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EDITORIAL

One of the sessions of the Mainz Conference of IASA, September 1977, was dedicated to Ethnomusicologic Sound Archives, with Ann Briegleb (University of California, Los Angeles) in the chair. The papers delivered by Judith Kaufman (State University of New York) and Bernard Broere (University of Amsterdam) are printed in this issue of the PHONOGRAPHIC BULLETIN and I would like to thank Mrs. Kaufman and Dr. Broere for their readiness to place their contributions at our disposal.

During the Open Session in Mainz Joop van Daltsen, head of the Sound Archives of the NOS in Hilversum, presented us with an interesting survey on the use of the computer in the documentation-systems of the radio sound archives in the Netherlands. I have to report now with the deepest regret that Mr. van Daltsen died on the 8th April, 1978, after a brief illness. The article prepared by him on the basis of his talk in Mainz is printed in this issue as an homage to a fine colleague and a great friend.

The contribution by Wilfried Zahn of the Deutsches Rundfunkarchiv in Frankfurt/Main, announced in the December-issue 1977 of the PHONOGRAPHIC BULLETIN, is printed as a communication of the Technical Committee of IASA, followed by a contribution by Dietrich Schüller.

Dr. Rolf Schuurmsma,
Editor.

Ethnomusicological Sound Archives

BERNARD J. BROERE, University of Amsterdam

THE POLITICS OF FIELDWORK, THE EXTENT TO WHICH POLITICS PLAYS A ROLE IN THE ORGANIZATION OF FIELDWORK AND RESEARCH.

Paper delivered at the Annual Meeting of IASA in Mainz, September 1977

It is not possible in this paper to review acquisition policies of sound archives on an international basis in view of the international political situation, especially in the Third World, as obviously there are so many variables in the political situation and sound archives differ greatly in terms of set-up, aims and the circumstances in which they function.

The paper is limited then to the acquisition policies of one archive - the Ethnomusicology Centre "Jaap Kunst" of the University of Amsterdam. The acquisition policies and aims of this institute have to be viewed in the light of the function of the Ethnomusicology Centre in the Netherlands as it developed throughout the years.

THE ETHNOMUSICOLOGY CENTRE "JAAP KUNST"

The Ethnomusicology Centre was originally the private collection of Jaap Kunst, consisting of ethnomusicological literature, sound recordings, photographic and film material, as well as literature on other subjects such as social anthropology, ethnology and Western art music. It was housed in a room in the Royal Tropical Institute from 1936 onwards under the name of "Ethnomusicologisch Archief". Here Jaap Kunst, then curator of the Tropical Museum's music-instrument collection, and subsequently lecturer in Ethnomusicology at the University of Amsterdam, gave his weekly lectures and continued to enlarge his literary and audio-visual collection. Two years after Kunst's death, in 1962 the University of Amsterdam acquired the complete collection; the Archives then became part of the Institute of Musicology and were mainly known and used as a research department - the only one of its kind in the Netherlands, but a modest lecture programme was also continued. Since then the Institute has expanded in all its aspects: the five members of the scholarly staff - one being an extraordinary professor (1) - all do teaching and research work, while student-assistants and administrators help to look after the

(1) Since 1968 they were: Professor Dr. Marius Schneider (1968-1970) and Professor Dr. Frank L. Harrison (1970-1976). At the moment a University Committee is trying to find a successor.

collection. The name Ethnomusicology Centre "Jaap Kunst" was introduced in 1972 after the institute was moved out of the Royal Tropical Institute and was housed in larger premises. Now the Institute takes up two floors in Keizersgracht 73, Amsterdam.

THE CENTRE AS AN ACADEMIC INSTITUTE

The Centre's function as a university institute is twofold: it is a documentation centre with ethnomusicology as its field of specialisation as well as a research and teaching institute.

The Centre's function as a documentation centre is to collect all types of music, except Western art music, in sound and picture, together with written documentation and information about music and about ethnomusicology as a discipline, and to make the collection available for research and study. Rock and pop music were also included from 1972 onwards. The E.C.J.K. is the only institution of its kind in the Netherlands which explains the fact that its acquisition policies tend towards breadth rather than specialisation. It is in fact the continuation of Jaap Kunst's way of building up his collection.

The situation is slightly different in the case of the Centre's teaching and research programme, which should be mentioned here, since it is relevant to its acquisition policies. The Centre's teaching programme is integrated in the general five-year musicology curriculum of the University of Amsterdam. Specialisation in ethnomusicology is possible during the last two years of the study, but it does not lead to a first degree in ethnomusicology. Courses are given on the music of Indonesia by Ernst Heins, who in this field can be considered to be Jaap Kunst's true successor, the Maghreb (Leo Plenckers) and South American music (Bernard Broere). The programme also comprises courses in transcription, the theory of musicology and sociology of music. Ethnomusicology is nowadays completely accepted as a specialisation within the field of musicology or cultural anthropology, certainly a great change from the time of Jaap Kunst whose ethnomusicology lectures were at the most "recommended" to musicology students.

ACQUISITION POLICIES IN GENERAL

The Centre's acquisition policies are clearly the outcome of the aims stated above. Each teacher tries to document his own area as well as possible in word, sound and vision. Material from areas without a specialist at the Institute is also collected, so that in keeping with Jaap Kunst's principle, the collection covers all areas.

Taking just the SOUND COLLECTION, the following divisions can be made:

1) Purchases. This only occurs in the case of commercial records. Though an important source of information, buying is restricted because of the "politics" of importers and dealers: records, which are of no commercial interest, are not imported and not available. Since recently this has been so in the case of the important series Ethnic Folkways Library. Sometimes, through dealers abroad LP's are directly imported from their land of origin, such as India. Until now it has been possible to convince the Dutch authorities of the noncommercial, scientific value of this sort of import, so that no import duties had to be paid: otherwise this method of acquisition would be impossible for financial reasons.

A large part of the budget is invested in acquiring tapes. These are used in the following ways:

2) Making tape recordings of musical situations. This does not always take place in the land of

origin, because sometimes important foreign groups visit the Netherlands, so that - provided permission has been given - recordings can be made. This is often done by advanced students, who have to learn to document and catalogue recordings as part of their training. Future specialists are also obliged, as part of their programme, to set up independent field work, usually for a few weeks, either in the Netherlands or abroad. Wherever it is possible, we try to have the students assisted or led by a local institute or by local specialists. This is the way that we acquired recordings of mainly European folk music from Bulgaria, Ireland, Scotland, Wales and Spain. The students are given equipment, usually a UHER Report 4200 (stereo) tape recorder and the necessary accessories, such as microphones and tapes, accompanied by letters of recommendation. The costs are partly subsidized by the Faculty of Letters. Sometimes material is also given to outsiders, from whom it is known, that positive results can be expected.

3) Exchange of copies is also an important way of acquiring material, one of the advantages being that a collection of original field recordings is not only kept in one place with all its disadvantages, but that, in case of damage or destruction of the original collection, at least copies can be found elsewhere. This is only done if the recordings are allowed to be used for teaching and research purposes. The owner of the original tape recordings will receive free of charge copies of the tapes which were lost. It goes without saying, that these copies have to be assembled with good documentation. The collection is catalogued in the system of the Centre as a whole under the name of the owner.

For fieldwork as well as for copying purposes the Centre uses SCOTCH tape, type dynarange 223. Copies as well as originals are made with speed 7.5 i or 19 cm/sec., full track, stereo.

4) Acquisition of recordings as the result of research projects. In our second category, making recordings of musical situations, we were only referring to short field trips in countries, which are easy and at low cost to reach from the Netherlands. However, specialisation in a non-European music culture usually means that fieldwork in such an area only makes sense when this can take place over a considerably longer period of time.

That is because, among other things:

- the costs of travelling are so extremely high as against the limited results one can achieve in a short period of time;
- the very nature of non-European and therefore totally strange cultures cannot be studied or understood in a short period of time.

This sort of field research then must fall within the framework of research projects, which in fact only can be accomplished by experienced specialists, since the expenses for such a journey, which can seldom be paid by individuals, have to be provided by special institutions. Such institutions, as we have in the Netherlands the Organization for the Advancement of Pure Scientific Research and its sister organization W.O.T.R.O., which only supports research projects carried out in the Tropics, only give money for projects and expeditions which meet the highest demands of professionalism and organization. However, in practice it is the tendency of Dutch education politics, especially since the early seventies, to give less money to education and research programmes at universities and technical schools, so that even for projects, which have already been approved of, no money can be made available for a period of time and sometimes there is even no money at all! Finally the case is now, that usually only travel and project costs are paid, so that researchers can only make use of these subsidies if they are able to have sabbatical leave. However, the latter rarely occurs in the Netherlands: since the sources

for subsidies are gradually being cut off by the government, it means that in the case of a scholar, who wishes to leave on a research journey, his salary has to be used for a replacement! If his place is to be kept open without being filled the University may then demand that the place should be taken over by another faculty which has not a sufficient number of teachers. However, in some subjects under the Faculty of Letters at the University of Amsterdam there is indeed the possibility of taking sabbatical leave for the maximum of six months, but this does not (yet) apply to Ethnomusicology. In the fifties and sixties, when the financial possibilities were much greater for the universities, it was then possible to be absent for a longer period of time, for example a year, for research purposes and at the same time to keep one's salary, proved that the teaching programme would not suffer. This was the case of Ernst Heins who in fact was able to continue the work of Jaap Kunst in Indonesia for the period of a year and a half (1967/68) and return with approximately 150 tapes of original field recordings.

In the meantime another restriction appeared which made it exceedingly difficult for the researcher in the area of social studies, including ethnomusicology, to set up projects in the so-called Third World countries. In addition to the restrictions imposed by his own country, there are now also the restrictions and regulations of the government of the country where the specialist wishes to accomplish his research: politics, which up to now had stayed in the background, even though the scholar had in fact taken the local situation into account, now plays an open role! The manner in which these problems are solved, is usually a personal question, to which there is no ready answer. Not only that, even the political relations between the governments of one's own and the other country can play a dominating role, so that, when the negotiations concerning a research project have to take place, this is no longer done by the researcher, whether or not supported by his own institute or university, and the local authorities of similar institutes, but this has to take place on a ministerial level and within the framework of official exchanges with the country concerned. This is the moment at which policies and politics are so much interwoven with each other, that the researcher, it seems, has not only to be a good diplomat in relation to the people whose culture he wants to study, but especially in relation to his own government whom he should first convince of the importance of his research! We had to deal with these changes in the Ethnomusicology Centre "Jaap Kunst", as can be seen from the following two examples, INDONESIA and COLOMBIA.

