultural-historical and political importance as the documented music cultures are endangered by war and terror (L'AKMI, Boko Haram etc.). The archive is designed to secure further annotated recordings in the future. We invite all colleagues to participate and make comparable recordings accessible.



Tende in Gao (Mali). Resording situation according to the personal commentaries of Rudolf Reichelt

The Rudolf Reichelt Convolute (1960s and 1970s): Rudolf Reichelt (1926–2012), a geologist and hydrologist, in cooperation with the regional bark nomads and the local authorities, developed a rotation system of wells and pasture for northern Gourma (Mali) in the 1960s, conceived to prevent desertification for decades. The trustful cooperation allowed recordings with one of the first small tape recorders. The recordings are from the Sahel of Gao, Hombori and Timbuktu. They are valuable recordings from the early period of the state's independence. Besides *tende*, *balafon* and ceremonial music, which one basically hears on the street, there are privately recorded women's songs and *tehardent* spike lute of the Tamasheq, as well as *narka* and *goje* playing (one-string fiddle), children's songs of the Sonrai and *hoddu* music (spike lute) of the Fulbe griots. Most of the recordings are commented by Reichelt. The commentaries of Dr. Sani Ibrahim, recorded in winter 2015, serve as a testimony of a connoisseur of the history and cultures of the region.



The well-pasture rotation system in North Gourma (drawing: E. Schulz)

Speaking in the commentaries on the recordings (S. Maraqa/I Sani; foto: E. Schulz)



The Schulz Collection (1986–1988): During joint fieldwork with Dr. A. Adamou on traditional medicine in the Aïr Mountains (Northern Niger), several *tendes* were recorded in Timia and Sekiret (Aïr foothills). In Timia it was one of the last treatments for depression with trance music, while in Sekiret it was a welcoming *tende*. These were alternating chants with drum accompaniment, the verses of which became increasingly salacious, so the translation of these verses was eventually denied.



Tilman Musch's video recordings of 2022 (Chad) were made in the course of ethnographic field research in the Eastern Sahara during a meeting of the Oduwoya, one of the 33 clans of the Tubu Teda that still live in the Tibesti Mountains in Chad, in the north-east of the Republic of Niger and in the south of Libya. The recordings were arranged into a short documentary video by WAMSaSa and published here: <https://youtu.be/r3yyV8U-4uk>



Tende in Tibia as depression treatment and in Sekiret as entertainment (drawings: E. Schulz)



Stills from *Das Fest von Woui / La fête de Woui* (Tilman Musch)