The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Secretary (see list of officers below). The annual dues are at the moment 25.-Deutsche Mark for individual members and 60.-Deutsche Mark for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at 15.-Deutsche Mark for each year's issue, including postage. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of about 25.-Deutsche Mark.

Le journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de 25.-Deutsche Mark pour les membres individuels et 60.-Deutsche Mark pour les membres institutionnels. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles au coût de 15.-Deutsche Mark par année (frais de port inclus). Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement au PHONOGRAPHIC BULLETIN pour l'année courante au coût de 25.-Deutsche Mark.


THE EXECUTIVE BOARD OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES IASA

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EDITORIAL

This issue of the PHONOGRAPHIC BULLETIN has drawn upon various sources for its contents although the main source continues to be papers and reports from our annual meetings. Two sessions from the Budapest meeting are well represented here: "Sound archives of today for the Africa of tomorrow: a survey of the establishment of some sound archives in Black Africa" and the combined IAML/IASA panel about "Bartók's legacy to sound archives: documentation and dissemination". I especially call your attention to the preliminary program for the next annual meeting to be held in Brussels, Belgium, 4-9 July 1982. Mark your calendars and plan to attend.

The Executive Board met in Vienna 11-12 February. Regarding the BULLETIN it was decided that: 1) there will be no immediate changes made to the format and cover of the periodical because of the expense involved, and 2) a new member has been added to the Editorial Board--Joel Gardner who will assume the responsibility for the "Recent Publications and Reviews" section. Readers wishing to have bibliographic entries or reviews included should send them to Joel at 1011 Forge Ave., Baton Rouge, Louisiana 70808, U.S.A.

The Executive Board has agreed to prepare some revisions to the constitution. One aspect of the change will concern the national branches and the Board will ask the national branches for advice before presenting the matter to the IASA General Assembly. The second aspect of change will involve the adoption of a mail ballot. It should be stressed, however, that both of these matters are not expected to be effective before the 1983 annual meeting.

Ann Briegleb
PRELIMINARY PROGRAM OF IASA
BRUSSELS, 4-9 JULY 1982

Major sessions on:

Selection. Chair: Helen Harrison (UK).
   Speakers: Jean Paul Moreau (Public Archives of Canada)
             Mark Jones (BBC England)
             Poul von Linstow (Denmark Radio)

History on the Sources of the Record Industry. Chair: Gerry Gibson (USA)
   Speakers: Pekka Gronow (Finland)
             Peter Burgis (Australia)

Sound archives in Belgium

IAML/IASA Committee on Music and Sound Archives. Sessions on:

Fieldwork in ethnomusicology. Chair: Ann Briegleb (USA)
   Speaker: Ernst Heins (Netherlands)
   Respondents: as yet unnamed

Electronic data processing in Radio Sound Archives. Chair: Ulf Scharlau (FDR)
   Speakers: Bibi Kjaer (Radio Denmark)
             Hans-Rudolf Durrenmatt (Swiss Radio)

Committee sessions:

Training committee.
   1. Working session. Chairman: Rainer Hubert (Austria)
   2. Open session. Chairman: Rainer Hubert (Austria)
      Speakers: Grace Koch (Australia)
                Prue Niedorf (Australia)
      Topics will include the IASA survey of international training standards;
      existing audio training courses; international cooperation in the train­
      ing of sound archivists; and examples of existing course presentations.

Technical committee.
   1. Working session. Chairman: Dietrich Schüller (Austria)
   2. Open session. Chairman: Dietrich Schüller (Austria)
      Speaker: William Storm (USA)
      Topics will include a description of the Edison Re-Recording Laboratory
      at Syracuse University; a demonstration of the Philips compact audio disc;
      a fire regulations update; and an exhibition of the Lexicon pitch corrector.

Cataloging committee
   1. Working session. Chairperson: Anne Eugène (France)
   2. Open session. Chairperson: Anne Eugène (France)
      Topic: Authority files for catalogers

Copyright committee
   Working session only

National Branches Working Group
   Closed session only
Sound Archives in Africa

OGER KABORE, Archives Sonores du C.N.R.S.T. de Haute-Volta

LES ARCHIVES SONORES DU CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE ET TECHNOLOGIQUE


INTRODUCTION

La Haute-Volta avec 274.200 Km² et 6.040.000 habitants est un pays continental Sahélien aux conditions naturelles difficiles entravant beaucoup son développement économique. Située au cœur de l'Afrique de l'Ouest avec pour voisins le Mali au Nord et à l'Ouest, le Niger à l'Est, le Benin au Sud-Est, le Togo et le Ghana au Sud, la Côte-d'Ivoire au Sud-Ouest, la Haute-Volta renferme plusieurs groupes ethniques aux caractéristiques culturelles aussi spécifiques que diverses.

Malgré le dur combat qu'il mène pour son plein épanouissement le peuple voltaïque essentiellement rural s'exprime avec fierté à travers des modes artistiques traditionnels d'une qualité et d'une richesse admirables.

Une des attributions de l'Institut de Recherche en Sciences Sociales et Humaines (IRSSH) est d'assurer la sauvegarde, même partielle, de ce patrimoine culturel qui se désagrège de plus en plus sous les assauts du "modernisme" incontrôlé.

Depuis l'époque coloniale il existait un Institut Français d'Afrique Noire (IFAN) qui s'occupait de recherche en Sciences Sociales et Humaines dans les territoires d'Afrique Occidentale française. Avec l'accession des colonies à l'indépendance en 1960 la Haute-Volta hérite d'un Centre IFAN installé à Ouagadougou, sa capitale, qui devient le Centre Voltaïque de Recherche Scientifique (CVRS).

Aujourd'hui ses structures se sont accrues avec l'arrivée des chercheurs et techniciens voltaïques de plus en plus nombreux; aussi s'est-il transformé en Centre National de la Recherche Scientifique et Technologique (C.N.R.S.T.).

Son Institut de Recherche en Sciences Sociales et Humaines (IRSSH) possède grâce aux activités conjuguées des Archives Sonores en collaboration avec d'autres sections, une riche collection de traditions orales, de documents sonores et audiovisuels dont il nous plaît de vous entretenir succinctement dans cet exposé.

BREF HISTORIQUE

Créées en 1969 sur l'initiative de M. Jim Rosellini, volontaire du corps de la Paix Américain détaché à l'époque au Centre de Recherche, cette section a connu un certain essor grâce à la
collaboration de plusieurs chercheurs nationaux et étrangers ainsi qu'à l'assistance matérielle d'organismes américains et français.

Des ethnomusicologues américains ont travaillé aux côtés de M. Rosellini à la collecte de la musique et des traditions jusqu'à l'affectation en 1975 d'un chercheur national qui s'occupe désormais de la Section des Archives Sonores.

Depuis elle jouit d'un développement continu en tant que point de convergence de tous les documents audiovisuels collectés par différents chercheurs dans le coeur de leurs programmes de recherche.

1 - OBJECTIFS

Les Archives Sonores du C.N.R.S.T. se sont fixé pour buts essentiels dès le départ:

1.1. La collecte systématique de la musique traditionnelle, des danses, des textes chantés et des divers aspects de la tradition orale à travers toutes les ethnies du pays.

C'est un travail d'envergure qui doit se faire aussi rapidement que possible pour parer à la perte considérable de nos trésors culturels sous l'influence de la civilisation occidentale. Cette collecte s'intéresse non aux productions de basse qualité mais aux œuvres qui reflètent véritablement, sans trop de fard extérieur l'esprit des communautés anciennes et actuelles cohabitant dans chaque ethnie.

1.2. La conservation des documents scripto-audiovisuels produits à partir des recherches effectuées dans les mêmes domaines. Il s'agit d'assurer leur perennité par tous les moyens techniques de conservation accessibles afin de les rendre disponibles à tout moment à l'exploitation par des personnes d'origine et des professions diverses.

1.3. Le développement à longue échéance d'un programme actif de recherche dans les domaines de l'ethnomusicologie (études des thèmes musicaux, des instruments traditionnels, des danses, des chants, etc.) et de la tradition orale (contes, proverbes, textes sacrés, mythes, etc.).

2 - PRODUITS SCIENTIFIQUES

Comme nous l'avons déjà dit les Archives Sonores représentent le point de rencontre de documents scientifiques assez variés.

A l'issue d'un inventaire fait par le personnel de la Section à la date du 9 mars 1979 (celui de cette année est en cours) on peut avoir une idée du volume des produits scientifiques existants.

2.1. Collection Son. C'est de loin la plus importante. Elle comporte 1091 bandes sonores et 77 cassettes toutes enregistrées. Évaluées en durée d'écoute elle représente 449 h 41 mn, soit: 370 h 50 mn de musique traditionnelle et de tradition orale exclusivement voltaiques; et 78 h 51 mn de conférences, colloques, séminaires relatifs aux mêmes domaines cités.

2.2. Collection Image. Elle se subdivise en trois rubriques:

a) Une réserve de 4952 photos noir/blanc le plupart (faible pourcentage de photos couleur).
b) 2380 diapositives constituent avec les bandes sonores les documents les plus consultés.

c) Photos et diapositives fixent et illustrent certains aspects de la musique, de la danse mais aussi d’une manière générale toutes les activités du terroir traditionnel: habitat, architecture, artisanat, travaux collectifs, cérémonies rituelles, coutumière, etc.

Quoique très mince encore, notre collection de films limitée par les énormes investissements qu’exige ce travail, comporte trois films 16mm ainsi qu’un certain nombre de films Super-8 (muets et sonores) portant tous sur les activités et les danses traditionnelles.

2.3. Collection Instruments. Il existe également une petite collection d’instruments de musique traditionnels que nous achetons chez certains fabricants et artistes afin de satisfaire la curiosité de nos visiteurs: tambour - calebasse, vièle, luth, xylophone, tambour d'aisselle, arc musical, etc.

Malheureusement l’exiguité de notre local nous contraint à limiter l’échantillonnage de ces instruments.

2.4. Documentation. Enfin on ne saurait omettre un lot important de notes documentaires et de fiches techniques accompagnant les bandes sonores qui contiennent des renseignements précieux sur les thèmes musicaux, les instruments de musique, les artistes eux-mêmes, les circonstances de production socio-culturelles, etc.

A quoi il faut ajouter un nombre non négligeable de textes transcrits (transcription littérale, phonétique puis en bon français) sur les louanges et la généalogie des dynasties en langues nationales.

3 - METHODE DE TRAVAIL

On peut dire que dans la phase actuelle de développement de nos Archives Sonores, le travail reste essentiellement basé sur l’effort de collecte. Aussi le tendance est-elle de collecter avec le maximum d’informations nécessaires touchant de près ou de loin chaque élément sonore.

3.1. Sur le terrain. Les missions sur le terrain ont lieu généralement pendant la saison sèche (décembre à mai), période pendant laquelle foisonnent les fêtes traditionnelles. La période hivernale reste pratiquement creuse en raison de l’impraticabilité des routes et de la non disponibilité des paysans occupés aux travaux champêtres.

Des informateurs nous tiennent constamment au courant du calendrier des fêtes et cérémonies nous permettant ainsi de dresser un programme en fonction des moyens disponibles (finances, véhicules, matériel de camping).

De préférence nous enregistrions sur le vif les exécutants après en avoir obtenu l’autorisation auprès des responsables des troupes ou de l’organisation des cérémonies. Mais il nous est tout loisible de commander un enregistrement de haute qualité.

Chaque document audiovisuel est accompagné d’une fiche technique de renseignement détaillée d’environ 5 pages (voir en annexe) que nous recueillons auprès des musiciens, danseurs informateurs, interprètes et dépositaires de la tradition. Ces derniers bénéficient en retour d’une gratification financière non pour payer leur effort intellectuel ou physique mais pour les
encourager d'une manière symbolique. En outre ils sont heureux de recevoir gratuitement leurs photos que nous leur expédions par la suite.

Notons toutefois certains handicaps dus parfois à la réticence des paysans face à notre entreprise, réticence engendrée par la méfiance vis-à-vis des instrus que nous sommes à leurs yeux ou par le souci légitime de ne pas laisser "profaner" les secrets de leurs traditions, particulièrement lorsqu'il s'agit de rites secrets (initiations, danses de certains masques).

3.2. **Le travail d'archivage.** Il est assez complexe dans la mesure où il intéresse plusieurs rubriques à harmoniser:

a) système de classification des bandes sonores enregistrées en leur affectant des numéros de série permettant de repérer aisément un document sonore selon l'année d'acquisition et l'auteur qui l'a produit ou déposé.

b) frappe et classification également des fiches techniques et notes documentaires en conformité avec l'ordre des bandes.

c) organisation d'un fichier analytique sur cinq (5) thèmes se faisant écho: Acquisition, Régions, Ethnies, Contextes Socio-culturels, Instruments. Ainsi partant de l'une ou l'autre de ces thèmes, le consultant peut repérer les bandes sonores qui l'intéressent grâce aux numéros de série annotés sur chaque fiche.

d) numérotation et classification des diapositives et des photos (en cours). En ce qui concerne les photos notre laboratoire quoique modeste nous permet de réaliser des travaux assez intéressants de développement et tirage des films sur papier.

e) enregistrement dans un gros cahier de registre de toutes les acquisitions de la Section au fur et à mesure qu'elles sont numérotées - les bandes surtout).

3.3. **La Conservation.** L'une des vocations des Archives Sonores étant d'assurer la longévité de ses documents, la direction du Centre de recherche essaie de fournir tous les efforts nécessaires pour une conservation adéquate.

Bien entendu les problèmes en la matière sont nombreux et difficiles à résoudre dans un climat tropical rigoureux comme le nôtre, essentiellement à cause de la chaleur (40° C au mois d'Avril).

Aussi notre local est-il ménagé spécialement afin d'assurer à l'intérieur le maximum de confort climatique: isolement des murs avec des "roommates" garantissant l'étanchéité contre la chaleur extérieure, climatisation permanente des salles.