INDONESIA

During the government of Sukarno, regulations were already in existence and established by the Indonesian Institute of Sciences, called LIPI, which stands for Lembaga Ilmu Pengetahuan Indonesia; they can be summarized in the following seven points:

1. The local authorities have to be informed as soon as possible after arrival of the arrival of the researcher and the aims of his research.
2. The researcher should have a positive attitude towards the Indonesian people, its rules and local customs.
3. Every three months a written progress report has to be sent in triplicate to LIPI.
4. Special permission is needed from the director general for Culture of the Department of Culture and Education in order to export art objects and artefacts.
5. Before leaving Indonesia a copy of the research report, as far as it has gone, should be left with LIPI.
6. A copy of each publication concerning the research has to be sent to LIPI.

7. Permission to do research is only valid if a residence permit from the Immigration authorities and valid declaration of the police has been obtained.

LIPI was an independent state organization, which was directly responsible to the president. However in 1973, several years after the Suharto military government had come to power, another twenty points were added to these requirements. In addition LIPI was now brought directly under the Ministry of Internal Affairs, which is controlled by the military. A few of these new rules are as follows:

1. Every researcher has to have an Indonesian counterpart. A counterpart can be a person or an institution, such as LIPI.
2. The counterpart should give permission for everything the researcher wants to do and he can always be present.
3. The Indonesian government and the counterpart are co-owners of the results of the research.
4. Research results cannot be published without the permission of the Indonesian government and the counterpart.
5. A questionnaire can only be used if permission is given by the Indonesian government and the counterpart. A representative has always to be present when such a questionnaire is filled in.

Whereas the original seven points were in fact in keeping with the normal ethics expected of a researcher in the social sciences, these new rules and amendments turn fieldwork into a hazardous operation, not only for the specialist, but especially for the informants who will have to be very careful because of the presence of the counterpart.

Even so, the Ethnomusicology Centre was recently able to make a considerable contribution to a music project currently in operation in the capital city of Jakarta, at the request of the Jakarta Arts Council (Dewan Kesenian Jakarta) which is responsible for the cultural activities of the TIM, Iaman "Ismail Marzurki" (Ismail Marzurki Park, named after a deceased Indonesian composer). DKJ's activities range from organizing all types of cultural events, such as theatre, films, art exhibitions and workshops of music, including European and other non-Javanese art forms, as well as looking for local talents in and around Jakarta. Its board consists of painters, musicians, poets and film-makers. In 1973 this institution requested practical and scholarly assistance from the Dutch Ministry of Culture, as part of the - very close - cultural agreement between the Netherlands and Indonesia for a project to make an inventory of and to document the different types of Indonesian music in and around Jakarta. The ECJK played the role of "go-between" at the request of the Dutch Ministry of Culture - via the Centre, equipment (a STELLAVOX taperecorder with microphones and tapes) was bought for TIM, while Ernst Heins went to Indonesia to lead the project for a short time. One year later, an advanced student was also sent to work on the project. All this was done on condition that copies of the recordings made in Indonesia would be at the disposal of the Centre for its teaching and research programme. This project is still underway and tapes continue to come in.

It is now virtually impossible to set up a social research programme which has not been requested by the Indonesian government.

COLOMBIA

In 1973, the Colombian cultural institute (Instituto Colombiano de Cultura), which is part of the Ministry for Education, drew up a number of resolutions concerning research in the social sciences, especially when undertaken by foreigners. At the same time, a start was made by the Insti-

tuto Colombiano de Antropología, which is part of the Colombian cultural institute, to set up a multi-disciplinary research project. This Resolución, which consists of seven "artículos", contains the following requirements: (1)

- Research proposals have to be submitted to the Instituto Colombiano de Antropología for approval, accompanied by a curriculum vitae, a detailed description of the research project, its aims and methods.
- The Institute should receive copies of the research results (documentation, tapes, visual material).
- The Institute has the right to publish the results in Spanish. Permission should be obtained from the Institute if the researcher wishes to publish in Spanish himself.
- The Institute should receive equipment - used or new - to the value of approximately one third of the researcher's equipment. This contribution cannot be financial.
- Foreign researchers are obliged to take a Colombian from the Institute with them on field research - usually a student who then gains experience in the field (one Colombian to two foreigners).
- If the research is for a PhD, then a Colombian supervisor is appointed for the period of research in Colombia. Permission to do research for a lower degree is not granted.
- The export of products and artefacts, including archaeological, of special value to a traditional culture, is forbidden.
- Recordings and filming of a traditional culture is allowed only if the Institute has given permission.
- The university, where the researcher works, has to offer a scholarship for a Colombian student to study for a PhD or similar degree.
- With the exception of the paragraphs concerning the export of artefacts and making audio-visual recordings, the resolutions may be modified by the Institute.

These resolutions were made after some foreign anthropologists had exported objects of ritual significance and refused to provide the Institute with the results of their research, etc. . On the other hand, the resolutions were designed to protect Indian cultures and at the same time, valuable foreign research projects could be incorporated into the Institute's programme. Insufficient equipment and lack of "know-how" also led to the articles concerning those points.

Personal contact with the Institute's staff members and negotiations on the part of the Dutch ambassador in Bogotá, eventually meant that an ethnomusicological research project proposed by Sylvia Moore and Bernard Broere was incorporated into the research programme of the Institute. The Dutch Ministry of Culture financed a "pilot trip" of two months to Colombia, to visit some urgency areas (areas which according to the Institute need special attention) as well as the Institute in Bogotá, in order to see how such a project could be practically realised. Although discussions were fruitful and all possible assistance was received from the Institute, it was obvious that the project could only be realised if ministries were prepared to help, this in view of the requirements of some resolutions.

(1) Resolución Número 626-Bis de 1973

The results of the pilot visit and suggestions for the future were described in a report for the Ministry of Culture. The report eventually came to the Department of Technical Aid of the Ministry of Foreign Affairs, which decided in favour of financing the research project as part of the Netherland's aid programme in Colombia. This means that the Dutch government would provide the equipment necessary for the project, which would be given to the Instituto Colombiano de Antropología at the end of the project (approximately one year). The preparations for this project are now in full swing and we hope to begin in January 1978.

CONCLUSIONS

The following can be concluded:

- Research and fieldwork can still be carried out in some Third World countries if the research is relevant and the results are made available for the country concerned.
- If possible, the research should be co-ordinated with an existing programme.
- Naturally the researcher should strictly adhere to the ethics of his profession, especially avoiding getting involved in politics, which could compromise his informants and discredit the whole project.
- Material restrictions can only be complied with when the project is under the auspices of a higher institution, ministry, e.g. .

It is no longer possible then to ignore politics in acquisition policies.

Ethnomusicological Sound Archives

JUDITH KAUFMAN, State University of New York

SUBJECT AND NAME ACCESS TO MUSICS OTHER THAN WESTERN-ART

Paper delivered at the Annual Meeting of IASA in Mainz, September 1977
Portions of this paper are taken from "Recordings of Non-Western Music: Subject and Added Entry Access", Music Library Association Technical Report 5, by the same author, copyright 1977 by the Music Library Association, Inc.

The problem of bibliographic access to ethnomusicological recordings is a major concern for music archives. Recordings are perhaps the most important musical resource in ethnomusicology, because there are few written transcriptions and few opportunities to hear the music performed live. At the same time, it is very difficult to provide access to ethnomusicological recordings in our card catalogs and indexes, because titles and names of composers are rarely known by the patron or the archivist. Access by subjects and by persons other than composers becomes the primary - and frequently the only - means of access for patrons to ethnomusicological recordings in our collections.

PROBLEMS OF BIBLIOGRAPHIC ACCESS

These types of access - subject and persons other than composers - raise several questions. In the area of subject access, exactly which facets of information are necessary to access directly for each of the different types of music? For non-Western music and Western folk-music, access by cultural and/or geographical area is crucial. Differentiation must be made between the origins of the music itself, which is always an essential access point, and the place where the music is actually recorded, which may not need to be accessed directly (FIGURE 1). The names chosen to designate cultural and geographical locations are themselves troublesome. Often the music belongs to a culture, a language group, a political entity, and a geographical area. Which should be given access, or should all (FIGURE 2)? What authority should be used for determining the form and the spelling of these names? Many cultural and linguistic names have a large number of variants and variant spellings, particularly in Africa. Great effort must be made to provide cross references from all. Third-world countries often change names; new countries emerge as others are divided. Each change requires a revision of subject terms and a consequent revision of card catalogs and indexes.

In addition to access by cultural, linguistic, and political areas, patrons require access to non-Western music by genres, instrumentation, function, structural and stylistic characteristics of the music, etc. These also require standardization, but the variety of terms and spellings for genres and instruments seems to defy such standardization.

In addition to non-Western music, our collections include an area I label "Western non-art music", which includes blues, jazz, rock, country, folk, and popular music and their derivatives. Folk music requires the cultural area treatment similar to non-Western music discussed earlier. But for blues, jazz, rock, country, popular, etc., there is a whole new set of problems. The question can be raised of whether we can or should really provide subject access at all for these musics. If we try to formulate subject headings such as "rock music", "salsa", "rhythm and blues", "country and western", etc., we need clear definitions of such terms, and it is difficult to find many experts who agree on definitions. Moreover, such music, especially recently, rarely falls neatly into one category; it more often straddles 2 or 3 categories. We have folk-rock, country-rock, popular jazz, and so forth. Indeed, the major characteristic of Western non-art music today is its remarkably kaleidoscopic and eclectic nature (FIGURE 3). Perhaps we should not be stressing subject access, but rather performer access for these types of music. It is my impression that patrons most often approach Western non-art music, especially jazz, with particular performers in mind.

It may be more worthwhile to spend our time tracing every performer than to try to fit Western non-art music into somewhat artificial categories. On the other hand, when a patron requests, for example, recordings of reggae music, it is much easier and more practical to go to a subject term in our catalogs than to find a list of reggae performers.

For some Western non-art music, we may also want to provide access by cultural/linguistic/political areas, but distinguishing between the cultural origins of the music and its place of performance can be difficult. As American country and western music spreads throughout the globe, Australians, for example, are learning to write and perform songs in the American country music style. Do we then classify this music as Australian in our libraries? Or is it still American music with Australia merely a place of performance?

Leaving the area of subject access temporarily, let us examine access by personal or corporate name. For all the types of music other than Western-art, we have performers' names. Again, while it is relatively simple to verify and standardize the spelling of Von Karajan, Rampal, or the New York Philharmonic, the performers of non-Western music are not found in any biographical dictionaries or other standard sources. In addition to performers, many other types of personnel may be associated with ethnomusicological recordings: transcribers, producers, informers, editors, notes' writers, engineers, etc. Should access be provided to these names? The day may come when producers and engineers are considered the principal creators of popular music albums, yet most libraries and archives do not record their names in their catalogs, let alone provide access to them.

One final problem should be mentioned before I move on to discuss some actual practices. Commercial recordings of music other than Western-art typically contain many compositions per album. It is theoretically most desirable to catalog each separately, giving full subject and personal name access to each separate composition. However, sometimes the information supplied with the album does not clearly describe the content, cultural/linguistic location, or personnel of each composition. Performers and instruments mentioned in the record notes may not be present for each piece. This makes it very difficult to provide accurate access to each composition, even if archivists had the time to catalog each one separately.

CURRENT PRACTICES

The questions I have been raising are not easily answered, but I can give some description of current practices. In a thorough search of the literature, descriptions were found of the cataloging processes of twelve sound archives with recordings of non-Western music: ten in Western Europe, one in Africa, and one in the United States (1). Of the twelve archives described, all say they index each recording by geographical or cultural area; additionally, five say they provide access to transcribers or collectors; four to language and four to medium of performance. Other facets indexed by only a few archives are ceremony, title or text incipit, performers, and form.

In addition, in 1974 I sent a questionnaire concerning non-Western music only to 33 American libraries and archives, ranging from leading well-established ethnomusicological institutes to small college collections supporting a few undergraduate courses in ethnomusicology.

The questionnaire asked:

- 1) How do you distinguish among types and facets of music: by subject headings, call numbers, classified catalogs, a colored card system, separate catalogs or indexes?
- 2) Are individual compositions in anthologies analyzed?
- 3) What authority do you use for names of places, tribes, instruments, etc.?
- 4) To which facets of information do you provide direct access by subject headings, other added entries, or classification systems?

26 out of the 33 questionnaires, or 79 percent were returned - a high rate of return which itself is significant and probably an indication of wide interest in the problem and a desire to participate in its solution. More interesting, perhaps, is the total lack of uniformity reported in the handling of recordings of non-Western music. As FIGURE 4 reveals, no two replying libraries use the same system.

19, or 73 percent of the libraries use subject headings to distinguish types and facets of music. Classification systems are used by 8 libraries; separate catalogs or separate indexes also by 8. 15 libraries use a combination, usually subject headings and one other system.

A majority of the respondents do not analyze individual compositions, but 10 reported that they do and 4 that they analyze some.

(1) Ann Briegleb, "Ethnomusicological Collections in Western Europe - A Selected Study of Seventeen Archives", Institute of Ethnomusicology, University of California, Los Angeles, Selected Reports no. 1/2 (1968), pp. 77-148; J. Chailley et al., "Le Catalogage des documents ethnomusicologiques sonores (disques et bandes) de l'Institut de Musicologie de Paris", *Fontes Artis Musicae* 9 (1962), pp. 76-78; Jouko Hautala and Urpo Vento, "The Folklore Archives of the Finnish Literature Society", *Folklore and Folk Music Archivist* 8, no.2 (Winter 65-66), pp. 39-53; George List, "The Indiana University Archives of Folk and Primitive Music", *ibid.* 3, no. 2 (Summer 1958), pp. 1,4; Kurt Reinhard, "The Berlin Phonogramm-Archiv", *ibid.* 5, no. 2 (Summer 1962), pp. 1-14; Marie Slocombe, "The BBC Folk Music Collection", *ibid.* 7, no. 1 (Winter 1964), pp. 1-14; Hugh Tracey, "The International Library of African Music", *ibid.* 4, no. 2 (Summer 1961), pp. 1,3.

As for authorities, 9 or 35 percent use Library of Congress subject headings for names of places, tribes, and instruments, and an equal number use the "Murdock Outline of World Cultures" for place and cultural names. However, over half of those libraries using Library of Congress subject headings modify them in some way. Almost the same number of libraries, 8 or 30 percent, do not use any one authority, but consult a variety of specialized sources (such as Kunst's "Music in Java", McPhee's "Music in Bali", etc.).

The last question - of what information is accessible through tracings - produced a startling variety of responses, again, no two the same. It is even difficult to find patterns of usage. The most usual facets traced are: country, tribe or culture, state or region, performers, continent, instruments, and language. But every facet listed in the questionnaire - down to photographs and record producers - was checked by at least 2 libraries, as shown in no. 4 of FIGURE 4.

THE MURDOCK CLASSIFICATION SCHEME

Since the 2 most commonly used systems in the United States for music other than Western-art are Murdock's "Outline of World Cultures" and the Library of Congress subject headings, I will describe them briefly. The Human Relations Area Files (HRAF) is a collection of source materials on selected world cultures or societies distributed from a centralized office in New Haven to over 200 member universities and research institutions. HRAF is classified according to the "Outline of World Cultures", devised by George Peter Murdock, now in its 5th edition (New Haven, 1975). Murdock's system claims to include all known cultures or societies in the world and a flexibility which allows for corrections and additions. In the "Outline", each of eight large regions is represented by a letter (FIGURE 5). A second letter designates a regional subdivision, usually political; for example, AW for India, EA for Poland, FX for South Africa. After these, a number designates a specific culture; AW10 for the Kanada-speaking people of India, EA4 for Polish Jews, FX10 for the Bushman tribes. To quote from Murdock, "Special allowance is made for important linguistic groupings and culture areas as well as for geographical regions, and likewise for historical and archaeological cultures as well as for contemporary tribes and nations". There is also a very helpful alphabetical index to the outline.

Murdock's "Outline" seems excellent for providing access by cultural, geographical, linguistic, or political area to recordings of non-Western music. It efficiently brings together music of the same culture and of related cultures. It is easy to apply even for a local cataloger without much knowledge of non-Western music, especially important because the Library of Congress cannot catalog the field recordings held by many libraries, nor can L.C. be expected to catalog all commercially released recordings. Adopted widely, it might promote interlibrary uniformity, since it is a published outline frequently revised and easily corrected through a centralized body. Finally, its use by music libraries could facilitate interdisciplinary research and cooperation because anthropologists are acquainted with it through the Human Relations Area Files. Of course, the "Outline" classifies cultures only; used alone, therefore, it cannot provide access to aspects of music such as instrumentation, genre, and performer for which subjects headings and other added entries are needed.

THE LIBRARY OF CONGRESS SYSTEM

The Library of Congress uses many different types of subject headings for musics other than Western-art. FIGURE 6 shows these different types for non-Western music; Japanese music is used as an example of the variety of terms which must be consulted to find the music of just one culture. The problem is obvious: for each culture, L.C.'s many different types of subject headings

serve to scatter the music of that culture throughout the card catalog. Numerous cross-references are required to relate each term to all the others and the patron is sent scurrying all over the catalog. It is difficult for a cataloger to be aware of the many available subject headings for a culture, and all the relevant ones are not always applied (FIGURE 7).

The Library of Congress has evolved a very practical and successful solution for providing tribal and political area access to American Indian music. Music of American Indians is entered under "Indians of North (South, Central) America (or Mexico) - local subdivision - Music" and also under "Tribe name - Music". Now patrons can find American Indian music in our card catalogs under both the name of the tribe and the tribe's geographic location subdivided by political area. The use of additional subject terms for genre, instrument, etc. is of course not precluded (FIGURE 8). Solutions such as this one for American Indian music need to be created for Asian, African and Oceanian music.

The Library of Congress' treatment of Western non-art music is too varied to describe. As just one example, however, the basic types of subject headings used for jazz are listed in FIGURE 9. I personally do not find that many patrons are able to use this type of subject approach to jazz; as I said earlier, performer access seems to be more relevant, at least compared to these subject headings.

THE NEED FOR UNIFORMITY

I have described many different systems for providing subject and name access to musics other than Western-art. Each of the archives I found described in the literature has devised its own system. While many American libraries use Library of Congress subject headings, most modify them in some way. Archives that use the Murdock classification scheme usually supplement it with subject terms. I wonder whether local needs are being satisfied by these many systems. But even more importantly, the lack of uniformity makes national and international cooperation very difficult. For example, a union catalog of recordings in the major ethnomusicological archives of the United States would present a perhaps impossible task because of the great differences in cataloging practices, particularly differences of methods for subject access. While we probably all agree that cooperation is important, it is not so easy to agree on how to achieve the uniformity necessary for such cooperation. One possibility is a thesaurus of terms, with all the necessary cross-references. The Classification Subcommittee of the Cataloging Commission of the International Association of Music Libraries has been working on a thesaurus of terms for Western-art music. Should the subcommittee supervise the creation of a thesaurus for musics other than Western-art? Would record archives and libraries be willing to adopt such a standard list for their cataloging? Could we design a thesaurus that would bring out relationships such as similar musical instruments found in different cultures with different names? Indeed, would a group of ethnomusicologists ever be able to agree on a specific term when there are many with the same meaning? Finally, what mechanism would be required to keep the thesaurus up to date, as new terms for new contemporary music are created and as new genres, instruments, etc. are discovered for non-Western music?

I close my talk with these questions for you to ponder.

FIGURE 1

RECORDINGS IN WHICH THE CULTURAL ORIGINS AND THE PLACE OF PERFORMANCE DIFFER

Scandinavian in the new land. (Sound recording) (Minneapolis), Olle i Skratthult Project, p1976. SP 225. 1 disc. 33½ rpm. stereo. 12 in.

Songs: Anne-Charlotte Harvey, with Instrumental ensemble; sung in the original languages.

Recorded in Minneapolis, Sept. 1972 and Aug. 1973.