En dehors de la chaleur nous devons lutter également contre les ravages des termites qui s'infiltrent insensiblement à travers les murs. À ce propos il est nécessaire de garder toujours un œil vigilant sur le matériel afin de les protéger des insectes.

Les documents sonores et audiovisuels sont contenus dans des armoires métalliques à plusieurs rayons permettant un classement linéaire suivant leur ordre d'acquisition.

Afin d'éviter leur détérioration partielle ou totale et même leur perte éventuelle, ils sont reproduits en doubles exemplaires, les originaux étant exclusivement réservés à la conservation, les doubles à la disposition des consultants.

Mais compte tenu des difficultés budgétaires ainsi que des prix de plus en plus exorbitants à l'importation du matériel de conservation tel que les armoires métalliques, nous sommes contraints de nous en procurer en bois sur le marché local.
Toutefois cela nous permet des facilités de stockage aussi bien des fruits de notre collecte qui se gonflent progressivement que du matériel divers d’enregistrement et de maintenance.

4 - FONCTIONNEMENT

4.1. Personnel et Formation. Le fonctionnement des Archives Sonores est assuré par un chercheur et deux techniciens, personnel entièrement voltalque dont on peut regretter néanmoins l’insuffisance du nombre. Il s’agit de:

a) M. Oger Kabore qui après une licence de lettres modernes s’intéresse de près à la recherche en ethnomusicologie et tradition orale. Il est actuellement en stage en France.

b) MM. Boyo Roger Siene et Seydou Tamboura qui assurent les travaux d’enregistrements, de prises de vue, d’archivage, de laboratoire, de maintenance des appareils ainsi que la présentation de la Section aux nombreux visiteurs.


Dans l’ensemble cette équipe quoique mince parvient à assurer assez convenablement le fonctionnement de la section. Mais elle a surtout besoin d’une formation approfondie dans les domaines de l’ethnomusicologie et des techniques modernes de conservation.

A cet égard des projets de stage de formation à l’U.C.L.A. aux États-Unis qui avaient été formulés sont restés sans suite.

Notons toutefois que le personnel jouit de la collaboration de tous les chercheurs et techniciens du Centre qui lui apportent leurs concours en cas de besoin.

4.2. Matériel de travail. Les Archives Sonores disposent d’un matériel professionnel assez varié dont on peut retenir ici l’essentiel:

a) Son: 2 Nagra III Kudelski (enregistrements) sur le terrain
   2 Revox A 77 (repiquages)
   2 Ferrograph (écoute)
   2 Uher (enregistrement et écoute) tradition orale
   Des cassettophones (enquêtes)

b) Image: 3 appareils photos Canon
   1 Caméra 16 mm Beaulieu
   2 Caméras Super-8 (sonore et muet)
   2 Visionneuses Super-8 et 16 mm
   2 Projecteurs diapositives
   1 Projecteur Super-8 muet
   1 Labo-photo équipé
   1 MagnétoScope Sony 3420 demi-pouce
   1 Souffleur pour les reproductions en macro.
4.3. **Moyens Financiers.** Depuis sa création en 1969 jusqu'en 1975 la Section fonctionne grâce au budget national mais elle a bénéficié surtout de l'assistance financière et matérielle d'organismes étrangers.

A partir de 1976 elle est prise totalement en charge par le budget de la recherche avec toutefois un volet complémentaire octroyé par un financement M.A.C. (Coopération Française).

Cependant comme on le sait, une telle entreprise coûte extrêmement cher à mener jusqu'au bout de sa mission. L'acquisition de matériels modernes s'impose face malheureusement à des moyens financiers limités qui ne parviennent qu'avec justesse à maintenir la section en survie.

5 - **LA GESTION DES ARCHIVES SONORES**

S'il est relativement plus facile de collecter et archiver les produits de notre patrimoine culturel, en revanche il devient malaisé de les gérer correctement. On sait que toute conservation de documents n'a de sens que si elle vise une utilisation judicieuse pour redynamiser les milieux concernés.

5.1. **Communication.** Généralement cette communication se fait sous forme d'explication du sens et des orientations de notre entreprise, de projection de diapositives ou de films avec illustration musicale en fond sonore suivies de débats parfois passionnants.

Elle peut aussi prendre l'allure d'une consultation approfondie avec étude et analyse de documents audiovisuels, ou d'un prêt de copies d'éléments à utiliser en dehors de nos locaux (utilisation non commerciale).

D'autre part le Centre de Recherche dans le cadre de ses publications peut utiliser les documents dont il a besoin: illustration de certains travaux par des photos, cartes de voeux, animations musicales lors de rencontres sur la recherche, etc.

Comme nous l'avons signalé au début de notre exposé les Archives Sonores restent ouvertes à un public assez diversifié:

a) professeurs d'Université ou du secondaire, élèves et étudiants qui viennent se documenter aux sources de la musique et des danses traditionnelles (pour leur plaisir personnel ou pour des exposés en classe), des paysans qui sorti de passage dans la capitale (Ouagadougou).

b) volontaires du Corps de la Paix Américain et volontaires du progrès (FRANCE) ainsi que de nombreux européens qui désirent approfondir leur connaissance culturelle de la Haute-Volta.

C) hautes personnalités du monde de la culture dont on retiendra entre autres, MM. Amadou Mahtar M'Bow, Secrétaire Général de l'UNESCO, Léo Sarkisian, peintre et musicologue américain ainsi que Francis Bebey, romancier et musicologue camerounais beaucoup plus connu pour ses productions musicales.

5.2. **Problèmes Juridiques.** Au fur et à mesure que se développent les activités de la section de nombreux problèmes juridiques se posent auxquels nous n'avons pas encore trouvé des solutions adéquates. Ceci est dû surtout au fait qu'il n'existe sur le plan national aucune législation consacrée à la protection de l'art et des artistes.
Toutefois depuis les années 1970 les Archives Sonores se sont doté d'un contrat de dépôt des enregistrements sonores qui comporte des clauses réglementant l'exploitation (voir en annexe). Aujourd'hui compte tenu de la multiplicité et de la nature des documents scientifiques qui s'accumulent ce contrat qui n'a d'avantage essentiel que le protection des seuls intérêts du déposant doit être revisé afin de couvrir tous les aspects juridiques (droit d'auteur, droit de reproduction, de diffusion, etc.).

En attendant de trouver un cadre juridique conforme c'est avec une certaine parcimonie que nous permettons l'exploitation de nos archives afin d'éviter un tant soit peu les fraudes qui se manifestent assez aisément dans ce domaine très vulnérable en Afrique.

6 - LES DIFFICULTES

Une telle entreprise dans un pays sous développé comme le nôtre n'est pas souvent perçue comme d'un intérêt prioritaire et vital.

Aussi devons-nous nous battre pour obtenir un financement qui n'est pas souvent à la mesure de nos besoins et de nos difficultés. Ceux-ci se traduisent surtout en manque cruel de crédits d'équipement et de personnel.

Credits permettant un fonctionnement correct des Archives Sonores dans la réalisation de programmes de recherche plus étoffés.

Equipment en matériels audiovisuels de première nécessité tels que les bandes magnétiques de qualité professionnelle, les films, les appareils d'enregistrement modernes, etc.

Equipment aussi en matériels lourds: nous pensons par exemple qu'un véhicule au mini-car tout terrain équipé et spécialement affecté aux Archives Sonores nous permettrait des réalisations admirables.

Formation de l'équipe existante et recrutement d'un personnel qualifié afin d'élargir le champ d'action. Dans ce domaine la possibilité d'obtenir des bourses de stage de formation nous intéresse au plus haut point.

CONCLUSION

Voici donc présentés succinctement les Archives Sonores du C.N.R.S.T., l'état de ses travaux, ainsi que ses préoccupations.

Le travail que nous menons semble être une expérience intéressante et originale en Afrique. Alors nous caressons des perspectives allant dans le sens d'un développement continu de notre section.

Dans le souci d'une utilisation judicieuse du produit audiovisuel nous souhaitons, dès l'obtention de crédits, réaliser des impressions phonographiques, des cartes postales et touristiques, des brochures pour une large diffusion.

Nous pensons également à des programmes d'animation au sein de la population: émissions sur fond musical à la radio et à la télé, séances de projection suivies de débats dans les villes comme dans les campagnes.
Enfin nous croyons qu'une collaboration franche avec d'autres Archives Sonores, phonothèques ou centres d'audiovisuel pourrait sans doute permettre des échanges fructueux.

Car la collecte, la conservation de ce riche patrimoine, en un mot l'existence des Archives Sonores, n'auront de sens que si elles s'inscrivent dans le cadre d'une philosophie dynamique de réhabilitation et de valorisation de notre culture à l'intérieur comme à l'extérieur de la Haute-Volta.
APPENDIX 1

CENTRE VOLTAIQUE DE LA RECHERCHE SCIENTIFIQUE
B.P. 7047-Quagadougou, République de Haute-Volta

ARCHIVES SONORES

Contrat de dépôt de diapositives

Conformément à l'accord établi entre:

SKOUGSTAD .......................................................... NORMAN ..........................................................
Noms Prenom Noms Prenom

Considéré dans le texte suivant comme le Déposant, et le CVRS.

1. Le CVRS reconnaît avoir reçu du Déposant les diapositives suivants pour ses ARCHIVES SONORES:

123 diapositives des GRUNSI - NUNA; sous-prefecture de Léo; fêtes, funerailles, danseurs, sculpteurs.

2. Le Déposant certifie que lui-même, ou une personne travaillant sous sa direction, a procédé à la collecte de ces matériaux. Il certifie en outre qu'aucun autre individu, organisme ou fondation n'a de droit sur les matériaux déposés, à l'exception de ceux mentionnées ci-après:

Musée National de la Haute-Volta

CVRS

3. Le CVRS s'engage à protéger les intérêts du Déposant conformément à l'accord établi entre lui et le Déposant pour l'utilisation de ses matériaux dans les limites de l'une des options suivantes. Le CVRS s'engage en outre à établir deux exemplaires des enregistrements déposés; le premier étant utilisé exclusivement comme bande maîtresse tandis que seul le deuxième sera mis à la disposition des usagers conformément à l'option choisie par le Déposant.

Option 1 - Le CVRS pourra utiliser les matériaux remis par le Déposant sans aucune restriction, néanmoins dans le cas où l'usager utiliserait les matériaux appartenant aux Archives Sonores du CVRS il devra citer en référence le nom du Déposant ayant fait l'enregistrement.

Option 2 - (Le CVRS ne pourra disposer des matériaux remis par le Déposant que dans les limites suivantes. Du vivant du Déposant le CVRS s'engage à ne prêter les enregistrements déposés ou des copies de ceux-ci à aucun individu, organisme ou fondation, sans l'autorisation écrite du Déposant.) Le CVRS s'engage en outre à n'autoriser l'écoute des enregistrements ou la consultation de la documentation les accompagnant qu'après avoir fait signer par l'usager l'engagement suivant: l'usager s'engage à ne pas publier des transcriptions mot-à-mot de parole ou de musique extraites des enregistrements ou des documents qui les accompagnent sans la permission écrite du Déposant. Il devra en outre, s'il se réfère à ces enregistrements ou aux documents qui les accompagnent soit dans des publications soit verbalement, citer en référence le nom du déposant ayant fait l'enregistrement.

4. En aucun cas il n'est permis à l'usager d'utiliser les matériaux à des fins commerciales.
5. Dans le cas où le Déposant aurait choisi l'option 2 pour l'utilisation des enregistrements déposés, il s'engage à informer le CVRS de la publication éventuelle de ces documents.

6. Le CVRS veillera à ces matériaux avec le même soin que s'il s'agissait de ses propres matériaux mais n'est pas responsable en cas de perte ou dommage par vol, incendie ou autre cause.

7. Le CVRS ne contractera aucune assurance pour les matériaux déposés.

   Je soussigné.............................................................. . ........ . 
   dépose les matériaux énumérés dans le paragraphe 1 sous les réserves de l'option ..2 ..dans le paragraphe 3. Le CVRS s'engage à protéger au mieux les intérêts du Déposants dans les limites de l'option..2..du paragraphe 3.

Pour le Déposant: Pour le C.V.R.S.
Lu et approuvé le....................... 21-6-76

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Responsable des Archives Sonores

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Directeur du CVRS

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Le Directeur

Déposant

School of Art - University of Washington

Adresse

Seattle, Washington, USA
APPENDIX 2

CENTRE VOLTAIQUE DE LA RECHERCHE SCIENTIFIQUE
B.P. 6 - Ouagadougou, République de Haute-Volta

ARCHIVES SONORES

Formulaire pour l'utilisation des enregistrements et des documents les accompagnant confiés aux Archives Sonores du C.V.R.S.

1. Il est entendu qu'aucune copie des enregistrements des Archives Sonores du C.V.R.S. ne pourra être faite sans l'autorisation écrite du C.V.R.S.

2. En outre, pour les enregistrements qui ont été confiés au C.V.R.S. sous réserve de l'option 2: a) les copies ou les prêts ne seront autorisées qu'avec une autorisation écrite de l'individu, organisme ou fondation propriétaire de l'enregistrement; b) aucune transcription mot-à-mot de parole ou de musique extraite de ces enregistrements ou de la documentation les accompagnant, ne pourra être publiée sans l'autorisation écrite de l'individu, organisme ou fondation propriétaire de l'enregistrement.

3. Soit dans des publications, soit verbalement, aucune référence à ces enregistrements ou à la documentation les accompagnant ne pourra être faite sans citer expressément le nom de l'individu, organisme ou fondation ayant fait l'enregistrement, ainsi que les Archives Sonores du C.V.R.S.

4. En aucun cas il n'est permis à l'usager d'utiliser les matériaux à des fins commerciales.

L'usager déclare avoir pris connaissance de cette réglementation et s'engage à en respecter les différentes clauses.

Lu et approuvé le..............

................................

L'usager

................................