Durations and program notes by A.-C. Harvey and M. Bernstein on container; Swedish words of the last song, with English translation by A.-C. Harvey (2, p.) inserted.

(Continued on next card)

77 76-750830 R

Both origin (Scandinavia) and place of performance (U.S.) require access.

Scandinavian in the new land. (Sound recording) (Card 2)

CONTENTS: Aven Jag.—Farvill.—Three songs of Christmas: Det kimer nu til Julefest. O Jul med din glede. Nu är det jul igen.—En ny vise om udvandringen til Amerika.—Det døende barn.—Waltz medley: Lördagsvalse: Finska valse: Lyckoskär.—Lännen lokari.—Hello Wisconsin.—Johan på snippen.—Nu står Jag på min resa.—En visa Jag diktat.—Vi salde våra hemman.

[M1668.6] 76-750830

Library of Congress 77 R

Music of Bulgaria. (Phonodisc) Nonesuch Records H 72011.

(1966)

2 s. 12 in. 33½ rpm. microgroove. stereophonic. (International series)

Sung and played by native musicians.

Recorded in Paris, 1955.

Program notes on slipcase.

Place of performance (a Paris concert) does not require access.

R 67-284

Library of Congress (2)

FIGURE 2

WHAT REQUIRES ACCESS?

Folk. **Folk music of Palestine.** (Sound recording, Folkways Rec-
4408 ords FE 4408. (1959)
1 disc. 33 1/2 rpm. mono. 12 in. (Ethnic folkways library)

"Samples of the traditional folk music of some of the ethnic groups inhabiting Palestine."

Recorded by the Anthropological Institute of Israel.

Program notes by R. Patai and M. Kolinski (7 p.) inserted in container.

CONTENTS: Gulait dore (Bokharian)—Al matcha anora (Bokharian)—Tulkum (Bokharian)—Raftam rayl (Bokharian)—Taki chasma (Bokharian)—Recitation from Firdaus's Shahname (Persian)—Vo eem lo aksahv (Hebrew)—Bible recitation on Sabbath

(Continued on next card)

76

76-750234

R

Folk. **Folk music of Palestine.** (Sound recording, (Card 2)
4408

CONTENTS—Continued.

(Hebrew-Turkish)—Kedusha (Hebrew-Oriental)—Kether (Hebrew-Oriental)—Song of Moses (Hebrew-Yemenite)—Ceremonial song (Hebrew-Yemenite)—Prophet's birthday (Arabic)—Song of Ramadan (Arabic)—Recitation from the Koran (Arabic)—Love song (Arabic)

[M1850]

76-750234

Library of Congress

76

R

Geographic area? (Middle East)

Nations? (Palestine, Israel, Jordan, Turkey, Yemen, etc.)

Cultures? (Hebrew, Bokharian, Persian, Arab, etc.)

Languages? (Hebrew, Arabic, etc.)

FIGURE 3

JOAN BAEZ: BALLAD, FOLK, OR POPULAR MUSIC SINGER?

The Joan Baez ballad book. (Phonodisc; Vanguard VSD

41-42. [1972]
4 s. 12 in. 33 $\frac{1}{3}$ rpm. stereophonic.

British and American ballads and folk-songs; Joan Baez, accompanying herself on the guitar.

Durations listed on labels.

[M1627]

72-762303

Library of Congress

72 (2)

R

Dylan, Bob, 1941-

Any day now; songs. (Phonodisc; Vanguard VSD
79306-79307. [1968]

4 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove. stereophonic. (Vanguard recordings for the connoisseur)

Ballads; Joan Baez, principally with instrumental ensemble.
Words by the composer.
Manual sequence.

I. Baez, Joan. II. Title.

76-760788

Library of Congress

69 (2)

R

Joan Baez/greatest hits. (Phonodisc; Vanguard VSD

79332. [1973]
2 s. 12 in. 33 $\frac{1}{3}$ rpm. stereophonic) (Vanguard recordings for the connoisseur)

Slipcase title: Hits/greatest & others.
Songs; Joan Baez, principally with instrumental ensemble or orchestra.

Durations listed on label.

CONTENTS: The night they drove old Dixie down.—Daunting conversation.—Help me make it through the night.—Blessed are.—Eleanor Rigby.—Let it be.—There but for fortune.—The brand new Tennessee waltz.—I pity the poor immigrant.—Love is just a four-letter word.—Heaven help us all.

I. Baez, Joan.

II. Title: Hits/greatest & others.

[M1630.18]

73-762413

Library of Congress

73 (2)

R

FIGURE 4

RESULTS OF THE QUESTIONNAIRE
(26 RESPONDENTS)

1. How do you distinguish among types and facets of music?
 - Subject headings.....19 - 73%
 - Classification systems.....8 - 31%
 - Separate catalogs/indexes...8 - 31%
 - Colored cards.....3 - 12%

2. Are individual compositions in anthologies analyzed?
 - No.....12 - 46%
 - Yes.....10 - 38%
 - Some.....4 - 16%

3. What authority do you use for names of places, tribes, etc.?
 - Library of Congress.....9 - 35%
 - Murdock Outline.....9 - 35%
 - Other.....8 - 30%

4. To which facets of information do you provide direct access by subject headings, other added entries, or classification systems?
 - Country.....18 - 69%
 - Tribe/culture.....14 - 54%
 - State/region.....13 - 50%
 - Performers.....13 - 50%
 - Continent.....11 - 42%
 - Instruments.....11 - 42%
 - Language.....9 - 35%
 - Tradition.....8 - 30%
 - Record companies.....8 - 30%
 - Collectors.....7 - 27%
 - Function.....6 - 23%
 - Type dance.....6 - 23%
 - Place recorded.....4 - 15%
 - Editors, notes-writers.....4 - 15%
 - Transcribers.....4 - 15%
 - Genre.....3 - 12%
 - Historical period.....3 - 12%
 - Record producers.....2 - 7%
 - Structural/stylistic
 - characteristics.....2 - 7%
 - Photographs.....2 - 7%

FIGURE 6

TYPES OF SUBJECT HEADINGS
(Library of Congress, U.S.)

1. TERM FOLLOWED BY INVERTED CULTURAL MODIFIER
 - Buddhist hymns, Japanese
 - Children's songs, Japanese
 - Dance music, Japanese
 - Folk dance music, Japanese
 - Folk music, Japanese
 - Folk-songs, Japanese
 - Music, Japanese
 - Singing games, Japanese
 - Songs, Japanese

2. TERM FOLLOWED BY CULTURAL MODIFIER IN PARENTHESES
 - Chants (Buddhist)

3. TERM PRECEDED BY CULTURAL MODIFIER
 - Buddhist hymns

4. GENRE WITHOUT CULTURAL MODIFIER
 - Bigaku
 - Caenku
 - JGruji
 - Kouta
 - Shigin

5. NAMES OF INSTRUMENTS, SINGLY AND COMBINED, FOLLOWED BY "MUSIC"
 - Koto music
 - Shakuhachi and biwa music
 - Shakuhachi and koto music
 - Shakuhachi music
 - Shamisen music

6. TERM OR NAMES OF INSTRUMENTS FOLLOWED BY ACCOMPANIMENT
 - Koto with orchestra
 - Monologues with music (Shamisen)
 - Shakuhachi with orchestra
 - Shakuhachi and biwa with orchestra
 - Songs with koto
 - Songs with shamisen

7. ENSEMBLE OR FORM FOLLOWED BY INSTRUMENTATION IN PARENTHESES
 - Concertos (Koto)
 - Concertos (Shakuhachi)
 - Concertos (Shakuhachi and biwa)
 - Quartets (Shakuhachi, kotos (2), shamisen)
 - Quartets (Shakuhachi, kotos (3))
 - Sextets (Shakuhachi, guitar, kotos (2), percussion, double bass)
 - Sonatas (Koto)
 - Trios (Shakuhachi, koto, shamisen)

8. TERM FOLLOWED BY MUSICAL SUBDIVISION
 - Kabuki plays--incidental music
 - Nô plays--incidental music

FIGURE 5

FROM MURDOCK'S OUTLINE OF WORLD CULTURES

(New Haven, Conn., 1975)

- A ASIA
 - AW India
 - AW10 Kanada-speaking people

- E EUROPE
 - EA Poland
 - EA4 Polish Jews

- F AFRICA
 - FX SOUTH AFRICA
 - FX10 Bushmen

- M MIDDLE EAST

- N NORTH AMERICA
 - NU Mexico
 - NU23 Mixe Indians

- O OCEANIA
 - OA Philippines
 - OD Sumatra
 - OE Java
 - OR Micronesia

- R RUSSIA

- S SOUTH AMERICA

FIGURE 7

LIBRARY OF CONGRESS APPLICATION OF SUBJECT HEADINGS

Moroccan Sufi music; Islamic mystical brotherhoods. [Sound recording, Lyrichord LLST 7238. [197-?]
1 disc. 33 $\frac{1}{2}$ rpm. stereo. 12 in.

Instrumental music performed by native musicians.
Program notes by P. Schuyler on container.

CONTENTS: Rih ahs-Sheikh al-Kamal (Tune of the perfect leader)—Rubani (The divine)—Ayatta Jilalia (Jilali call)—Ayatta Cherardia (Cherarda call) — Ishih dyala-sadat (Rosary of the saints)—Haidous Gharbaoul (Gharbauoua wedding song)—Rih Sidi Ali (Tune of Sidi Ali)

1. Music, Moroccan.

[M1838.M6]

76-762373

Library of Congress

76

R

Why not MUSIC, SUFI?

and MUSIC, ISLAMIC?

Satya Sai Baba chants the bajans. [Phonodisc] World
-Pacific WPS 21465. [197-?]
2 s. 12 in. 33 $\frac{1}{2}$ rpm. stereophonic.

"Devotional songs recorded in India at Prasanthi Nilayam on a Holy Festival Day with 15,000 chanting devotees." Sung in Sanskrit.

"Made in India by the Gramophone Co. of India."

Includes an address to the devotees, by Sai Baba, in Telugu, with simultaneous English translation.

1. Bhajans. I. Sathya Sai Baba, 1926-

[M1808]

75-760162

Library of Congress

75 [2]

MN

Why not SONGS, SANSKRIT?

FIGURE 8

LIBRARY OF CONGRESS SUBJECT TREATMENT OF
AMERICAN INDIAN MUSIC

Yaqui dances; the Pascola music of the Yaqui Indians of Northern Mexico. [Sound recording, Folkways Records FW 6957. [1957]

1 disc. 33 $\frac{1}{2}$ rpm. mono. 10 in.

Principally for harp and violin.

Recorded July 1956 at 102 Ave. Serdan, Guaymas, Sonora, by S. B. Charters.

Program notes by J. Zeiger with an introd. by Charters (p. 6; p. ill.) inserted in container.

CONTENTS: Heragua loco (harp and rattle)—Paloma (harp)—Papusa.—Mundo.—Aguedada.—Paloma.—Marla Loreta.—Dance song.

1. Indians of Mexico—Sonora—Music. 2. Yaqui Indians—Music.

[M1682]

77-760088

Library of Congress

77

R

Cheyenne Peyote songs. [Sound recording, Indian House IH 2201-2202. p1975.

2 discs. 33 $\frac{1}{2}$ rpm. stereo. 12 in.

Sung by Allen Bushyhead, Lee R. Chouteau, Arthur Madbull, and Toby Starr.

Recorded at Calumet, Okla., May 15, 1975.

"Comments & translations of the songs" by Bushyhead and program notes by T. Isaacs on containers.

1. Indians of North America—Oklahoma—Music. 2. Cheyenne Indians—Music. 3. Peyotism. I. Bushyhead, Allen. II. Chouteau, Lee R. III. Madbull, Arthur. IV. Starr, Toby.

[M1669]

76-760751

Library of Congress

76

R

INDIANS OF CENTRAL AMERICA (MEXICO, NORTH AMERICA,
SOUTH AMERICA) - local subdivision - MUSIC
and
(name of tribe) - MUSIC

FIGURE 9

LIBRARY OF CONGRESS SUBJECT HEADINGS
FOR JAZZ

Jazz music

Jazz duets	Jazz sextets
Jazz trios	Jazz septets
Jazz quartets	Jazz octets
Jazz quintets	Jazz nonets

Jazz ensembles (10 or more solo instrs.)

Dance orchestrá music

Saxophone with dance orchestra
Saxophone with jazz ensemble

Trumpet with dance orchestra
Trumpet with jazz ensemble

Piano music (Jazz)
Piano with dance orchestra
Piano with jazz ensemble

(and more in this pattern)

Cataloguing and the Computer

JOOP VAN DALFSEN, HEAD OF THE NOS SOUND-ARCHIVES, HILVERSUM †

THE USE OF THE COMPUTER IN THE DOCUMENTATION-SYSTEMS OF THE SOUND-ARCHIVES OF THE NETHERLANDS BROADCASTING FOUNDATION NOS.

PAPER PRESENTED AT THE ANNUAL MEETING OF IASA IN MAINZ, SEPTEMBER 1977.

The Sound-Archives of the Netherlands Broadcasting Foundation NOS consist of the following 5 sub-departments:

1. Commercial records (about 200.000 excluding duplicate copies). Each year approximately 4000 LP's and 3000 singles are added.
2. Historical Archive : Spoken Word (about 20.000 items, with a yearly growth of about 500).
3. Radio Tapes (about 80.000; yearly growth about 4000).
4. Sound Effects (20.000 items).
5. Background Music (35.000 items).

The documentation-systems for these archives are, or will be, computerized in the near future. Untill now we have had an efficient manually operated system for commercial records. This system contains over 2.000.000 cards. The control and the accessibility of such an extensive file is very complicated. A card put in the wrong place may never be found again. Moreover, it is time consuming and very expensive. That is why we had to look for new methods. The best solution was, in our opinion, to use a computer. The computer offers a number of distinct advantages over manual processing. Once the data have been recorded in a machine-readable form, further processing and accessibility will be quite simple. The computer can sort and group the data in various ways and has an absolute precision.

Before we started our computer-planning, we made an inquiry among all categories of users of our archives to learn about the demands.

Those demands were:

- The systems must give better service than those in use;
- The information, filed in the systems, must be made accessible by means of catalogues;
- Copies of the catalogues have to be produced in quantities as acquired;
- The complete catalogue must be issued periodically;
- In all synopsis and catalogues the use of codes must be avoided as much as possible;

- The systems must have a simple correction-procedure;
- The systems must be suitable for different research-methods and for browsing with the help of headings and keywords.

In 1974 our computer-department and the sound archives together set up its own computer-system-planning. The final plan was approved early 1975, and in May of that year the first input of commercial records took place.

The final decision was not to make any conversion of commercial records already in the archive because, from the users point of view, the old system operated well. The disadvantage is, that the user has to look in several catalogues but this disadvantage does not balance the enormous amount of work that had to be done otherwise and the extremely high costs.

The computer-input used at the beginning was OCR (Optical Character Recognition). In this case the input-document is typed by an ordinary typewriter with a special type-head. The forms thus prepared can be read by a "reader", via which machine the information is fed into the computer for further C.O.M. (Computer Output on Microfiches) processing. O.C.R. was chosen, because it was one of the most up-to-date ways of input at that time; it is cheap, readable and can be checked immediately. For the staff used to the cardsystem and the typewriter, the work remains basically the same.

In practice we had some problems with O.C.R., in particular with the reader. That is why we looked for another input-system. Some months ago we changed our input. Now data-entry takes place with a keyboard and the Nixdorf 620-system.

According to the wishes of the users, we have in our systems headings and keywords. For example in the section dealing with Church Music we have headings for:

- Countries and language-areas;
- Churches and groups (for example religious and ethnic);
- Manner of performance;
- Which location (concerthall, church);
- When (in which period of the church-calender or in which century);
- The function (What about and what for the music is intended).

A combination of some of these headings creates the possibility of a whole range of specialized catalogues and makes it possible to find lots of very specialized recordings (for example compositions of Dutch composers from the 19th century, played by a string ensemble, in a church, related to Christmas).

With the input of the information, keywords are also frequently used and the programme-makers have therefore a synopsis of many recordings concerning a certain subject (for example: the bicycle, tulips, Amsterdam). All recordings are also grouped in a total title-. performers- and composers-catalogue.

By means of the C.O.M.-technique we produce micro-fiches. A micro-fiche is a piece of film of 10½ x 15 cm, that can contain 207 pages of information. The advantage of these fiches are:

- The costs are about 10% of producing a catalogue in bookform;
- A micro-fiche-catalogue takes up very little room;
- The duplication is very simple and cheap, so that the catalogue can be distributed to the individual user.

Every two weeks we issue a so-called "short run" catalogue with cumulated acquisitions. Every three months these new acquisitions are added to the main catalogues. We chose this solution for financial reasons; if only a cumulated main catalogue was to be issued the costs would be much higher. From the beginning the reaction of the users of our fiches-system for commercial records was very positive. That's why we could start to apply it to the other archives. The sound effects and the recordings with background-music are being fed into the computer. In these systems also we use many keywords. A total conversion had to take place in these sections (i.e. 20.000 sound effects and about 35.000 items of background-music).

We are still busy with a conversion of the system to our Historical Archive and the Radio Tapes. At present we have in the Historical Archive a card-system at our disposal which can, of course, only be consulted in the Sound Archive itself. The new catalogue will be issued on micro-fiches and sets of those fiches will go to the programm-departments; therewith we satisfy a frequently expressed wish. The fiches will be based on recording-date, on the names of speakers, events and keywords. At the end of 1978 we hope to finish the conversion of about 20.000 items.

At the moment we do not have a total system for Radio Tapes. For example. To know what recordings we have of the Radio Philharmonic Orchestra conducted by Bernard Haitink, it is necessary to get the information from at least 7 programm-departments of broadcasting organisations. It is well known that there are in the Netherlands a lot of independent broadcasting organisations each of which has to keep a system for its own recordings. The necessity for a total system to cover all the recordings in our archive is evident. We started in 1976 with the input of about 80.000 tapes. The system will be similar to that applied to the cataloguing of commercial records.

The use of headings and key-words in the music catalogues

First and foremost we must differentiate between key-words and headings. By key-words we understand a collection of freely chosen words and terms which refer to certain characteristics of text and/or music. By headings we mean here a system of categories or subject-headings, planned in advance, which has been set up after study and planning of the available material. Other systems than those described here are, of course, possible.

Crucial questions

We are of the opinion that preference should be given to a number of crucial questions, each of which illustrates one broad aspect of the material to be handled. The information requested is more accurately selected when combinations of the different headings are used. The crucial questions (where, how, when, what about, what for) can tell us about the location in which the music is performed, about the manner of performance, about its origin (country and language area and also that it originates from the Russian Orthodox Church, the Salvation Army, etc.); moreover about a period of the church calendar, about annual festivals and about a certain period in history. The last questions (what about and what for) refer to the function or to the subject of the music and/or text).

Coding

Following the example of public libraries a decimal code has been worked out. Memotechnically a decimal coding has been proved more suitable than an alphanumerical or a letter code.

Countries and language areas

In spite of this an exception has been made for the register of countries and language areas. The letter code clearly contrasts with the decimal code and it informs the user broadly about the origin. It is followed by a more precise indication, in decimals. Information about provinces, smaller areas, ethnic minorities etc. may be put under the heading of "Variable data". There is also classification of some language areas. Typical Bavarian brass band music may be classified under the German Federal Republic, but to many German folk songs this limitation does not apply. The French language area does not, for instance, apply to Brittany, but it does apply to Quebec. It is difficult to determine from which country a lot of the music from North Africa originates. In such cases it is sufficient to know the language area. The use of the classification "Francophone" and "Anglophone" is an emergency solution when dealing with information from the colonial period; French Equatorial Africa or French Sudan only tells us that we are dealing with an area south of the Sahara and north of the Congo.

General and miscellaneous

In the decimal coding 0 is used for general affairs, a survey, a perspective, etc., the 9 for other matters which, although named, do not require a separate heading. Summing up: general under 0, miscellaneous under 9. It may be useful, however, to make a survey after a while of what has been classified under "miscellaneous", in order to see whether it is, as yet, necessary to reserve a separate group for an item which obviously occurs frequently. This

will never be possible for items under O.

Combinations.

Combinations of items from the same series (equal positions) are not possible, but all logical and illogical combinations other than these are possible in theory. A person who, for instance, insists on asking for Arab Christmas music performed by Indians, can make an attempt to find it

Heading and coding.