Adresse

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ENGLISH SUMMARY

Upper Volta is situated in the heart of West Africa and is the homeland for several rural ethnic groups. The Sound Archive of the Centre National de la Recherche Scientifique et Technologique (C.N.R.S.T.) is located in the capital city, Ougadougou. Founded in 1969 by the American Peace Corp volunteer, Jim Rosellini, the Archive is a repository for sound recordings and visual documents of traditional Voltaic culture.

The objective of the Archive is three-fold: a) the systematic collection of sound and visual recordings and artifacts that reflect the spirit of the communities and ethnic groups; b) the preservation of those recordings and artifacts for posterity; and c) the development of a dynamic framework within which the collection can be of value to scientific research.

The Archive houses over 1,000 tape recordings of traditional music and spoken word. Nearly 5,000 photographs (mostly black and white), 2,380 color slides, as well as a small number of films, form the visual collection. The Archive also contains a musical instrument collection. Appropriate documentation for all the articles is provided and transcriptions of dynastic genealogies have been completed.

Materials are gathered on field trips made by the Archive's staff. Trips are planned to coincide with the various calendrical festivities and efforts are made to capture the events "live". Field work is inhibited on occasion by the reluctance of certain groups to perform before "intruders"; or in a situation which may profane their sacred events.

Once back in the Archive, researchers formalize the documentation, assigning acquisition numbers, processing film and classifying the materials. Classification proceeds according to region, ethnic groups, context, and musical instruments. Materials are preserved from heat damage by insulation and air conditioning. Metal cabinets are preferred to protect against insects, especially termites.

The Archive's staff consists of one researcher and two technicians. Each staff member is specially trained for his particular area of concern. Equipment consists of a variety of professional-quality sound recording devices and photographic hardware. Funding for the institution was provided by domestic and foreign bodies between 1969 and 1975. Since 1976, the expenses have been met almost solely by the national government.

The Archive's staff is keenly aware of a responsibility to provide public access to the collection. Principal users of the facility include teachers and professors as well as foreign visitors. The formulation of a policy for the specific uses of the collection is a matter of abiding concern. Legislation that protects artistic property is inadequate. The Archive has developed two forms, however, that set out the conditions for the use of the collection (see Appendices).

Ongoing problems in the development of this institution center mainly around the lack of adequate funding. Until the purposes and aims of the Archive are recognized to be of sufficient importance to the identity and consciousness of the nation, the potential inherent in the project cannot be fully developed. The goal of presenting the resources of the Archive to the people of Upper Volta is therefore a priority of the staff.
HARRIET C. WOAKES, Archivist, Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria

THE SOUND ARCHIVES OF THE CENTRE FOR NIGERIAN CULTURAL STUDIES

The development of the Sound Archives of the Centre for Nigerian Cultural Studies at Ahmadu Bello University in Zaria is closely linked to the development of the Centre itself, which was established by the University Senate and Council in 1972. Located at first in Kano, and from 1974 in Zaria, the Centre is primarily a research institution whose mandate is "to carry out investigation into the cultures, past and present, of the various peoples of Nigeria, particularly those located in the former Northern Region, [to] preserve those aspects... which are in the danger of disappearing, and [to] present... [its] findings to the public."

Research and other related activities are now organized and carried out by members of the Archaeology, Museology, Ethnomusicology, Performing Arts, Teaching Programs and Cinematography sections of the Centre.

DEVELOPMENT OF THE ARCHIVES AND INITIAL DOCUMENTATION OF MATERIALS

From the beginning, field recordings produced by Centre research fellows, as well as by other members of the University community, have been deposited with, or donated to, the Centre; the type of material recorded reflects the particular research projects selected by individual researchers (and, in the case of Centre staff, subject to approval by the Centre). Gradually an "informal" archive of recordings was built up within the Musicology (later Ethnomusicology) Section. Research topics selected by research fellows in that section give an indication of the nature of most of the recordings:

Dr. Fremont Besmer (Senior Research Fellow 1972-3): The bori spirit possession cult in Kano.


Dr. Kenneth A. Gourlay (Senior, later Principal, Research Fellow 1974-80/Head of Section 1976-9): Music of the southern Zaria region; Musical culture areas of northern Nigeria.

Mr. Sviatoslav Podstavsky (Research Fellow 1974-9): Roko (praise-singing) in Argungu (Sokoto State).

Mr. A. C. Shall-Holma (Assistant, later Research Fellow 1974-9): The music and dance of the Hoba people.

Mr. Iyortange Igoil (Research Fellow 1975-Present Head of Section): Musical aspects of Tiv culture.

Malam Idi Zurmi (Research Fellow 1976-80/Head of Section 1979-80): The meaning and function of zambo (satire) in Hausa praise-songs.

At the same time, the difficulties researchers frequently encounter in obtaining useful background data on the music of northern Nigeria were recognized, and as a result the Music Information Bank project was initiated by Dr. Kenneth A. Gourlay in 1974. The project involved the identification and collection of relevant ethnomusicological data on the region in question from a wide variety of sources: anthropological reports from the colonial period now held in the National Archives in Kaduna; journal articles; relevant extracts found in larger works dealing with the history, geography, culture, etc. of Nigeria; unpublished reports and seminar papers, etc.
The foundations of the present Archives were laid by Dr. Gourlay who devoted an enormous amount of thought, time and energy to the collection and documentation of both the Music Information Bank files and the sound recordings. In the process of collecting material for the Music Information Bank, a preliminary card catalog/index to the files was prepared; and during the 1977-8 academic session Dr. Gourlay organized and archived all recordings then held in the section (along with their accompanying documentation) and produced a descriptive catalog of this material in book form. In a report on the Archives prepared at this time, Dr. Gourlay recommended the appointment of an archivist who would be given the responsibility for the maintenance of archival records, including the introduction of a more flexible card catalog/index to the recordings and the development of a standardized archiving procedure. Acting on this recommendation, the Centre appointed the author of the present paper as Archivist in 1979.

THE COLLECTION TODAY

At present the collection is housed in the Archivist's office and includes 262 open-reel tapes, 143 cassettes and 53 discs. The discs constitute the only commercially produced recordings held in the collection, the remainder being field recordings produced by researchers. The basic character of the recordings mentioned above has been retained, with the addition of spoken word recordings (chiefly interviews on historical or cultural topics). The Music Information Bank now includes 309 items, and is being expanded on an on-going basis, as it is regarded as an important complement to the recordings, as well as a research tool in its own right.

CATALOGING AND CATALOGING CODES/STANDARDS

Since the author's appointment as Archivist, priority has been given to the determination and compilation of accurate subject heading designations for Nigerian places, ethnic groups, musical and other cultural events, as well as for instrumental and vocal media. This decision was taken in recognition of the fact that the majority of approaches made by users to the material in the collection is by these subject categories. Visits were made to the University library and to other specialized libraries on campus, as well as to the National Archives in Kaduna to see if standardized designations for any of these categories had been developed or were in use. Regrettably, the results of these enquiries proved to be negative.

As a result, it has been necessary to prepare our own designations, starting almost from scratch. Difficulties were compounded by the lack of adequate bibliographic aids. The most recent official gazetteer for Nigeria was published in 1973; the Human Relations Area Files, often used by libraries and archives in the United States with regard to designations for culture groups, proved to be confused and inadequate with regard to Nigerian groups; and the literature on Nigerian musical genres, instrumental and vocal media is scanty, and, with the exception of Ames and King's Glossary of Hausa Music and its Social Contexts, not suited for use in the indexing of such a specialized collection.

Nevertheless, work has progressed and, in the process of indexing the Music Information Bank, authority files (including selected terms as well as cross references from incorrect terms and variant spellings) have been compiled for all the above-mentioned subject cate-
An author/title card catalog (and subject index) to these files has also been prepared as part of this exercise. Subject headings are in English, and a separate card file of ethnomusicological terms in various Nigerian languages is maintained which indicates the English subject heading used for each item in the main catalog.

Procedures for cataloging the Archives' sound recordings are currently being developed, largely based on the system used in the descriptive catalog referred to earlier. In this way, the entries for previously cataloged recordings can be transferred to catalog cards with a minimum of change, and work initiated on cataloging recordings added to the collection since 1978.

The cataloging unit, as in the descriptive catalog, is the individual event. In taking this decision, various systems were examined with regard to the level of bibliographic description provided, and each was also evaluated in terms of its suitability to user requirements and the nature of the material in the collection.

Selection of the "collection" as the basic cataloging unit was rejected because it was felt that the level of bibliographic description, when applied to a given collection, would be too general in terms of user requirements. Moreover, difficulties arise in cataloging the individual collection as a unit when, in actual fact, many collections remain "open" for extended periods, and collectors continue to deposit new recordings produced in the course of subsequent field trips.

A greater level of description can be provided if the individual sound recording is taken as the cataloging unit. However, problems often arise in the case of field recordings when a given recording consists of the continuation or ending of a particular event, perhaps followed by the beginning of another event, which may itself be continued on yet another tape. The significant number of individual recordings in the collection exhibiting these characteristics led to the consequent rejection of this system, since it was felt that catalog entries for such items would be confusing and of little value to users.

Ultimately, the decision to take the individual event as the cataloging unit reflected our view that it would best serve user requirements and would also allow for a more meaningful and adequate level of bibliographic description per catalog main entry.

Main entries in the Music Information Bank author/title catalog have been prepared according to the rules for bibliographic description of written materials provided in Part I of the Anglo-American Cataloguing Rules, 2nd edition, these rules being based on ISBD (M) and "closely related to ISBD (G)." Similarly, it is our intention to adhere as closely as possible to international standards in the cataloging of the Archives' sound recordings. Following a review of provisions for the cataloging of sound recordings in both AACR 2 and ISBD (NBM), it has been decided to adopt the latter (taking into consideration the amendments and additions proposed by the IAML Working Group and the IASA Cataloging Committee) as the standard for cataloging commercially produced recordings.

With regard to field recordings, the following outline of bibliographic description areas has been developed, based on ISBD (NBM), adapted where necessary to meet the special requirements of the material.
1. Ethnic group/musical context and statement of responsibility area.
2. Place and date of recording area.
3. Physical description area.
4. Notes area.

It should be noted that the category "ethnic group/musical context" replaces the ISBD (NBM) title element. Here the name of the particular group or groups is to be followed by a musical context descriptor in English, followed by the local term or terms in square brackets. Under statements of responsibility all categories provided for in ISBD (NBM) 1.5.1 are to be included, as applicable, with the exception of performers. Full details regarding the place and date of the recording area are to be given in area 2, which replaces the ISBD (NBM) publication, distribution, etc. area. Finally, ISBD (NBM) provisions for both physical description and notes are to be applied to areas 3 and 4, as applicable. Notes on performers, musical instruments and accompanying data are to be included in area 4.

Bibliographic description of sound recordings often depends on the availability of adequate accompanying data, whether in the form of sleeve notes or enclosed pamphlets in the case of commercially produced discs or field notes, transcriptions and final reports in the case of field recordings. Insufficient or inaccurate accompanying data for the few commercially produced recordings in the Archives' collection presents a real problem to the cataloger, compounded by the lack of suitable alternative sources of information. However, since the majority of holdings are field recordings, the immediate concern has been to ensure that adequate supporting data is available for these recordings, both to assist in cataloging the material as well as to enhance the value of the recordings for future listeners and researchers. To this end, a set of guidelines for the documentation of field recordings has been drawn up and is made available to researchers who are planning field recording projects.

USE OF THE ARCHIVES

The Archives is open to the University community and also to the general public. At present, most visitors from outside the University come from various government ministries and cultural agencies in order to familiarize themselves in a general way with the resources and facilities provided by the Archives. Such visits provide a useful forum for the exchange of information about resources, publications, forthcoming musical events, conferences and seminars, etc.

Members of the University community who make use of the Archives' resources for research and/or teaching purposes include Centre staff, as well as faculty and students from the Creative Arts Section of the Department of Education, the Drama Section of the Department of English and the Department of Nigerian and African Languages. Students from other institutions (such as teacher training colleges) have also made occasional visits to the Archives, as have researchers from institutions outside of Nigeria who are engaged in field work within Nigeria.
NOTES


2 K.A. Gourlay, A Descriptive Catalogue of Recorded Sound Held in the Archives of the Musicology Section (Zaria: Centre for Nigerian Cultural Studies, Ahmadu Bello University, 1978). (Typewritten).

3 "Report on the Centre Archives of Recorded Sound: Musicology Section" (Zaria: Centre for Nigerian Cultural Studies, Ahmadu Bello University, 1978). (Typewritten).

4 George Peter Murdock, Outline of World Cultures, 5th ed. (New Haven, Conn.: Human Relations Area Files, 1975).


6 One additional category will be added, that of Musicians/Composers. It should be stressed that the authority files cannot be regarded as "definitive." At present, data for many elements is either unavailable or insufficient, and it is recognized that the files will inevitably be subject to revision as additional data becomes available.


9 Our aim has been to conform to ISBD guidelines, as far as possible, for all materials in the collection. In spite of the fact that AACR 2 provides rules in Section 6.11 for Nonprocessed Sound Recordings (defined as "noncommercial instantaneous recordings, generally existing in unique copies"), the rules provided do not, in our view, reflect a significant awareness of the special characteristics of field recordings. In fact, in the first rule (6.11A) the cataloger is directed to follow as far as possible previously enumerated rules which are clearly designed for commercial recordings. Moreover, the chairman of the Joint Steering Committee for Revision of AACR states in the Preface to AACR 2 that the rules for nonbook materials are based on sources other than ISBD.
APPENDIX

Subject Headings used in the Musical Context Index in the Catalogue of the Sound Archives of the Centre for Nigerian Cultural Studies Zaria, Nigeria

The Musical Context Index consists of the following main subject categories: Art Music, Court/Political Music, Dance, Drama, Jazz, Military Music, Music and Religion, Music and Social Relations, Music and the Life Cycle, Music for Activities, Music for Groups/Occupations and Traditional Music. Main categories (with the exception of the Art Music, Jazz, Military Music and Traditional Music categories) are further divided into additional subcategories, again subdivided by ethnic group(s) as required. These subject headings were developed in the process of indexing documents dealing with Nigerian music, using subject categories enumerated in the Musical Character facet in the British Catalogue of Music Classification as a general guide.