In all there are 16 positions of the various headings in the code.

No comment.

If it is not possible to know some geographical data, or if this causes any other problems, then XX 00 is used. In all other situations 00 is used when there is no comment or when it is irrelevant.

Coding of countries and language areas.

The first four positions are taken up by an alpha-numerical coding of countries and language areas.

EU 00 - Europe

SU 00 - Soviet Union

AZ 00 - Asia with the exception of what is classified under Soviet Union.

AF 00 - Africa

LA 00 - Latin America

NA 00 - North America

OC 00 - Oceania

AU 00 - Australia

Churches and groups.

Positions 5 and 6 are reserved for church, religious, sectarian and ethnic groups, not limited by state boundaries. All Jewish music, however, is coded AZ 05 (Israel).

Manner of performance.

The indication of the manner of performance (positions 7 and 8) is made in this classification without actually putting a name to it. This has been done on purpose. Original flute sonates are grouped together, irrespective of whether they are performed on the flute or on the violin. The same goes for string quartets which are performed in an arrangement for string orchestra.

As far as folk music is concerned, useful information may be passed on without much difficulty and without going into too much detail, by means of this coding. The extremely difficult problem of determining which instrument is involved, coupled with finding the most suitable notation, is avoided. The headings have been planned in such a way that generally one can find the correct information by ear when the written information is not available. Special instruments which are requested immediately may be indexed separately as a key-word. The service of the "who-plays-what-book" will, in future, be continued by means of key-words (see below under "key-words").

Which location.

The combination of this heading (positions 9 and 10) with the foregoing, roughly releases the information which is at present found in the Agrippa books in the section "Type of Music".

When.

The question when can be answered by indicating in which period of the church calendar a certain title belongs, or to which annual festival (secular) the title refers. But an indication of century or era may also apply. Positions 11 - 14 have been reserved for this code.

Function: What about and what for.

Positions 15 and 16 provide space for a code which informs us about certain functions of the music, what the music is about and for what it is intended. This heading emanated from taking stock of a large number of key-words for folk-music, but it may possibly also be of use for other material to which one of these items applies. This has the advantage that a large number of key-words is screened in advance. Moreover these items may, in time, be made available on call in combination with other groups in this classification. This classification system, even more so than the previous one, requires a strict sequence; the headings have to be run through, step by step, from beginning to end and the lower numbers are more important than the higher ones. Songs of orphans will come under heading 30 (offspring, growth and development) and not under heading 14 which covers sickness and death. Groups 10 - 50 are concerned with the relationship of one person, 40 - 70 with the relationships of a group, 50 - 90 of an entire nation, but 70 - 90 may concern more than one nation and 90 concerns the whole world. As in the case of all other headings, these too may be extended by extrapolation.

Key-words.

In our opinion it is inadvisable to omit a heading in favour of key-words or vice versa. Having both possibilities means that the most diverse questions can be answered quickly and efficiently. Because key-words are reselected from case to case, it is necessary to have available, after a while, a comprehensive list of the key-words used.

Key-words are Dutch words; terms from foreign languages will be translated where possible. What for convenience sake has been called a "key-word" may consist of more than one word, for instance, "Unmarried mother".

A characteristic must always accompany the key-words in order to be able to distinguish between for instance SERPENT (nasty person - a song about this) and SERPENT (musical instrument - where the instrument is being played). This could, for instance, be done as follows:

SERPENT (O) - SERPENT (I), where O means subject and I instrument.

Comments.

When classifying (or looking for) religious music, it should be born in mind that not all music which is played in a church is religious (e.g. some organ music). Also, that not all religious music was originally performed in church (e.g. pilgrim songs). In the group Function: what about and what for the item religion is also indicated. For music which has already adequately been classified by means of the foregoing codes this coding is unnecessary; it is intended for ethnic music with a religious function (which was not explicit in the foregoing) but it can also be used for instance for a cabaret song about religion.

Postscript

This version of HEADINGS and KEY-WORDS was preceded by two concepts in the form of discussion notes (dated 7th February, 1974 and 7th March, 1974). These were discussed and amended at various meetings of the Automation Preparation Committee. The original proposals varied in many details from the version presented here and they are hereby cancelled.

Existing coding (U.D.C. and S.I.S.O.) were considered when planning this system. It did not produce the right answer for the specific needs of the phonotheque.

In toto these systems are too comprehensive, but in detail, on the other hand, they are too concise.

When compiling this system we were grateful for the use of WRITTEN REPORTING (Aula 54) Utrecht/Antwerp 1962, by Dr. Ing. H. de Boer.

IASA Technical Committee

WILFRIED ZAHN, Deutsches Rundfunk Archiv, Frankfurt

ABOUT THE REPRODUCTION PROBLEMS OF EDISON CYLINDERS

At the Edison Centenary Celebration held at this year's conference at Mainz the author gave a report about his research in the field of cylinder reproduction and presented his method of playing cylinder recordings using an electronic tracking-control system. The main facts and interpretations are published in the following article.

To get a better knowledge about the "hidden" problems in Edison's technology of sound recording and reproduction, a lot of research and experimental work has been done at the Deutsches Rundfunk Archiv at Frankfurt/Main. Several cylinders of different shape and age were analysed by means of light and electron-microscope photography. Thus the surface and the hill-and-dale structure of the cylinder grooves could be analysed and measured accurately, mainly with respect to cutting asymmetry and physical damage of the grooves. To get additional information about the shape and dimension of the cylinder grooves, mouldings with dental wax were made which could be cut vertically and also be analysed in the same way. The optical analysis of old cylinders was one aspect of the work. Another one was acoustical analysis of different kinds.

With the help of collectors and particularly the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften in Vienna the author was able to make experiments and acoustical measurements on different types of horns and original recording diaphragms. With considerable difficulties it was possible to record on two old blank wax cylinders several test tones and pink noise to measure harmonic distortions and overall response of the Edison recording equipment. These measurements were very helpful in providing information about the necessary type of equalizer and basic filter setting during playback with modern equipment.

Fig. 1 shows the average frequency response of typical Edison recording equipment measured with pink noise. This curve is a superimposing of the frequency response curves of three typical recording horns and two different recording diaphragms. One can deduce from it that the Edison system was able to cover a frequency range between about 100 Hz and 6 kHz with relatively "flat" response. The measured harmonic distortion via horn and cutting diaphragm to the master cylinder is somewhere in the region 5 to 10 percent. This means that Edison was able to make recordings which in their sound quality can be compared with today's medium-wave broadcasting sound quality. This fact is impressive considering the primitive equipment of seventy or eighty years ago!

The optical analysis of the different cylinders, owing either to the cutting stylus or the moulding process of commercial cylinders, shows that, in most cases, the grooves are asymmetrical to a certain degree. Within loud passages "overmodulation", which causes the grooves to run into each other, is sometimes found. Normally severe distortion will occur in such cases if there are no special precautions taken during playback. The same effects will occur when the grooves are physically damaged by such things as faulty reproducers. For playing back cylinders with modern equipment, magnetic or dynamic stereo cartridges which are wired for the reproduction of "hill-and-dale" or vertical cut grooves are generally used. As in most cases the information is not purely vertical but bears additional lateral components, reproduction with a system designed for vertical tracking will have additional surface noise and distortion. Therefore in the Deutsches Rundfunk Archiv a method has been designed to control the tracking vectors of a normal stereo cartridge with the help of an electronic device (Fig. 2 shows the block diagram).

The reproducing cartridge is a SHURE M75 with glass or diamond tips varying between 18 and 90 micron. Both channels are fed through a preamplifier with built-in equalization $1/\omega$ (= 6 dB per octave cut) which enables the cartridge to reproduce constant amplitude versus frequency instead of constant velocity. (All acoustic recordings are cut with constant amplitude). One channel is then passed through a phase-shift network which can control the phase in a range between plus or minus 90 degrees. After this manipulation both signals are combined in a differential amplifier stage. This special device is able to cancel out all disturbing lateral components and thus to pick the most clean and noise-free information out of the cylinder grooves.

This electronic circuit is built into a converted Edison Home Phonograph which has been fitted with a speed-controlled electric motor. Processing is finished by a combination of normal dynamic and static filter equipment, but it must be stressed that due to the electronic tracking control system the sound derived from cylinder recordings is so good that excessive filtering is not necessary or even useful. With only moderate corrections these old cylinders sound astonishingly clear with good bass and treble and minimum surface noise. It emerges that Thomas Alva Edison was a genius far in advance of his time and that his technology - as primitive as it may seem - is actually superb. To listen to his best recordings is therefore still a pleasure today.

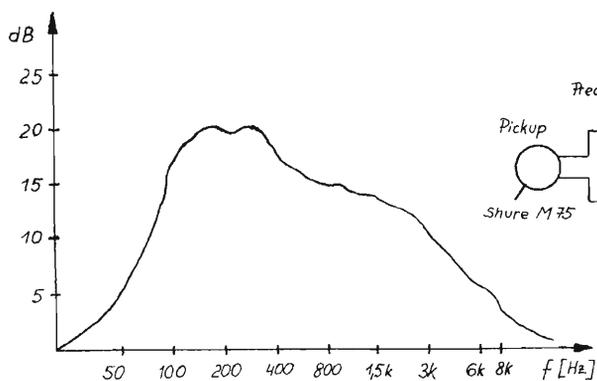


Fig. 1
Typical average response of an Edison recording equipment

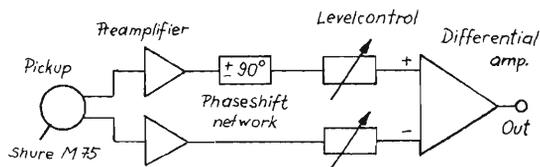


Fig. 2
Block-diagram phonograph with tracking-control

DIETRICH SCHOLLER, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften

DER EINSATZ VON STUDIOKASSETTEN IN MEDIATHEKEN oder LOHNT SICH DAS KOPIEREN VON SCHALLPLATTEN?