ART MUSIC (Composed in the Western idiom). See also TRADITIONAL MUSIC.

COURT/POLITICAL MUSIC

COURT MUSIC (Accession and/or installation, processions, proclamations, etc. of emirs, chiefs, other officials). For funeral ceremonies of rulers see MUSIC AND THE LIFE CYCLE: DEATH. See also COURT/POLITICAL MUSIC: PRAISE-SINGING/EULOGIES.

POLITICAL MUSIC (Political parties, political protest). See also MUSIC AND SOCIAL RELATIONS: SOCIAL COMMENT/SATIRE-RIDICULE.

PRAISE-SINGING/EULOGIES. See also COURT/POLITICAL MUSIC: COURT MUSIC.

DANCE

DANCE (General). See also DANCE: MASQUERADE/MIME, DANCE: NON-TRADITIONAL DANCE, DANCE: TRADITIONAL DANCE.

MASQUERADE/MIME. See also DANCE: TRADITIONAL DANCE.

NON-TRADITIONAL DANCE (Includes highlife, swange, etc.).

TRADITIONAL DANCE. See also DANCE: MASQUERADE/MIME.

DRAMA

DRAMA (General)

PUPPET THEATRE

JAZZ

MILITARY MUSIC

MUSIC AND RELIGION

BORI/SPirit POSSESSION. See also MUSIC AND RELIGION: RITES.

CHRISTIANITY

ISLAM

ISLAM: MONTH OF RAMADAN

ISLAM: SALLA FESTIVALS

RITES (Other than Christian, Islamic; includes ceremonies, cults, divination, exorcism, festivals, incantations, sacrifice, etc.; activities related to natural phenomena such as lightning, eclipse, etc.; the seasons, fertility, illness, prevention of theft, etc.). See also DANCE, MUSIC AND THE LIFE CYCLE, MUSIC FOR GROUPS/OCCUPATIONS.
RITES: DODO. See also MUSIC AND RELIGION: RITES: TSAFI, MUSIC AND THE LIFE CYCLE: ANCESTORS, MUSIC FOR ACTIVITIES: SIGNALLING: VOICE-DISGUISE.

RITES: GRENDALES. See also MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

RITES: RAIN-MAKING

RITES: TSAFI. See also MUSIC AND RELIGION: RITES: DODO.

RITES: WITCHCRAFT

MUSIC AND SOCIAL RELATIONS

SOCIAL COMMENT/SATIRE/RIDICULE. See also COURT/POLITICAL MUSIC: POLITICAL MUSIC, MUSIC AND SOCIAL RELATIONS: SOCIAL CUSTOMS/RELATIONS.

SOCIAL CUSTOMS/RELATIONS. See also MUSIC AND SOCIAL RELATIONS: SOCIAL COMMENT/SATIRE/RIDICULE.

MUSIC AND THE LIFE CYCLE

AGE-GRADERS. See also MUSIC AND THE LIFE CYCLE: INITIATION.

ANCESTORS. See also MUSIC AND RELIGION: RITES: DODO, MUSIC FOR ACTIVITIES: SIGNALLING: VOICE-DISGUISE.

BIRTH (Including childbirth, naming ceremonies, etc.).

CIRCUMCISION. See also MUSIC AND THE LIFE CYCLE: INITIATION.

COURTSHIP (Includes love songs). See also MUSIC AND THE LIFE CYCLE: MARRIAGE.

DEATH (Including burial, funeral rites).

DIVORCE (Including desertion).

INITIATION (Includes adolescence, puberty rites). See also MUSIC AND THE LIFE CYCLE: AGE-GRADERS, MUSIC AND THE LIFE CYCLE: CIRCUMCISION.

MARRIAGE. See also MUSIC AND THE LIFE CYCLE: COURTSHIP.

MUSIC FOR ACTIVITIES

BEER DRINKING/BREWING

BOXING. See MUSIC FOR ACTIVITIES: SPORTS.

CANOEING

CEREMONIES. See MUSIC AND RELIGION: RITES.

DANCING. See DANCE.

DIVINING. See MUSIC AND RELIGION: RITES.

ENTERTAINMENT/RECREATION. See also MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR ACTIVITIES: SPORTS, MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

FARMING. See MUSIC FOR GROUPS/OCCUPATIONS: FARMERS.

FESTIVALS. See MUSIC AND RELIGION: RITES.

FISHING. See MUSIC FOR GROUPS/OCCUPATIONS: FISHERMEN.

GAMBLING

GAMES. See also MUSIC FOR ACTIVITIES: ENTERTAINMENT/RECREATION, MUSIC FOR ACTIVITIES: SPORTS, MUSIC FOR GROUPS/OCCUPATIONS: CHILDREN, MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

GRINDING/POUNDING

HARVEST. See MUSIC FOR GROUPS/OCCUPATIONS: FARMERS.

HEAD-HUNTING

HERDING. See MUSIC FOR GROUPS/OCCUPATIONS: HERDERS.

HOUSEWARMING

HUNTING. See MUSIC FOR GROUPS/OCCUPATIONS: HUNTERS.

PLAYING. See MUSIC FOR ACTIVITIES: ENTERTAINMENT/RECREATION, MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR ACTIVITIES: SPORTS, MUSIC FOR GROUPS/OCCUPATIONS: CHILDREN.

POUNDING. See MUSIC FOR ACTIVITIES: GRINDING/POUNDING
PRAISE-SINGING/SHOUTING. See COURT/POLITICAL MUSIC: PRAISE-SINGING/EULOGIES, MUSIC FOR GROUPS/OCCUPATIONS: PRAISE-SINGERS/SHOUTERS.

RECITATION/CHANTING (Includes poetry, fables, story telling, riddles, jokes, proverbs, relating to folklore, history, mythology, etc.).

RECREATION. See MUSIC FOR ACTIVITIES: ENTERTAINMENT/RECREATION.

SIGNALLING (Talking drums, flutes, horns, xylophones, trumpets, etc.; including whistling, yodelling, etc.). See also MUSIC FOR ACTIVITIES: SIGNALLING: VOICE-DISGUISSING.

SIGNALLING: VOICE-DISGUISSING (Includes bullroarers). See also MUSIC AND RELIGION: RITES: DODO, MUSIC FOR ACTIVITIES: SIGNALLING.

SPINNING

SPORTS (Wrestling, boxing, etc.). See also MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR ACTIVITIES: ENTERTAINMENT/RECREATION, MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

STORY TELLING. See MUSIC FOR ACTIVITIES: RECITATION/CHANTING.

TALKING. See MUSIC FOR ACTIVITIES: RECITATION/CHANTING, MUSIC FOR ACTIVITIES: SIGNALLING, MUSIC FOR ACTIVITIES: SIGNALLING: VOICE-DISGUISSING.

TRAVELLING

TRADING. See MUSIC FOR GROUPS/OCCUPATIONS: MARKET TRADERS.

VOICE-DISGUISSING. See MUSIC AND RELIGION: RITES: DODO, MUSIC FOR ACTIVITIES: SIGNALLING: VOICE-DISGUISSING.

WHISTLING. See MUSIC FOR ACTIVITIES: SIGNALLING.

WORKING. See MUSIC FOR GROUPS/OCCUPATIONS.

WRESTLING. See MUSIC FOR ACTIVITIES: SPORTS

MUSIC FOR GROUPS/OCCUPATIONS

ACROBATS. See MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

AGENTS. See MUSIC FOR GROUPS/OCCUPATIONS: MARKET TRADERS.

ANIMALS

ASSOCIATIONS. See MUSIC FOR GROUPS/OCCUPATIONS: PLAY-ASSOCIATIONS, MUSIC FOR GROUPS/OCCUPATIONS: SOCIETIES/ASSOCIATIONS.

BANDITS. See MUSIC FOR GROUPS/OCCUPATIONS: THIEVES.

BARBERS/TATTOOERS

BEGGARS. See MUSIC FOR GROUPS/OCCUPATIONS: PRAISE-SINGERS/SHOUTERS.

BLACKSMITHS

BOXERS. See MUSIC FOR ACTIVITIES: SPORTS.

BOYS. See MUSIC FOR GROUPS/OCCUPATIONS: MEN/BOYS, MUSIC FOR ACTIVITIES: GAMES

BUILDERS

BURGLARS. See MUSIC FOR GROUPS/OCCUPATIONS: THIEVES.

BUTCHERS

CHIEFS. See COURT/POLITICAL MUSIC: COURT MUSIC, COURT/POLITICAL MUSIC: PRAISE-SINGING/EULOGIES.

CHILDREN

CLOWNS. See MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

COMEDIANS. See MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

COURTESANS. See MUSIC FOR GROUPS/OCCUPATIONS: PROSTITUTES: COURTESANS.

CRAFT GROUPS

CULTS. See MUSIC AND RELIGION: RITES, MUSIC FOR GROUPS/OCCUPATIONS: SOCIETIES/ASSOCIATIONS.

DANCERS. See DANCE.

DIVINERS. See MUSIC AND RELIGION: RITES.
EMIRS. See COURT/POLITICAL MUSIC: COURT MUSIC, COURT/POLITICAL MUSIC: PRAISE-SINGING/EULOGIES.

ENTERTAINERS (Includes acrobats, clowns, comedians, jugglers, jesters, magicians, strongmen, 'invulnerables'). See also MUSIC AND RELIGION: RITES: ORDEALS, MUSIC FOR ACTIVITIES: ENTERTAINMENT/RECREATION, MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR ACTIVITIES: SPORTS.

EXORCISTS. See MUSIC AND RELIGION: RITES.

FARMERS

FISHERMEN

GIRLS. See MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR GROUPS/OCCUPATIONS: CHILDREN, MUSIC FOR GROUPS/OCCUPATIONS: MEN/BOYS, MUSIC FOR GROUPS/OCCUPATIONS: WOMEN/GIRLS.

HARLOTS. See MUSIC FOR GROUPS/OCCUPATIONS: PROSTITUTES/COURTESANS.

HERDERS

HUNTERS. See also MUSIC FOR ACTIVITIES: HEAD-HUNTING

ISLAMIC SCHOLARS/TEACHERS. See also MUSIC AND RELIGION: ISLAM

LABOURERS

LEPERS

MAGICIANS. See MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

MARKET TRADERS (Includes agents, merchants).

MEN/BOYS. See also MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR GROUPS/OCCUPATIONS: CHILDREN.

MERCHANTS. See MUSIC FOR GROUPS/OCCUPATIONS: MARKET TRADERS.

MUSICIANS

OFFICIALS. See COURT/POLITICAL MUSIC: COURT MUSIC, COURT/POLITICAL MUSIC: PRAISE-SINGING/EULOGIES.

PLAY-ASSOCIATIONS. See also MUSIC FOR GROUPS/OCCUPATIONS: SOCIETIES/ASSOCIATIONS.

POLICE

PRAISE-SINGERS/SHOUTERS. See also COURT/POLITICAL MUSIC.

PROSTITUTES/COURTESANS

ROBBERS. See MUSIC FOR GROUPS/OCCUPATIONS: THIEVES.

RULES. See COURT/POLITICAL MUSIC.

SECRET SOCIETIES. See MUSIC FOR GROUPS/OCCUPATIONS: SOCIETIES/ASSOCIATIONS.

SILVERSMITHS

SLAVES/SLAVE RAIDERS

SNAKE CHARMERS

SOCIETIES/ASSOCIATIONS. See also MUSIC FOR GROUPS/OCCUPATIONS: PLAY-ASSOCIATIONS.

STRONGMEN. See MUSIC FOR GROUPS/OCCUPATIONS: ENTERTAINERS.

THIEVES

TRADERS. See MUSIC FOR GROUPS/OCCUPATIONS: MARKET TRADERS

WARRIORS. See MILITARY MUSIC.

WOMEN/GIRLS. See also MUSIC FOR ACTIVITIES: GAMES, MUSIC FOR GROUPS/OCCUPATIONS: CHILDREN.

WORKERS. See MUSIC FOR GROUPS/OCCUPATIONS: LABOURERS.

WRESTLERS. See MUSIC FOR ACTIVITIES: SPORTS.

TRADITIONAL MUSIC. See also ART MUSIC.
Bartók's Legacy to Sound Archives

The following three papers were presented originally at the IAML/IASA Committee on Music and Sound Archives session in Budapest, Hungary, September 9, 1981, titled "Bartók's legacy: documentation and dissemination of folk music in sound archives".

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BARTÓK'S LEGACY TO SOUND ARCHIVES--DOCUMENTATION AND DISSEMINATION

In this year of his Centenary, Béla Bartók is being honored for his outstanding accomplishments as composer, pianist, fieldworker and scholar. In my own field of ethnomusicology he is held in high regard for both the quantity and quality of his work. It is unfortunate that Bartók himself did not live to see all of his research in print. However, due to the efforts of the several Bartók collections in both Hungary and the U.S., original and revised editions of his works have recently been published, providing ethnomusicologists with access to a wealth of material.

Bartók's active interest in sound recording should not be overlooked, however--neither should his encouragement of sound archives as a natural repository of those sound recordings. I am pleased that the IAML/IASA Committee on Music and Sound Archives has made a place in this program for several of us to acknowledge this interest. In my presentation today I would like to share some of his remarks concerning the documentation and dissemination of sound recordings, as well as his methodology for fieldwork. I will take advantage of my position as presenter to insert some of my own ideas on these topics as they pass by.

Before I begin let me say that I feel very honored, indeed a little humbled, to be giving this presentation in Bartók's native land, particularly here in Budapest, the city where he received so much of his creative energy. Being here among our hosts at this conference, walking along the same streets, visiting some of the sights that were so familiar to Bartók, one begins to feel closer to the man himself. In my own field of research I have crossed Bartók's well illuminated path several times, most especially the enlightening five-volume study of Romanian folk music. In preparing the background material for today's presentation, however, I have had the opportunity to become still better acquainted with the complete personality, and as a result, have a new appreciation for his contribution to our musical lives.

HISTORICAL PERSPECTIVE

With a composer's ear ever searching for new musical ideas for his compositions, Bartók became increasingly aware that there was an undiscovered treasury of Hungarian folk song.
Heretofore composers such as Liszt and Brahms (and even Bartók in his very early works) had
drawn upon gypsy melodies in the belief that they were the same as the indigenous folk tradi-
tion. In 1904 Bartók made his first notation of a peasant song as sung by a young girl in
the Gömör district. Immediately after this he began studying some of Kodály’s material, and
soon after established a collaborative relationship which lasted the rest of Bartók’s life.
Kodály remarked early in their acquaintance that Bartók began to make penetrating inquiries
concerning contact with the people, about collecting methods, and... “he became acquainted
with the phonograph”.¹ The latter probably refers to one of Bartók’s earliest documented
recording experiences which he noted in a letter to his mother on July 15, 1906: “On Monday
I took my machine and went to see some swineherds and shepherds, and in the afternoon, phono-
graphed the domestic servant at Benedek... in that district alone I have noted down a total
of 83 songs and made 47 recordings”.² Later the same year he wrote to Lajos Dietl that:
“the practising has not been at all to my taste; it’s a nuisance, and I’d rather have spent
my time collecting as many more songs as possible. After spending every evening for three
weeks in Slovakian villages, I have not been able to get down more than 150 songs; I phono-
graphed 80”.³ And thus did Bartók embark upon the recording and notating of folk music when-
ever he had the opportunity. Not only did he collect from Hungarian peasants and the Slovak-
i ans just mentioned, but he expanded his sphere of interest to Romanians, Ruthenians, Serbians,
Turks and Arab peoples in Algeria. Bartók’s most active period for recording was from 1906
until early 1920 when the political situation following World War I made it too difficult
to travel. His last field trip was to Turkey in November of 1936 where he collected folk-
songs in Anatolia with Adnan Saygun. (See Ex. 1: Maps of Bartók’s field trips.)

DOCUMENTATION

Bartók understood the importance of a thoroughly documented recording. I daresay that anyone
who has held in hand a phonograph or tape recording with hardly the tiniest fragment of
identification or information can appreciate the necessity as well. Catalogers have been known
to go berserk in such situations. My own reaction is to rant and rave and curse the collector
half way to Inferno and back again, and then to put the recording on a shelf marked "to be
identified" where it is rarely heard of again.

Bartók knew well the importance of providing accurate data for a recording and giving evidence
of the recording session in order to validate its place in time, and therefore, its value
to future researchers. He wrote in his work on Hungarian folk song: “The heading of each
tune gives (from left to right): firstly, the index-number of the phonographic record (if
any), followed either by Mus. F. (to indicate that the record belongs to the Ethnographical
section of the Budapest National Museum) or by F. (to indicate that it is the collector’s
private property). Then comes: the Roman figure indicating the dialect-region; the name of
the village; that of the district (in brackets); the name of the performer or performers,
with their age so far as known; the year of collection; and an initial indicating the col-
lector... “⁴ (See the information on the upper right side of each musical notation in Ex. 2.).

In my own view there are two stages to documentation: one at the time of recording as the
collector makes his/her field notes, and the other at the time of “archiving” when these notes
are transposed from the more personal form of the collector into the more universal format
of the Archive consistent with other Archive documentation. We are concerned here only with
the latter stage. Before continuing perhaps I should explain my use of the term "archiving" because I use it in a special way. It defines the process whereby a field collection that has been selected for acquisition to the UCLA Ethnomusicology Archive is copied onto Archive-quality magnetic tape according to certain technical specifications, with voice announcements preceding each individual item, and with an Archive documentation sheet completed for each item. To use an example, this summer at UCLA we have been "archiving" an interesting collection of Indonesian music. It had been collected in 1964 and is, for the most part, well documented. Some of the genres represented in the collection have virtually disappeared from the repertoire, and there is a tendency for one scale system to have preference over another. In other words, this is becoming a unique collection very quickly by virtue of the rapidly changing cultural aesthetics in Indonesia. We are fortunate that the collector is eager to have his collection archived because he is aware of its potential research value. A documentation sheet was devised in conformation with Archive format and in collaboration with the collector. Because the field notes were typed during quiet moments of the collecting trip (a most unusual but wonderfully advantageous occurrence) the data are relatively easy to extract and transfer to the Archive sheet. The collector is in residence this summer and has been available for substantiating the data as we go along. During the "archiving" sessions either my assistant or I sit in the Recording Laboratory while the Technician attends to the transfer of the tape selections. His job is to set and maintain the appropriate sound levels, monitor the items as it plays through, and note any necessary technical remarks such as print-through, passing train or barking dog noise, etc. He also makes the voice announcements which consist of a composite number made up of the last two digits of the current year, an acquisition number for the collection, and an individual number for each item. Thus, for this collection we have the number 81.1-1 standing for the first item, 81.1-2 for the second, and so on.

My job during this transfer is to time each item with a stopwatch, and note it on the documentation sheet; to keep an observant eye on the Technician who sometimes forgets what number we're dubbing, whatever the need may be. The most important task is to transfer the data from the collector's field notes to the Archive documentation sheet, making absolutely certain that the information matches the selection being duplicated at that moment. Any questions or uncertainties are noted and the collector is consulted as the final word. His presence at the original recorded event, plus his special subject expertise, make him vital to the operation. At the time I was preparing this paper for publication we had transferred over 600 items in this collection.

I leave it to the catalogers to decide how to index all this documentation--that is a subject unto itself. My main point here is to stress how important the adequacy and accuracy of the data are to the reliability of the collection. Because this recorded material often no longer exists in tradition, or at the least when a living musical tradition is in the process of change, we have an obligation to future researchers to provide them in the way of as much reliable data as we possibly can. Many of you will be well aware of these points but I think that we need to remind ourselves occasionally.

DISSEMINATION

I will touch lightly upon this aspect of our topic today whereby the term "dissemination" is interpreted in two ways: 1) the necessity for Archives to advise and help one another with mutual problems, and 2) the sharing or exchanging of their resources in order to facilitate
the solving of specific research problems. An extension of this latter aspect sometimes expresses itself in making material available on commercial disc or tape.

Bartók was indeed concerned about both of the aforementioned aspects. He took an active interest in the sound archives at the Ethnographic Museum and certainly was one of the pioneers in building that collection, although he was not an Archivist himself. He was also interested in archives in other countries and often gave advice as well as expressed a willingness to exchange recordings with them. In correspondence with Erich von Hornbostel, of the Berlin Phonogrammarchiv, he wrote in 1912 that he, Bartok, had made by that time nearly one thousand phonograph cylinder recordings and had deposited them at the Budapest Ethnographic Museum. He suggested an exchange of recordings between Berlin and Budapest. Before his fieldtrip to Turkey in 1936 he wrote to László Rásonyi that “before he would go to Ankara he wanted without fail to spend a few days in Istanbul to see for himself what the phonogramme archives there really contain.”

FIELD TECHNIQUE

Let us turn our attention now to Bartók's method of fieldwork. In a letter to Dumitru Kiriac in Bucharest he wrote: “My method is to use a phonograph (first taking down the melody and text, and then, as it were, verifying my notations with the aid of the phonograph). I consider it of the utmost importance to take phonogrammes of the folk-songs, for, as you know, there are some glissandos and rubatos which cannot be written out exactly...” Of Kiriac’s visit to Budapest two years later in order to seek Bartók’s advice on making recordings, etc., Bartók wrote: “I warned him most emphatically not to record any teacher's versions of the songs, and I advised him to go to the most remote places”. In another letter he elaborated further: “May I add that the best way to collect is for me to go into a peasant home where there is a gathering of good singers, friends, neighbors, etc.; first one person sings a song, then, another; phonographing, too puts them in the right mood (for I immediately have the song just recorded played back to them)... when the peasants are asked to sing in a major house, a school or a priest's house, etc., they feel embarrassed, are ashamed of themselves and can no longer call to mind some of the things they remember in other circumstances.”

One of the most delightful letters that I came across when preparing this presentation was the one to Stefi Geyer in August 1907 when Bartók was doing fieldwork. He titled it, "A dialogue in Gyergyő-Kilényfalva." In a very subtle way it shows Bartók’s methodology in handling a field interview, as well as a marvelous sense of humor--something that Bartók did not always allow to show through his rather serious comportment. Permit me to share it here in English translation.

"The traveller: (entering) God bless you!  
T: Is your husband at home?  
W: He's not at home; he's taken the wagon to bring hay from the field.  
T: And how are you faring, I wonder?  
W: Oh, we get along somehow, though we have our troubles, too. We have work, and plenty of it.  
T: Well, well, you can cope with it somehow.  
W: And what does the gentleman want? (To her little girl) Bring a chair for the gentleman! --Here's a chair, sit ye down. (To her daughter) Get the pigs in!  
T: Now look here. I've come to ask you for something which, I think you've never been asked for before.  
W: ?
T: I've heard from your neighbor that you know all kinds of ancient folk-songs which you learnt from the old folks when you were a girl.

W: Me?! Old songs?! You shouldn't poke fun at me, Sir. Old songs! Ha, ha!

T: Believe me, I'm not poking fun at you! I mean what I say! That's why I've made this long journey all the way from Budapest, specially to look for these very old songs which no one remembers except here!

W: And what are you going to do with those songs? Do you want to print them?

T: No, indeed! What we want is to preserve the songs by writing them down. For if we don't write them down, then in years to come no one will know the songs that are being sung here now. You see, even now, the young people sing quite different songs; they don't care for the old ones and don't even learn them; and yet they are much prettier than the new ones, aren't they?! In 50 years no one will have heard of them if we don't write them down now.

W: Really? (Pause) Hmm. Hahaha. No, I just can't believe it.

T: (Desperate) But look here, mother, at this little book. Do you see, I have written them all down. (He whistles a song.) That was sung by the wife of Andrew Gregő (he whistles another), and Bálint Koza's wife sang that one. Now, you know them, too, don't you?

W: Eh! My singing-days are past. Hhat would an old woman be doing to sing such secular songs! I only know sacred songs now.

T: Come, you're not as old as all that. And the others, Stephen Csata's wife and Ignatius Hunyadi's wife, both told me that you know a great many.

W: Eh! My voice is not what it was...

T: (Chimes in) You don't need a strong voice; if you hum it faintly, that will be alright.

W: Why don't you ask the young men and girls, they know plenty of songs.

T: No! They only know new songs; and I don't need those because I've already got them all. In these parts there are such sad songs like this (whistling). You know it? What are the words?

W: Long ago I heard that song, but I did not learn the words.

T: Don't you know any others like it?

W: I could think of one or two; but they don't come into one's mind very readily.

When I want them, I can't remember a single one. Aye! There was a time when I knew a great many. But hard work is the devil, it takes the joy out of singing. When I was a girl...

W: Yes, yes. Now just think back a little, perhaps you will remember some old song.

T: (To her son) Come here! Take that to István Abran's wife; she is helping Felix Győrgy's wife. (She thinks for a long time) ... One has just come into my mind.

W: (To her children) Now you think, too, and maybe you'll remember something.

T: We don't want those that the children know. They are new songs. Only the very, very old ones!

W: Where did you say you came from, sir?

T: I've already told you, from Pest.

W: God yelp ye! Are you married?

T: No, I'm not.

W: Then you're only a youth.

T: Just so! But think a bit more. Don't you know 'The thief of the large mountain', 'Kata Kádár's song' or 'Where are you going to, you 3 orphans'?

W: (With devastating determination) No!! But I'll sing the gentleman another.
T: Let's hear it.
W: The song of Mary Magdalene.
T: I don't think that will do. It's a sacred song! (Privately cursing all the sacred songs in the world.)
W: Have you got this one? (She begins to sing:
'I sleep and wake with your image...')
T: (Bluntly) Yes, I have! (Clenching his teeth but preserving his friendliest tones.)
W: Well, is this one good? It's very old. (She sings:
'This roll is round...')
T: They know that one, too, in Hungary. I've already got it.
W: But this one, the gentleman won't have put this one down yet... (She sings:
'I go around...')
T: But you began with that! I don't want it. (Giving up at last, he puts his book and pen back into his pocket.)
W: I know a lot of holy songs. The song of Mary Magdalene...
T: (Defiantly silent.)
W: The gentleman has never heard anything more beautiful.
T: Do you know anyone who remembers the very, very old songs? Is your mother at home?
W: She's out working... If the gentleman were to come to our pig-killing feasts (radina) or listen when we are all working together (kalaka), then he would hear plenty of songs. Oh, how we sing then!
T: Splendid! But it's now that I need a song. Is there anyone who would know such a singer?
W: Gyurka Sándor's wife lives round the corner of the street; she knows so many, she couldn't recite them if you stayed all day.
T: Will she be at home now?
W: Oh, yes, she will be working at her loom. And her grandmother helps with the weaving, and she knows lots of old songs.
T: Then I will go to her.
W: Yes, the gentleman should go there. She knows a great deal, especially when she has a drink or two.
T: How do I find her? This way?
W: No, not that way, keep on down the road. It's quicker.
T: Thank you, thank you. God bless you!
W: May God keep you!
T: (Departs downcast)

And so da capo al fine from morning to night, Monday to Sunday (day after day)! I can't bear it any longer. Impossible! Endurance, perseverance, patience... to hell with you all... I'm going home."

CONCLUSION

Bartók's legacy to sound recording and sound archives has been tremendous. I will leave you with a final quote from Bartók taken from the Serbo-Croatian work co-authored with Albert B. Lord and published in 1951 after Bartók's death. It reflects his attitude toward the value of the sound document itself after he had worked with the Milman Parry collection so thoroughly: "the only true notations are the sound tracks on the record itself."