Vortrag gehalten bei der Jahreskonferenz der IASA in Mainz, September 1977

Die regelmäßige Benützung von Audiomaterialien in öffentlichen Bibliotheken, Studiensammlungen, Museen, Universitätsinstituten etc. stellt bekanntermaßen ein Problem dar. Es ist nicht - oder nur unter der Hinnahme der raschen Beschädigung der Tonträger, seien es Platten oder Bänder - möglich, die Benutzer sich selbst bedienen zu lassen. Es wird daher in den meisten Fällen ein recht aufwendiger Einsatz von Bibliotheks-(Mediatheks-)personal notwendig sein, um einen Publikumsbetrieb zufriedenstellend aufrecht zu erhalten.

Die Kompaktkassette hat keine generelle Lösung gebracht, weil ihre technischen Grenzen, aber auch ihre bedingte Betriebssicherheit, einen weiteren Einsatz in solchen Fällen oft nicht zweckmäßig erscheinen lassen. Es wird daher in den meisten in Frage kommenden Fällen noch immer direkt von der Schallplatte durch Bibliothekspersonal weggespielt.

Wir haben nun voriges Jahr bei der IASA-Tagung in Bergen eine Sitzung erlebt, die verschiedenen Studiokassettensystemen und ihrem Einsatz im automatisierten Rundfunk gewidmet war (1). Könnte diese Kassette - wir sprechen hier nur von der Zweiloch-Kassette, - unsere Probleme in stark frequentierten Distributivstellen lösen? Vom technischen Standpunkt erfüllen die publizierten Daten Normen, die normalerweise nur bei mindestens 19 cm Bandgeschwindigkeit auf konventionellen Spulengeräten erreicht werden können. Der Einsatz wird also auch für unsere Zwecke mit befriedigenden technischen Resultaten möglich sein. Hinsichtlich der Betriebssicherheit wird die Kompaktkassette mit Leichtigkeit übertroffen, besonders aber auch das offene Tonband, das bei Bedienung durch den Laien besonderen Gefahren ausgesetzt ist. Daß die Abnutzung in keinem Verhältnis zu der der Schallplatte steht (auch bei Bedienung der Schallplatte durch geschultes Personal), muß wohl nicht eigens betont werden.

Wie würde ein Betrieb an einer Mediathek mit Studiokassetten aussehen? Das Sammelgut, meist in Form von Schallplatten, wird auf Studiokassette kopiert, wobei eine Plattenseite eine Studiokassette füllt. Die Studiokassette wird wie ein Buch von untergeordnetem Bibliothekspersonal dem Benutzer ausgehändigt, der sich zu einem Abspielplatz begibt. Dieser Abspielplatz enthält ein Gerät, das ähnlich wie die bekannten Kompaktkassettengeräte zu bedienen ist und nur die Funktionen Wiedergabe, Stop, Vorlauf, Rücklauf enthält. Die Wiedergabe selbst erfolgt je nach Erfordernis wie üblich über Lautsprecher oder Kopfhörer. Nach der Benützung wird die Kassette der Ausgabestelle retourniert und vom Personal in einer dort befindlichen Maschine an den Anfang zurückge-

(1) Siehe hiezu: Wolfgang Wiegel, The BASF Professional 1/4" Cassette Unisette, in: Phonographic Bulletin 18, July 1977

wickelt. Sie ist damit für eine weitere Benützung betriebsbereit.

Wie sieht nun die Kostenseite dieser Angelegenheit aus, zumal in ersten Gesprächen mit Mediathekaren eingewandt wurde, die Kopierarbeit wäre von den Personalkosten her zu teuer, es lohne sich daher eher, das Plattenmaterial zu ruinieren und - wenn nötig - neu anzuschaffen. Unter der Annahme, daß eine Schallplatte ohne inakzeptable Qualitätsverminderung nur 30 mal im Bibliotheksbetrieb gespielt werden kann, ergibt sich bei einem Plattenpreis von S 150.-- ein Preis pro Abspielung von S 5.--. Wünscht man jedoch 100 Abspielungen, so würde dies S 500.-- kosten. Zieht man von diesem Gesamtbenützungspreis den Plattenpreis ab, so ergibt sich eine Differenz von S 350.--, die wiederum um die Materialkosten für die Studiokassetten vermindert werden muß (2 x S 50.--). Somit bleibt pro Platte ein Betrag von S 250.-- übrig, der für die Kopierkosten ausgegeben werden kann.

Sehen wir zunächst von den Gerätekosten ab, so müssen wir die Arbeitsleistung eines Operators in Plattenkopien pro Jahr ausdrücken. Stehen ihm sechs Kopieranlagen zur Verfügung, so kann er in einem 2 x 3-Stunden-Tag 30 Platten übertragen, im Jahr bei 200 Arbeitstagen somit 6.000. Aus dem oben errechneten Gewinn pro Platte von S 250.-- ergibt sich somit ein Jahresgewinn von $6.000 \times S 250.-- = 1.500.000.--$, das ist genau 10 mal soviel, als ein solcher Operator derzeit in Österreich inklusive aller Dienstgeberabgaben kostet. Umgekehrt ausgedrückt könnte er in einem Zehntel seiner jährlichen Arbeitsleistung sein Gehalt amortisieren und den Rest seiner Zeit für andere Tätigkeiten zur Verfügung stehen. Die Gerätekosten für sechs Überspielungsanlagen belaufen sich auf rund S 300.000.-- und werden somit ebenfalls im ersten Jahr amortisiert. Voraussetzung ist allerdings - wie eingangs erwähnt - eine sehr intensive Benützung einer solchen Mediathek mit dem Ziel, jede Platte 100 mal zur Verfügung zu haben.

Aber auch bei weniger hochgesteckten Zielen dürfte sich die Angelegenheit sehr rasch amortisieren, was am Beispiel der Wiener Stadtbibliothek, Musikabteilung, gezeigt werden soll. Im Jahr 1976 wurden dort bei einem Gesamtstand von 5.944 Platten insgesamt 12.311 Abspielungen vorgenommen. Hiezu war ein Personaleinsatz von mindestens zwei, in Stoßzeiten vier Personen notwendig, die die Abspielanlagen bedienten und den oft sehr differenzierten Publikumswünschen (etwa nach wiederholter Abspielung einer bestimmten Passage durch Musikstudenten) nachzukommen hatten. Hätten sich die Benutzer selbst bedienen können, so wäre ein Auskommen mit weniger Personal leicht möglich gewesen, oder anders ausgedrückt: das vorhandene Personal hätte sich voll der volksbildnerischen Tätigkeit der Beratung des Publikums widmen können. Daß die Kopierleistung ohne besonderen Aufwand in dieser Institution möglich wäre, geht aus dem vorher genannten Beispiel hervor. Eine Verteilung des Kopierens des Altbestandes auf mehrere Jahre und die sofortige Kopierung der Neueingänge ließe den Einsatz von nur zwei oder drei Kopieranlagen zu.

Es sei in diesem Rahmen nur angedeutet, daß mittels eines solchen Systems auch eine sehr effiziente Versorgung von Distributionsstellen aller Art durch Nationalphonotheken und andere zentrale Archive erfolgen könnte. Die Arbeitsgemeinschaft Österreichischer Schallarchive wird sich in einer eingehenden Untersuchung den Kosten- und Rechtsfragen dieses Konzepts widmen.

So verlockend dieser Ausblick klingen mag, die Realisierung wird davon abhängen, ob die Zweiloch-Studiokassetten tatsächlich eingeführt werden. Es scheint aber notwendig, daß sich gerade das hier versammelte Publikum der Möglichkeiten dieses Systems bewußt wird und somit gemeinsam mit den Rundfunkanstalten einen potenziellen Markt darstellt, der die Serienanfertigung ökonomisch werden läßt. Wenn nur entsprechende Stückzahlen erreicht werden, so ist der Preis einer Studiokassette mit 30 Minuten Spieldauer zu S 50.-- (DM 7.--) absolut realistisch; der Preis einer

Wiedergabeeinheit inklusive Verstärker kann mit ungefähr S 6.300.-- (DM 900.--) exclusive Mehrwertsteuer, Endverbraucherpreis, angenommen werden. Die oben genannten Preise für die Kopieranlagen (S 50.000.--, DM 7.000.--) basieren auf derzeit gültigen Preisen.

Wir sollten uns daher sehr überlegen, ob wir nicht doch der für einen völlig anderen Zweck entwickelten Studiokassette für unseren Mediatheksbereich erhöhte Aufmerksamkeit schenken sollen.

ZUSAMMENFASSUNG

Die Abnutzung von Schallplatten in öffentlichen Sammlungen kann auch bei Vorführung durch das Mediathekspersonal nicht hinreichend hintangehalten werden, überdies stellt der hierfür nötige Personalaufwand die Mediathekserhalter vor nicht unbeträchtliche finanzielle und organisatorische Probleme. Vielfach wird gegen ein generelles Umkopieren der Bestände auf Kassetten zur Selbstbedienung durch das Publikum mit Hinweisen auf die zu geringe Leistungsfähigkeit der Compact-Cassette und besonders auf die zu hohen Kosten des Umkopierens argumentiert. In dem vorliegenden Artikel wird der Einsatz von Studiokassetten (Unisetete, Elcaset) für solche Zwecke erwogen und errechnet, daß bei entsprechender Benützungsfrequenz die Kopierkosten bei weitem verdient werden, daß der Kopieraufwand aber auch bei geringerer Benützung wegen der Entlastung des Mediathekspersonals vielfach rentabel sein wird.

SUMMARY

Not even operators can minimize record wear in public libraries to an acceptable extend. On the other hand some people argue that copies on cassette format for self-service by the library-user suffer from the limitations of compact-cassettes and furthermore involve too high copying costs. This paper investigates the possibilities of studio cassette formats (Unisetete, Elcaset) in libraries and suggests that - provided that a high rate of replays is needed - copying costs are comparatively small in relation to the financial and organizational advantages.

SOMMAIRE

L'usure de disques dans des collections publiques ne peut être suffisamment réduite même pas par l'emploi du personnel phonothèque pour les représentations; aussi pose l'engagement de ce personnel pour de tels travaux des problèmes financiers et organisateurs considérables aux conservateurs phonothèques. Souvent on entend des arguments contre la transcription de disques sur des cassettes pour le libre-service du publique, soit la capacité restreinte de cassettes compactes et surtout les frais importants que cause la transcription. L'article suivant prend en considération l'emploi de studio-cassettes (Unisetete, Elcaset) et montre qu'avec une utilisation fréquente les frais de transcription s'amortissent largement; même une utilisation moins importante assure souvent la rentabilité de ce procédé qui permet de décharger le personnel phonothèque.

IASA News and Announcements

IASA ANNUAL CONFERENCE
LISBON 24 - 28 JULY 1978

PROGRAMME

MONDAY 24 JULY

- 9.00 - 11.00 : GENERAL ASSEMBLY I AND ELECTION OF NEW EXECUTIVE BOARD
- 11.00 - 13.00 : PROSPECTS FOR SOUND ARCHIVES: THE NEXT TEN YEARS
- Chairman : Timothy Eckersley (formerly British Broadcasting Corporation)
- Speakers : Dietrich Lotichius (Norddeutscher Rundfunk)
Herbert Rosenberg (formerly Danish Nationaldiscoteket)
Rolf Schuurmsma (Stichting Film en Wetenschap, Utrecht)
Laurence Stapley (British Broadcasting Corporation)
- 16.00 - 18.00 : FOLKLIFE SOUND ARCHIVES: FOLK-TALES
- Chairman : John MacQueen (University of Edinburgh, School of Scottish Studies)
- Speakers : Ahmet Uysal (University of Ankara and Uysal-Walker Archive of Turkish Oral Narrative)
John MacQueen

TUESDAY 25 JULY

- 16.00 - 18.00 : COPYRIGHT COMMITTEE (Open Meeting)
1. National Reports
2. Copyright Laws in Industrial Countries and Developing Nations: Comparability (Special Lecture)
- Chairman : Robert Ternisien (Canadian Broadcasting Corporation)
- Speakers : 1. Members of the Copyright Committee
2. Lewis Flacks (Special Legal Assistant to the Register of Copyright of the U.S.A.).
- Evening : IASA SOCIAL EVENING

WEDNESDAY 26 JULY

- 9.00 - 11.00 : SOUND ARCHIVES IN PORTUGAL
- Chairman : Léo La Clare (Public Archives of Canada)

Speakers : Janine Moura (Fundação Calouste Gulbenkian, Lisbon)
Maria Emilia Ramalho (Radiofusão Portuguesa)
Maria Madalena de Azeredo Perdigao (formerly Directrice
du Service de Musique de la Fondation Gulbenkian)
Filipe de Sousa (Radio Televisão Portuguesa)

11.00 - 13.00 : CATALOGUING COMMITTEE (Open Meeting)

IFLA's ISBD for Non-Book Materials: Comments and Criticisms

Chairwoman : Ann Briegleb (University of California, Los Angeles)

Speakers : Garrett Bowles (University of Stanford)
Ann Eugène (Bibliothèque Nationale, Paris)
Roger Smither (Imperial War Museum, London)

THURSDAY 27 JULY

11.00 - 13.00 : CATALOGUING COMMITTEE)

COPYRIGHT COMMITTEE) Closed Meetings

TECHNICAL COMMITTEE)

14.00 - 16.00 : TECHNICAL COMMITTEE (Open Meeting)

1. Tape Suitability for Archive Purposes: Test Results
2. Technical Performance Comparability of Various Cassette Formats:
A Demonstration

Chairman : Dietrich Schüller (Phonogrammarchiv der Österreichischen
Akademie der Wissenschaften)

Speakers : Dietrich Schüller
Tonko Tonkes (Gem. Archiefdienst, Rotterdam)

FRIDAY 28 JULY

9.00 - 11.00 : THE DISSEMINATION OF AUDIO RESOURCE MATERIALS, PART I (Joint Session)

Chairman : David Lance (Imperial War Museum, London)

1. Archive Services

Speakers : Marie-France Calas (Bibliothèque Nationale, Paris)
William Langlois (Provincial Archives of British Columbia)

2. Library Services

Speaker : Eric Cooper (Central Library, London Borough of Hendon)

3. Library Dissemination of Archive Resources: A National Plan

Speaker : Rainer Hubert (Österreichische Phonotheek)

11.00 - 13.00 : THE DISSEMINATION OF AUDIO RESOURCE MATERIALS, PART II

Chairman : Toni Sjørup (Danmarks Radio)

4. Dissemination Through Publication

Speaker : Donald Leavitt (Library of Congress)

5. Dissemination Through Broadcasting

Speaker : Tony Trebble (British Broadcasting Corporation)

14.00 - 16.00 : GENERAL ASSEMBLY II

Special Address: Oral History - Recording the Visual Dimension
Speaker: Joel Gardner (University of California,
Los Angeles)

IASA ANNUAL CONFERENCE
SALZBURG 1979

PREVIEW

1. If there are any subjects which you would like to suggest for the 1979 conference please make your proposals in writing to the Secretary. Your suggestions are more likely to be accepted if you are also willing to present a paper on the subject of your choice and, in this case, you should also send an outline of your contribution to the Secretary. If you know any other sound archivists who can speak authoritatively on the subject you have proposed, please send their names to the Secretary. Any suggestions about topics you would like to see covered at the Open Committee Meetings will be passed on to the appropriate committee for consideration and decision.
2. A number of possible subjects for the 1979 conference are listed below. If you would like to present a paper on any of these topics please write to the Secretary accordingly, enclosing an outline of the paper you would be prepared to contribute. Any subjects which are well supported with offers of papers are very likely to be included in the final programme.
 - a. Sound Archives in Austria
 - b. Theatre Sound Archives
 - c. Sound Archives and Radio Production
 - d. IASA 10th Anniversary Session: "Record Sound - The Medium and the Disciplines".
 - e. Open Committee Meetings: Cataloguing Committee
Copyright Committee
Technical Committee

All proposals and offers in response to 1. and 2. above should be submitted to the Secretary by the end of November 1978.

PUBLICATIONS

JOURNAL OF THE CANADIAN ORAL HISTORY ASSOCIATION / Société canadienne d'histoire orale
Vol. 3, no. 1, 1978
Editor Léo La Clare

The present issue of the Journal of the Canadian Oral History Association contains three articles on various subjects preceded by the speech delivered to the 1976 Oral History Colloquium at the Château Montebello by Bernard Ostry, formerly Secretary-General of the National Museums of Canada, the French translation having been published in the 1976-1977 issue of the Journal.

The following articles are presented by Jean-Paul Moreau, agent de recherches en archives sonores aux Archives publiques du Canada ("Vingt-quatre heures avec Marcel Ouimet"), Dr. Eliane Leslau Silverman, teacher in history at the University of Calgary ("Preliminaries to a study of women in Alberta, 1890-1929"), and Dr. Neil Rosenberg, Professor of Folklore at the Memorial University of Newfoundland ("Goodtime Charlie and the Brickling: a satirical song in context").

The issue closes with news of the Canadian and international Oral History scene (including Mavis Waters on the Oral History Programme at the University of Essex, England) and Association Business.

The Journal is included with membership in the Canadian Oral History Association or available on request at \$ 3.00 Can. per issue. The address: Canadian Oral History Association, P.O.Box 301, Station "A", Ottawa, Ontario K1N 8V3, Canada.

DAS SCHALLARCHIV / Periodical of the Arbeitsgemeinschaft Österreichischer Schallarchive.
April 1978, Nr. 3
Editor Dr. Rainer Hubert

The third issue of Das Schallarchiv opens with considerations concerning the edition of audio documents for research and educational purposes by Dr. Rainer Hubert. It thereafter presents two institutions, the "Österreichisches Volksliedwerk" in Vienna and the "Institut für Übersetzer- und Dolmetscherausbildung an der Universität Wien" and its language laboratory. The issue continues with an article by Dr. Dietrich Schüller on the storage and preservation of sound records completed with a list of literature. Dr. Schüller's article contains information which is of primary importance to IASA members (a translation in English should be considered, but the same goes for many articles in Das Schallarchiv). Gottfried Scholz contributes with an essay on the audio media in the teaching and research of music. The issue closes with announcements, reviews and news from Austrian sound archives.

Arbeitsgemeinschaft Österreichischer Schallarchive, 1090 Wien, Rotenhausgasse 6, Austria.

FOLKLORE AND ORAL HISTORY

Papers from the Second Annual Meeting of the Canadian Aural/Oral History Association at St. John's, Newfoundland, October 3-5, 1975, Edited, with an introduction by Neil V. Rosenberg. Memorial University of Newfoundland, St. John's, Newfoundland, Canada, 1978. 101 pages. Price \$ Can. 4.00 per copy.

A variety of academic disciplines are represented in this holistic introduction to oral history including essays in both French and English. Leslie Harris, Peter Neary and David Alexander present the historian's perspective on oral data. Harris surveys the long historical tradition of the use of oral sources. Neary, assessing studies of the cultural history of Newfoundland, urges more extensive use of oral sources for the study of Newfoundland history. Alexander describes oral history resources of the Memorial University Maritime History Group.

Anthropologists Elliott Leyton and Thomas F. Nemic show how the concepts of their discipline have been applied to research in Newfoundland which has depended in part upon oral history data. Leyton discusses the life history method, and Nemic describes the techniques of the ethnohistorian.

Paul Carpentier, Gerald Thomas and John Scott present the theories and research of the folklorist. Carpentier discusses contemporary approaches to folklore materials as documents, based on his research in Quebec; Gerald Thomas describes the research which he has been conducting into the culture and history of the French community on the west coast of Newfoundland; and John Scott shows how oral history data can be used to reassess the meaning of the sealing disaster which occurred off the coast of Newfoundland in 1914. Other disciplines are also represented. Robert C. Cosby, a literary scholar who has turned to the study of oral history, applies the concept of psychodrama to interview techniques, provides a new perspective for field workers. Linguist F.W. Peacock shows how language can be viewed as history, drawing upon his studies among the Inuit of Labrador. And broadcasting Paul O'Neill describes the role of the broadcast media in oral history research, using examples from his CBC radio experiences in Newfoundland.

This collection of papers is opened by Herbert Halpert's preface. Rosenberg's introduction surveys the various disciplinary and theoretical approaches to oral history, and Frederick A. Aldrich's welcoming address places the distinction between aural and oral history in its proper perspective. Taken together, the papers in this book represent a useful guide to an area of research which, though widely used, is often imperfectly understood.

The address of the publisher: Department of Folklore, A205, Memorial University of Newfoundland, St. John's, Newfoundland A1C 5S7, Canada.

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IASA TECHNICAL COMMITTEE

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