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NOTES

3 Letters, p. 68.
4 Bartók, Hungarian folk song, p. 196.
5 Letters, p. 114.
6 Letters, p. 250.
7 Letters, p. 103.
Ex. 1. Maps of Bartók's field trips
Ex. 2. From: Bartók, Hungarian folk song. 1981.
ON BARTOK'S FOLK MUSIC RECORDINGS

In the Appendix to the second volume of his collection "Rumanian Folk Music" Bartók published some outstandingly difficult musical notations. The longest time it took him to make the most complicated of them was two hours--according to his own statement. But I can say, as it has been experienced by many of us, that an average but competent ethnomusicologist would need three times as much time to make such a transcription. From the point of view of speed and accuracy of transcribing melodies Bartók was far above average.

NEED FOR RECORDING

Collecting folk music would have been much easier for Bartók if he had only to make notations on the spot. He, however, firmly insisted right from the start on making sound recordings as far as it was possible, as he was aware of the importance of making and preserving sound documents. In 1937 he said in a lecture held at the Budapest Academy of Music on "Mechanical Music" that "a detailed study of musical folklore in the modern sense and even the collection of certain types of material via an approximate transcription of the melody would be practically impossible" without sound recording. Then he added: "I am positive that the present development of musical folklore research is due to Edison". Bartók did not only think of his time: "The study of musical folklore is a relatively new branch and its tasks, objectives and stand-points change, or rather, are enlarged almost from year to year. . . . If we have sound recordings we can make up for the negligence of the past but if we did not have our sound recordings we would be paralysed in regard of a revision that may seem necessary in the future."}

With regard to the conservation of sound recordings he put forward a proposal as early as 1919, the implementation of which is still--unfortunately--a task of the future. Bartók, already at that time, insisted that lasting copies, metal moulds, should be made of the original sound records. He was one of the first who urged international cooperation in the interest of the study and conservation of sound recordings. In 1928, at the Prague International Folk Art Congress, he repeatedly called the attention of the participants to the importance of collaboration between the folk music collecting centers in different countries. It turns out from a letter written by him to Raina Katzarova in 1936 that he was sincerely trying to find a possibility for Bulgarian ethnomusicologists to obtain phonographs.

HISTORICAL BACKGROUND OF RECORDING IN HUNGARY

In Hungary the phonograph collection of folk music was started by Béla Vikár in 1895, a decade before Bartók and Kodály began their ethnomusicological activity. It was Bartók who first reported on the complete collection of sound records in his 1919 paper mentioned above. According to his report, the Ethnographic Department of the National Museum, which today is the Ethnographic Museum, possessed altogether 2157 Edison cylinders of folk music. In addition to this, about 1000 cylinders were in private collections. The majority of these phonograph cylinders were made of Hungarian, Rumanian and Slovakian folk music. It also included folk music of the Carpathian Ukraine as well as Bulgarian, Southern Slav and Cheremis folk music. At that time Bartók did not mention his own Arab collection and did not say how many of the 2100 phonograph cylinders were from his private collection. Today, according to the inventory
book in the Ethnographic Museum, the number of phonograph cylinders containing folk music recorded by Bartók is 1669. To this number we should add 248 cylinders of Slovakian folk music which Bartók gave to the Slovaks in 1923, and his Algerian Arab collection which consists of 96 cylinders and can be found in the Bartók Archives of the Institute of Musicology (Budapest). Thus, according to our present knowledge, the full Bartókian legacy of sound records consists of 2013 cylinders. Of this number, 1215 contain Rumanian, 311 Slovak, 281 Hungarian, 96 Arab, 64 Turkish, 38 Carpathian Ukrainian, 6 Serbian and 2 Bulgarian folk music. In March 1914, 17 sides of gramophone recordings were made with Transylvanian Rumanians from Hunyad county—musical informants of Bartók—who were brought to Budapest for that purpose. Unfortunately, four sides of the recordings have been lost and five have been damaged. Also belonging to the Bartókian legacy are some commercial Patria gramophone records made under Bartók's guidance from 1936 to 1938. Recently these have been re-issued on LP and were edited by László Somfai. Naturally, the enumerated figures are only a statistical expression of the scientific and cultural value of the Bartókian legacy of sound recordings. However, Bartók's work as a scholar and composer is the magic wand that revives and brings to life the "dead material" of phonograph and gramophone recordings.

BARTÓK'S METHODOLOGY

Bartók's ideas on folk music collecting can be best characterised by what he wrote in 1932. He differentiated contemporary Hungarian folk music research that started in the beginning of the twentieth century from its counterparts abroad by "two characteristic phenomena": 1) "its participants are creative musicians who do their laborious task not with the attitude of a fastidious esthetician but with a strict scientific approach and, 2) their field of interest does not only cover Hungarian folk songs but the folk songs of the neighboring peoples as well." Together with Kodály, his young composer friend and colleague, they realised early that the music preserved in peasant oral tradition is not simply a mass of more or less ingenious melodies that can be used freely by the composer but it is much more. It is music culture deeply rooted in the common history of mankind which can only be truly understood as culture; that is, in the original context which is the essence of its existence. In his 1936 paper "Why and How to Collect Folk Music" Bartók emphasized that it was not enough to collect songs only as "isolated objects". "Because that would be as if an insect or butterfly hunter had satisfied himself with gathering the species of insects or butterflies. But if he was satisfied with that, his collection would be dead material isolated from life. That is why a true natural scientist would not only collect and prepare animals but would study and describe, as far as possible, all the most hidden moments of animal life." Bartók insisted that collection should always be carried out on the original spot where the function of the melodies could be observed as well. He took care that folk musical data should not only be preserved by sound recording—a kind of snapshot—but that it should be notated on the spot and that the collector's notes should reflect the real life of the recorded piece as far as possible. He considered it to be important that a detailed transcription of a sound recording should be done at the earliest possible moment after collecting when on-the-spot memories were still fresh. In this way the final form of the written record of a piece is not only a graphical picture of the sounds but everything the collector can add to this on the basis of his on-the-spot notes and observations. However, the song or instrumental piece written down in this way is still an "isolated object". If we want to know more about it we have to put it into its immediate and
wider context. Bartók also endeavored to show the material collected by him in such a context. This is the reason why he had become an enthusiastic researcher of the music of the neighboring peoples, in addition to Hungarian music, and also paid attention to the music of far away peoples. It is also the reason that he was eager to undertake an international comparison and systematization of all material that he had collected. Through his scientific activity he integrated his recorded collection piece-by-piece into a homogeneous picture of culture.

NEED FOR CREATIVE MUSICIANS

Folk music, however, cannot be embraced in all its essential details just by sound recording now by the most perfect scientific systematization. The scholar who is collecting, analysing and systematizing folk music cannot get beyond a certain point in an interpretation of on-the-spot experiences. It is at this exact point that the artist—in our case Béla Bartók the composer—takes over. He purposely stressed that Hungarian ethnomusicological research was done by "creative musicians" at the beginning of our century. These musicians (and he referred to himself and Kodály in the first place) "grew into the most intimate relation with peasant music. . . during their research, they entered fully into the spirit of this music in the villages".9 Using the language of contemporary European music, Bartók has recounted this experience in a direct, artistic way. The world could learn about the sphere of Hungarian, and neighboring peoples' peasant music, from his compositions earlier than the original sound recordings themselves. It is obvious that today music-loving people are first of all interested in the sound of the decaying phonograph cylinders as if this knowledge may provide a clue to the composer's secret. It is true that wherever we start in Bartók's work, if we proceed step by step we will have to reach the contents of the phonograph cylinders. Obviously, the process can also begin from the other end, starting with the phonograph cylinders and going to the scientific systematizations that have opened up new perspectives, and hence on to his well-known compositions. Bartók was looking for and preserving pure peasant culture and the ancient past of music in folk tradition. His sound recordings were invaluable already in his own time. For us today, their value is great because they stand as an integral part of Bartók's total work.

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NOTES

1Bartók Béla összegyűjtött írásai 1, (Béla Bartók's Collected Writings), ed. A. Szőllösy, (Budapest, 1966), p. 729. (Referred to hereafter as BÖI).
2BÖI, pp. 729-730.
3"Musikfolklore", Musikblätter des Anbruch I, no. 3-4 (1919), pp. 102-106. Also in BÖI, p. 574.
4Compare BÖI, p. 353, and p. 831, resp.
6Hungaroton, LPX 18058-18060.
9"Neue Ergebnisse. . ." (see 7 above). Also in BÖI p. 369.
ALICE MOYLE, Australian Institute of Aboriginal Studies

BARTOK'S LEGACY AND THE DOCUMENTATION AND DISSEMINATION OF AUSTRALIAN FOLK AND ABORIGINAL MUSIC

Béla Bartók's legacy to music is remarkable for its size, variety and quality. He is known primarily as a composer; he is still remembered as a pianist-composer; his achievements in the collection, notation, classification and analysis of the folk music of his own country are without parallel.

This year (1981), the centenary of his birth, performances of Bartók's music are taking place in concert halls throughout the world. Through the medium of sound recordings there are many broadcasts of his works. Before leaving Australia, I listened to a radio program, the first in a series of six in a chronological survey of Bartók's life and work. In the introduction to this broadcast, Bartók's music was described as "a language of enormous vocabulary". It is not necessary for me to remind this audience that a large part of the vocabulary is the result of Bartók's creative assimilations of Hungarian folk music. The impact of Magyar music on Bartók's compositions is, and will continue to be, a subject of considerable musicological interest. My contribution to this session, however, is directed not to the compositions of Bartók--unique sources of information as they are to all musicologists--but to Bartók's legacy, especially in the area of the documentation of sound-recorded traditional music, as seen from an Australian viewpoint.

NATIONALISM AND FOLK MUSIC COLLECTION

It must be said at the outset that the rise of Nationalism in music, with its roots in the Romantic movement and its beliefs in the return to Nature, had little impact in Australia. The Australia-born composer, Percy Grainger, a contemporary of Bartók (he was born in 1882), described the interest in folk music which prevailed in Europe throughout most of his life as a "back to the land" movement. In an article he wrote for the Musical Quarterly, Grainger refers to composers who "devoted themselves most ardently to the labor of collecting so-called 'primitive' music of various kinds". Grainger himself exhibited comparatively little interest in Australian "folk music" whatever the definition of this term may be. Along with a number of British composers including Frederick Delius and Vaughan Williams he collected songs from English countryside singers, chiefly for the purpose of incorporating the tunes in his own compositions.

The work of Bartók, and that of his friend and colleague Zoltán Kodály, went much further than the "labor of collecting". These two Hungarians became engaged in a full-scale operation of notation (transcription), compilation, classification and comparative analysis of thousands of folk songs and chiefly for the purpose of discovering in them distinct regional characteristics. As a result of their "nationalist" endeavors these research composers and their associates have set a new standard in the musicological documentation of orally-transmitted music.

ORALLY-TRANSMITTED MUSIC--TERMS

In referring to his research Bartók often used the term "music folklore". He preferred to distinguish between "rural" and "urban" folk music, also applying the latter label to
"popular art music" or to "melodies of simple structure that are composed by dilettante authors of the upper class."³

The terms "folk" and "Aboriginal" are applied in Australia to two totally different kinds of orally-transmitted music. Their paths of dissemination and categories of documentation rarely converge. The "folk music" heritage of the land of Grainger's birth is a transplanted one: most of the tunes of Australia's early colonial days may be traced to the British Isles. Words in many of these songs were adapted to their new environment either by transported convicts or by immigrants who came to Australia by choice; they refer to such subjects as convicts, bushrangers, pastoral pioneers, overlanders, stock riders, sheep shearsers, sheep stealers and swagmen (e.g., itinerant farm laborers). During the past fifty years and longer, there has been intermittent collecting of remaining Australian folk songs of this kind. Few of the published collections contain music notations. Documentation of Australian folk song centers chiefly on the words. Dissemination of folk music in Australia is generally through participation at folklore society meetings and at open-air gatherings or "festivals". Selected folk and "bush" songs (i.e., songs on rural subjects composed by individuals) are issued in book form for class singing in Australian schools.

Aboriginal music is the term applied by non-Aboriginal investigators to what is known of the songs, and accompanying sound instruments, which belong to different Australian indigenous groups. The antecedents of these groups were among the first people to migrate to the continent we now call Australia. Archaeologists inform us that these first migrations occurred--not two hundred years ago as did the first British migrations--but some 50,000 years ago. These migrations, or accidental driftings by raft and canoe, are believed to have been from a northwesterly direction, southwards through southeast Asia and probably parts of Indonesia and New Guinea.

DISSEMINATION OF AUSTRALIAN SOUND RECORDINGS

The first sound recordings of Aboriginal music in this southern part of the globe were obtained on wax cylinder, in Hobart in 1899, by members of the Royal Society of Tasmania. These fragmentary recordings have since been transferred to tape; some of them to disc for general dissemination.⁴ On the Australian continent, collections of Aboriginal music (still being accumulated) commenced in central Australia in 1901 with the cylinder recordings obtained by W. B. Spencer and F. J. Gillen. The spoken announcements by Baldwin Spencer have helped to identify the contents of some of these cylinders. The contents of a later collection (1912) from parts of Arnhem Land, Northern Territory, are not as easily identified due to a lack of reliable documentation.⁵

More widely disseminated are representative selections from some of the first recorded collections made for the Australian Broadcasting Commission (1948- ),⁶ the carefully documented field collections of the anthropologist A.P. Elkin for Sidney University (1949-1953);⁷ and field recordings by individual researchers sponsored by the Australian Institute of Aboriginal Studies (1964- ).⁸

Through the impetus and support of the Australian Institute of Aboriginal Studies, a statutory body established some twenty years ago by the Australian Government, the activities
of field collection, archival preservation, documentation and dissemination of sound recordings have been continuous. Collections of sound recordings total about 10,000 hours and of these about 4,000 hours are of Aboriginal music. The cataloging unit in reference to recorded music is the song item. It has been estimated that the number of song items in the AIAS sound archive is near to 200,000.

DOCUMENTATION OF AUSTRALIAN SOUND RECORDINGS

Reference has already been made, in a paper presented at the IAML/IASA conference in Cambridge, to systems of cataloging of field-recorded Australian Aboriginal music. The present system is here described as having two main classes of documentation: the first or primary class which identifies the sound recording (also gives collector's name, place and date of recording) and its contents (title of song, name of performer(s), language group of singers); the secondary class provides data for researchers in some or all of the following disciplines: anthropology (performance occasion, socio-cultural aspects, etc.), linguistics (transcribed song words, speech associated with the performance, etc.), musicology (music notations including voice, song words, instruments). For subsequent access to, and dissemination of the recordings, it is necessary to know whether the recorded occasion was "open" (i.e., unrestricted) or "closed" (i.e., restricted to only certain members of the Aboriginal community).

Music notations based on audio recordings of Australian Aboriginal music are numerous, though not all of them are systematically devised. Many are to be found in university dissertations. There have been no institutional attempts to follow Bartók's suggestion as to how it may be possible to achieve "a uniform system of notation and classification" (Essay on "Music Folklore"). Australia has no national system for compiling folk or Aboriginal music comparable to the Corpus Musicae Popularis Hungaricae.

BARTÓK'S VIEW OF RECORDINGS AND NOTATIONS

In recognizing the importance of sound recordings for research into orally-transmitted music, Bartók was well ahead of his time. He saw audio recording as supplying: (a) information about the quality of the actual performances, and (b) evidence for the accuracy of the notations based on these performances. In the same essay on "Music Folklore" he wrote that "the most important step towards music folklore was the introduction of the phonograph as a collector's irreplaceable auxiliary instrument". In the Introduction to Part One of Serbo-Croation Folk Songs we read: "the transcription of recordings of folk music should be as true as possible. It should be realized, however, that an absolutely true notation of music (as well as of spoken words) is impossible because of the lack of adequate signs in our current systems of notation. This applies even more to the notation of folk music. The only really true notations are the sound-tracks on the record itself. These, of course, could be magnified, photographed, and printed instead of, or with, the usual notation. But this complicated procedure would not be of much use, in view of the all-too-complicated nature of the curves in the tracks. The human mind would not be able to translate the visual signs into tones. It must have, as visual impressions, conventional symbols of drastic simplicity in order to be able to study and to categorize sound phenomena."
Returning to his essay on "Music Folklore", we find Bartók advocating, for preservation in sound archives, collections of music notations (transcriptions) to match the sound recordings on which they are based: "the transcriptions of each melody--whether acquired by exchange or directly through collection--should be in each phonograph archive in four copies: classified according to its number in the catalog; according to a scientific system referring to melody; according to the text; according to geographic origin".13

BARTOK A 'COMPARATIVE MUSICOLOGIST'

Bartók's historical inferences are based on multitudinous notations, though for him there were never enough of these. He saw certain aspects of the work on these data as "detecting causalities and unravelling connections" (Essay on "Why and How Do We Collect Folk Music?").14 He also referred to it as "establishing prototypes, based on reliable collections" and as having "a certain likeness to comparative linguistics".15

In recognition of his work on folk music, Bartók is sometimes called an "ethnomusicologist". Considering his belief in the importance of the search for prototypes, and his own use of "comparative music folklore", I think he is more aptly termed a "comparative musicologist". In its English form, "comparative musicology" appears to have fallen into disuse. In the New Grove Dictionary of Music and Musicians, under the entry "Ethnomusicology", we find, once again, "comparative musicology" summarily dismissed because "our science... does not 'compare' any more than any other science".16 It is possible that a fuller appreciation of Bartók's aims may result in a reinstatement of this term, or at least a better understanding of its meaning.

BARTOK'S LEGACY

Whether we call it "ethnomusicology" or "comparative musicology", the potential of Bartók's type of historical probing, based on systematic classification of melody types, cannot be denied. As seen here, his "legacy" has been to demonstrate how musicological research can add to the history and heritage of the "folk" to whom the orally-transmitted (and sound-recorded) music belongs. Bartók has shown, through his comparative methods, that the musical heritage of his "beneficiaries"--even of those who no longer are able to perform their own music--can thus be extended and enriched.

(A Tasmanian song, recorded in 1899, was played at the conclusion of this paper and two music notations, one written about 1840, were circulated among those present).17

* * * * * * *

NOTES

1 Béla Bartók Centenary, writ. and narr. Ralph Lane, (ABC Radio 2, August - October), 1981.
4 Tasmanian Museum and Art Gallery, Fanny Cochrane Smith, Songs and Speech, Hobart, Tasmania, 1967, No. TRS-1683 (45 rpm.). From original cylinder recordings at Hobart in 1899 and 1903.

5 W. B. Spencer, Recordings (1912) of Australian Aboriginal Singing, National Museum of Victoria No. 61207 (12" LP). The collector's documentation was written on the cylinder boxes. Due to the replacement many years previously of cylinders in wrong boxes, there are now suspected errors in the published identifications of some of these recordings.


7 University of Sydney series, ed. A. P. Elkin, includes University Expedition to Arnhem Land, 1949 (12 - 16" discs); Arnhem Land Expedition 1952 (17 - 16" discs).

8 Discs/cassettes issued by the Australian Institute of Aboriginal Studies, Canberra, include selections from the field recordings of A. Moyle, L. and B. Hiatt, J. Beckett, in Arnhem Land, Cape York, the Kimberleys and Torres Strait Islands.


10 Béla Bartók Essays, p. 162.

11 Béla Bartók Essays, p. 159.


13 Béla Bartók Essays, p. 162.

14 Béla Bartók Essays, p. 12.

15 Béla Bartók Essays, p. 155.


17 See Note 4 above; and A. M. Moyle, "Tasmanian music, an impasse?" in Records of the Queen Victoria Museum (Launceston, Tasmania, 1967), no. 26, pp. 1-18.
Historical Aspects of Music

MARTIN ELSTE, (West) Berlin, Germany

A PLEA FOR A HISTORICALLY ORIENTED APPRECIATION OF SOUND RECORDINGS

This paper has been revised from a presentation made at the Annual Meeting in Salzburg, July 3, 1979.

Very often it is enlightening to consult various encyclopedias of different cultures, or at least of different nations, if one wants to find out more than mere factual knowledge. Regarding sound recordings this method not only tells us more about the objects but gives us also an idea about the appreciation of them in different countries. If you want to consult the largest published music encyclopedia, the German Die Musik in Geschichte und Gegenwart,¹ in order to get some information about gramophone records, you will not find an entry for Schallplatte. There is, however, an article on Schallaufzeichnung (sound recording). Now, if you turn to the British equivalent, The new Grove dictionary of music and musicians,² you will find an article on the "gramophone" covering over 14⅛ columns. Even in the fifth edition (1954) of this dictionary there was a thorough article under this heading. A more detailed comparison of these two articles conveys important differences: whereas the German MGG is almost entirely concerned with the purely electro-acoustical aspects of sound recording, this side of the coin is touched upon in the Grove's only to interpret the history of gramophonic repertoire.

In this essay I want to focus on the German people's prevalent attitude towards sound recording considering that there is something like a national characteristic. Several facts may help to demonstrate this attitude. Shortly after World War II, the headquarters of all the major German record companies that had been located on Berlin's Ritterstrasse had been totally destroyed in the bombing. Deutsche Grammophon Gesellschaft was perhaps the most eager of the German record companies to re-build its catalog. During the first years after the end of the war they abolished all remaining stampers of pre-war production. The official explanation for this decision is cited as "due to storage difficulties". As a result of this, no sound documents or pre-war production were left in the company's archives because the complete record holdings (i.e., the actual shellac discs) of the firm had been destroyed by bombing.³ A similar incident can be reported about Bavarian Radio, where at about the same time archive recordings were disposed of on the grounds that the technical quality was sub-standard.⁴ There is a common idea (although different on the surface) behind these two explanations for the erasure of things past. It was the post-war conviction of being able to get rid of all traces of the past in order to create a rationally thinking society striving for nothing but technological progress and economic welfare.
MUSIC APPRECIATION AND SOUND RECORDINGS

In terms of music appreciation—and I speak of music as the interacting process of a composition and its sonic realization—very much the same thing has happened with sound recordings, at least in Germany. To elucidate this point, I ought to compare the appreciation of compositions with the appreciation of performance styles. Music education has made people aware of different musical styles. Ideally the music lover listens to a composition by Bach with very different expectations from those he has when listening to a Wagner opera, and his expectations are still different when he listens to Rock music. In respect to compositions he, as a trained listener, accepts different styles as different musical ways to transmit messages. This listening attitude is based on the idea of historicism, i.e., the idea that one should judge the history of a certain period according to the standards of that period. Generally speaking it does not extend to the realm of performance styles.

It is a very dubious undertaking to make relevant statements about listening habits. Statistical research can hardly go much into detail in deriving data beyond the mere preferences of musical styles and genres. Yet the content analysis of record reviews can give insights into the ways people listen to recordings. By means of a content analysis an ideal type (according to Max Weber) in a given historical setting can be determined. Such an analysis has not been taken up as yet.

However, in a more or less systematic study of record criticism from its beginnings in 1906 to the present day, I have shown that critics judge recordings, historical as well as contemporary, in terms of the critic’s contemporary aesthetic standards. If the historical performance style facing a critic is too remote from the critic’s learned musical style, i.e., his aesthetic expectations, so that he cannot decipher it, he tends to make a statement like "this is a historical performance" and avoids the issue altogether.

HISTORICAL RE-ISSUES OF RECORDINGS

Admittedly there are a large number of current re-issues of historical recordings. The international series Great recordings of the century issued by EMI and its German counterpart Unvergänglich - Unvergessen, which was launched as early as 1956, are no longer the only historical re-issues of pre-LP recordings of their kind. Dozens of small labels have been set up to cater to the various tastes of connoisseurs of historical recordings.

However, the recent trend towards an increasing awareness of pre-war recordings has not changed the listeners’ appreciation for recordings in general. Some people consider those recordings as pretty curiosities, others regard them highly as ultimate renderings. Both groups do not do justice to them. Both neglect the historical position in which a recording is made.

Along with the lack of an aesthetic framework in which historical recordings can be judged in terms of their position within their own period of creation, there is—notably among German criticism—a general absence of purely factual knowledge about the history of the sound recording repertoire. Occasionally one reads in record reviews about alleged premier recordings which are not premier recordings at all but advertised as such by the company. Critics very rarely check statements like this. In fact, if they do not happen to be keen on the subject with stacks of record catalogs and old magazines in their personal libraries, they do not really have the possibility to investigate recorded repertoire.
An inquiry among some forty sound archives in ten European countries has shown that West German sound archives attached to public libraries, research libraries, and musicological institutes, have very rarely pre-war holdings of either sound recordings or literature on the subject. Even back copies of nation-wide LP-catalogs such as the Bielefelder Katalog or the Schwann are not available for the researcher in most of the libraries. It is surprising that there are only two libraries in the Federal Republic of Germany with a complete set of Bielefelder, which I consider the most important reference tool for German post-war record production.

DEARTH OF LITERATURE

Other literature—record catalogs as well as periodicals and related monographs—is equally scarce in libraries. We should be grateful at least, that literature does exist. It has been written mainly by American and English record collectors. However, apart from some fairly recent studies, the musicological aspects of sound recordings has only been lightly touched upon. Almost all discographical studies are devoted to the physical object, the phonogram, not to the sound as a manifestation of artistic ideas. It should be one of the tasks of the music teacher at an advanced educational institution such as a conservatory, to demonstrate to his students how performance styles have changed, and under which conditions these changes have taken place. He should also show the relevance of different approaches to a musical work of art. Here musicology should step in and help to form a basis consisting of facts, examples, and a scaffolding of theory regarding performance styles.

A first step towards such a true "history of music in performance"—to quote a book title on performance practice—should be based not only on written but also on sonic documents. It should be a publication equivalent to the anthologies of music such as the Harvard historical anthology of music. Instead of printed music, however, it would consist of an annotated discography of landmarks in recording history selected with respect to the stylistic position of the performance. Of course, such a "history of music in performance" would be restricted to the total period covered by sound recordings which is in effect no more than a century. Notwithstanding this brief span of time, sound recordings have shown that some substantial changes of performing styles have occurred since their advent. These changes have to be determined and put into historical perspective. Not only late nineteenth and early twentieth century compositions would be of interest here but all the music performed and documented in recordings. An ideal enterprise should be a combination of a book together with recordings illustrating the points set forth in the written text. First steps in this direction have been taken. Recently EMI has issued two massive sets of acoustic vocal recordings titled The Record of Singing with a third volume to follow. These records have been published together with two books about the singers represented. Unfortunately the books are not quite up to the standard of the transfers.

Several years ago an International anthology of recorded music was published under the auspices of the International Music Council. At first sight this publication seems to fill the gap. It is unfortunate, however, that the author did not base his selection of primarily educational long playing records on historical principles of performance practice. Instead an overall aesthetic system governed his choice in so far as it can be concluded from the brief and somewhat superficial comments.
To sum up: if music teachers and others want to consider and even teach about recordings in historical terms rather than emotional terms (including whatever these emotions have been influenced by) they will have to rely on literature about the historical aspects of sound recordings. Such publications ought to be sponsored by organizations such as the International Association of Music Libraries, Archives and Documentation Centers, in a way similar to the classic musicological enterprises of the last decades resulting in such efforts as Répertoire International des Sources Musicales and Répertoire International de la Littérature Musicale.

NOTES

3According to a memorandum of 28 September 1960, signed Dr. Sch/Ev., in the files of Polygram, Hannover.
4Theodor Wohnhaas, "Studien zur musikalischen Interpretationsfrage (anhand von Schallplattenaufnahmen der Coriolan-Ouverture Beethovens)," Diss. Erlangen 1959, p. 44.
5Detailed pieces of information deriving from this inquiry by the author have not been published yet.
6Bielefeld: Bielefelder Verlagsanstalt, 1953.
8Jörn Thiel, International anthology of recorded music. (Vienna, Munich: Jugend und Volk, 1971).
Technical Committee

VAJDA, ZOLTAN, Senior Engineer, Development Department, Hungarian Radio

STANDARDIZATION IN AUDIO MAGNETIC TAPE RECORDING


The standard for tape exchange between sound archives of the IASA Technical Committee has been formulated around a number of international and national standards which are referred to as the ISO, IEC, CCIR, AES, DIN, BS, ANSI, etc. These references do not mean too much if the nature of the organizations behind the abbreviations and the position of their publications in the hierarchy of standards is not known. The purpose of this paper is to give a brief summary of the standardization organizations and their activity.

Bodies issuing standards, publications, recommendations, good engineering practices and the like, belong to two main groups: they are either standardization or professional organizations. In the first group the scope of work and the subject matter of the standards issued can be virtually unlimited; the second group issues standards on subjects of interest only to the profession.

The subdivision of the first group into national and international bodies is shown in Table 1. Two large organizations are responsible for international standardization: the International Organization for Standardization (ISO) and the International Electrotechnical Commission (IEC). Both are affiliates of the United Nations and as such they are the highest ranking organizations of influence in the world.

For national standards it is mostly governmental--although in some countries there exist non-profit independent organizations--which are responsible. The same is true for the member bodies--one for each country--of the ISO and/or of the IEC.

International standards are worked out by Working Groups, Subcommittees and Technical Committees of the ISO or the IEC, and they are issued depending on the votes of the member bodies. To give you an idea of the size of the ISO and the volume of the work done, we quote the following figures: the number of member bodies and the number of corresponding members at the end of 1980 was 72 and 15 respectively. The number of standards issued by the 145 Technical Committees was 4269 up to 1981.

DIFFERENCE BETWEEN ISO AND IEC

The division of work between the ISO and the IEC as shown in Table 1 seems to be reasonable and unambiguous. For the most part a simple division does not hold because of the influx of electronics in all branches of engineering. Added to this is the fact that tradition has influenced the division of work. This is the reason why sound recording on perforated tape, either optical or magnetic, belongs to the ISO but magnetic recording either on unperforated tape or disk recording are the territory of the IEC.
The basic and most comprehensive international standard for audio magnetic recording on unperforated tape is being published in parts currently by the IEC TC 60. The standard is the IEC Publication 94 "Magnetic tape sound recording and reproducing systems", which will consist of nine parts and will cover all possible formats from cassettes to multi-track on wide tape. Four parts have already been published, the rest will be available this year.

"Processed disk records and reproducing equipment" is the title of the IEC Publication 98 which handles the material not covered in Publication 94 and deals with gramophone records and record players.

The best example of an international professional organization with a membership of similar size as that of the ISO and issuing standards for magnetic tape recording, is the International Radio Consultative Committee (better known as the CCIR, the abbreviation coming from the French name.) (See Table 2.) The purpose of the CCIR Recommendation 408-3 "Standards of sound recording on magnetic tape for the international exchange of programs" is clear from the title, that is, to assure the technical possibility of program exchange between broadcasting organizations. The scope of the standard is clearly limited as compared to that of the IEC document. In fact the CCIR Recommendation refers to the IEC Publication for all basic parameters, the special requirements for the exchange of programs for broadcasting purposes are summarized in the Recommendation section.

It is perfectly possible that a professional recommendation or even a national standard would not be identical to the international standard. They might even contain conflicting requirements for various technical and other reasons. Institutions may contain equipment and recordings with varying compatibility. That is why it is extremely important that the technical staff of institutions be informed about the relevant standards and recommendations. It is also important that these institutions show interest and activity in influencing standardization in order to protect their own interests.
## Standardization Organizations

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<thead>
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<th>NATIONAL</th>
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<tr>
<td>American National Standards Institute (ANSI, ASA)</td>
<td>International Organization for Standardization (ISO)</td>
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<tr>
<td>Amt für Standardisierung (DDR) (TGL)</td>
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<td>Technical Committees (examples):</td>
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<td>Deutsches Institut für Normung (BRD) (DIN)</td>
<td>TC 36. Cinematography (All kinds of sound recording on perforated material)</td>
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<td>Hungarian Office for Standardization (MSZ)</td>
<td>TC 42. Photography</td>
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<td>Japanese Standards Association (JIS)</td>
<td>TC 43. Acoustics</td>
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<td>etc.</td>
<td>TC 46. Documentation (ISBN, ISSN)</td>
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<td>TC 97. Information processing (Magnetic recording on tape and disk for instrumentation and computer purposes).</td>
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<td>International Electrotechnical Commission (IEC)</td>
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<td>Scope: Electrical and electronic engineering</td>
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<td>Technical Committees (examples):</td>
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<td>TC 29. Electroacoustics</td>
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<td>TC 60. Recording</td>
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<td>Subcommittees:</td>
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<td>SC 60A. Sound recording</td>
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<td>SC 60B. Video recording</td>
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<td>SC 60C. Equipment for education and training</td>
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### Professional Organizations

issuing recommendations, reports, etc.
(examples)

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<tr>
<th>Sphere of operation</th>
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<tr>
<td>World</td>
<td><strong>CCIR</strong>&lt;br&gt;International Radio Consultative Committee&lt;br&gt;(recommendations, reports, opinions)</td>
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<th>Region</th>
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<tr>
<td>Arab States Broadcasting Union</td>
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<tr>
<td>European Broadcasting Union (Standards, Publications)</td>
<td><strong>EBU</strong></td>
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<tr>
<td>North American National Broadcasters Association (NAB Standards)</td>
<td><strong>NANBA</strong></td>
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<tr>
<td><strong>ARD</strong>&lt;br&gt;Arbeitsgemeinschaft der Rundfunkanstalten der BRD</td>
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<tr>
<td><strong>IBA</strong>&lt;br&gt;Independent Broadcast Authority</td>
<td><strong>IBA</strong></td>
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**Societies:** Audio Engineering Society<br>Society of Motion Picture and Television Engineers

**Associations:** Electronic Industries Association<br>Electronic Industries Association of Japan

**TABLE 2**
REPORT ON THE NOVEMBER 2, 1981 MEETING TO DETERMINE INTEREST IN THE FORMATION OF A PICKETT-LEMCO TYPE SOUND PRESERVATION COMMITTEE

On November 2, 1981 a meeting was held at the Waldorf Astoria, New York City, New York, U.S.A. The purpose of the meeting was to determine the interest of the attendees in the formation of a committee for the preservation of sound recordings. The model for this committee was as suggested by Pickett and Lemcoe, PRESERVATION AND STORAGE OF SOUND RECORDINGS (Washington: Library of Congress, 1959) p. 63. Composition of the committee was to include diverse, yet related disciplines such as chemistry, physics, audio manufacturing, recording engineering, and archival study.

The person primarily responsible for the organization of the meeting was Mary Hoos of The Electronic Music Center, Columbia and Princeton Universities. Approximately 40 persons were in attendance. Participants included tape manufacturers, archivists, audio equipment manufacturers, musicians, chemists, electronic engineers, and Audio Engineering Society (AES), Associated for Recorded Sound Collections (ARSC), and International Association Sound Archives representatives. In brief, Mary Hoos was successful in her effort to bring together the kind of group suggested by Pickett and Lemcoe. In addition, letters from interested parties unable to attend the meeting were read.

Following a reading of the Pickett-Lemcoe goals, each participant introduced himself. A number of people took that opportunity to expound their reasons for attending. As might be expected in such a large group of specialists, a number of different motives quickly emerged.

Two main topics occupied the remaining time. First, the question of the committee's role, and second, the matter of affiliation. Neither question was answered satisfactorily. This was not surprising since the meeting's purpose was to determine interest, not enact specific guidelines for the eventual committee. Having established that interest did exist, a steering committee was formed that would evolve specific recommendations for implementation of a "Pickett-Lemcoe type" preservation committee.

Steering committee members are: James Hawthorne--du Pont Corp.; Mary Hoos--Columbia and Princeton Electronic Music Center; J. Byrne Hull--Menlo Park; David Mills--Pfizer Company; Tom Owen--New York Public Library System; David Sarser--King Master Co.; William Storm--IASA, Syracuse University.

A preservation committee comprised of the disciplines suggested by Pickett and Lemcoe potentially should have technical people not normally found in IASA or ARSC membership. Whether this is the best way for either organization to acquire supplementary technical expertise requires further examination.
Other questions to consider are:

Should the committee remain independent or affiliate with one or more established organizations?

Is the committee duplicating work already being done by others?

Should this be a national (U.S.A.) committee only?

How should information be gathered and disseminated?

What specific areas should be studied?

Where will funding come from?

The questions are many but perhaps the largest one is "Will the interest expressed at the initial meeting continue and gather support"?

Comments and suggestions are welcome.
ROLF SCHUURSMA, IASA Representative

2ND ROUND TABLE MEETING OF REPRESENTATIVES OF ICA, IFLA, IASA, FIAF & FIAT, HELD AT INAI BAGNOLET 17-18TH NOVEMBER 1981

Present: ICA Fredrich P. Kahlenberg (Chairman)
Charles Kecskemeti
IFLA A.L. Van Wesenmael
IASA Rolf L. Schuursma
FIAF Wolfgang Klaue
FIAT Christian Castellani
Anne Hanford
UNESCO Frank Evans

1. UNESCO Activities

Mr. Evans gave a resume of the various projects associated with the General Information Program, Records & Archives Management Program (RAMP) which might be relevant to audio visual material and the organizations present. It was also indicated that other sections of UNESCO such as Cultural Heritage & Communications also covered projects which were relevant. Although in the past, Mr. Evans had worked exclusively through the ICA, he was willing to deal directly with the other competent bodies present. It was possible that a representative of the group could be present at the next RAMP expert consultation meeting in 1982 when proposals for 1984-89 would be discussed. Mr. Evans particularly emphasized interest in training and other 3rd World requirements.

2. Exchange of Information & Publications

The exchange of information & publications between the attending organization since the first meeting was discussed and the importance of continuing this activity was emphasized. ICA had received a list of FIAF publications. Observers from ICA & IASA had been invited to the IFLA General Conference and it was agreed that the Universal Access to Publications should also include audio visual material when published and available.

Subjects for Co-operation

3. Study of relationship between different types of collecting organizations

It was agreed that each organization would report on the responsibilities and relationships of member organizations in selected countries, i.e., Canada, France, Hungary, West Germany & Sweden. Proposed general questions were sent to Christian Castellani. Mr. Kecskemeti would consolidate these and return by 15th January for despatch to individual members by each organization. The replies must be available by the beginning of October 1982 if it was envisaged that UNESCO should be approached for funding further evaluation and work. Fifty copies of the questionnaire would be required.

4. Methods of Selection

Sam Kula was undertaking a study as part of RAMP concerning moving images. FIAT had already formulated Recommended Standards. IASA were not yet ready with firm proposals.
5. **Cataloging Standards**

UNESCO was working on a common communications format and would be willing to include audio visual material. FIAT was still working on a recommended format for the exchange of information. It was generally agreed that ISBD was unsuitable for audio visual material as at present formulated. Mr. Van Wesemael gave a short presentation on the purpose of ISBD and reported that IFLA was proposing to revise the existing standards. It was agreed that each organization should express its particular dissatisfaction and specify its requirements. Mr. Van Wesemael would report this to the next Management Committee Meeting. The matter would be further considered at the next round table meeting.

6. **Systems of Storage & Management of Holdings**

ICA was particularly interested in the documentation of preservation and restoration matters. This was carried out by their Spanish member Mme Carmen Crespo Nogueira, Directa del Centro Nacional de Conservacion y Microfilmacion, Documental y Bibliograficy, Sevarno 115, Madrid 6. It was agreed that the Chairman of each organization's Technical Commission would send a report on their activities to Mme Crespo, who would in return write to indicate the range of information available about audio visual material. FIAT considered technical supports and preservation a major concern within their organization and were about to seek cooperation with EBU, SMPTE and other relevant technical bodies. It was agreed that contact should be made between the various technical Commissions and that eventually a meeting of the Chairman should take place. It was agreed that there was a common interest in a permanent support medium. Mr. Van Wesemael particularly expressed concern about suitability for applications with printed material and mentioned the ADONIS project. He would also approach Philips about the videodisc application. FIAF had long term concerns about the preservation of color film.

7. **Training**

FIAT had plans for a further Summer School in June 1983 (3 weeks in Berlin). Herr Klaue hoped it would be possible to incorporate short sessions on other topics such as Television Archives. All organizations reported lack of success in persuading the various colleges and universities to include more coverage on audio visual materials in their libraries and archive courses at all levels. ICA and IFLA agreed to put pressure on their members in these areas. It was also noted that UNESCO was particularly concerned about courses for archive staff from developing countries. The need was expressed for a list of archives willing to accept such staff for in-service training. FIAF already had such a list and the other organizations agreed to prepare one from their own members. Mr. Evans had also mentioned UNESCO's interest in a proposed model curriculum as part of RAMP.

8. **Register of Audio Visual Archives**

Mr. Van Wesemael agreed to approach the Council for Library Resources proposing they should fund a combined directory.

9. **Copyright**

The growing interest in wider access to radio and television archives was noted. There were many problems involved, some legal and some logistic. The basic proposals in the UNESCO Recommendation on the safeguarding of moving images were mentioned. The potentially conflicting interests of the copyright holders and wider access were also discussed.
briefly. Mr. Van Wesemael expressed the need for a clear statement on these problems for presentation to the Library World. FIAT agreed to prepare a statement on all aspects of television problems, including legal and copyright aspects. The other organizations also agreed to prepare brief statements for further discussion at the next round table meeting.

10. Conclusions

It was unanimously agreed that the meeting had been most useful and warm thanks were expressed to INA & FIAT for their hospitality and arrangements for the meeting. The next meeting will take place 14th & 15th October, 1982 in the Hague under the auspices of IFLA.
GEORGE BROCK-NANNESTAD, Denmark

AN AID TO CALIBRATED RE-RECORDING

Much research on early sound recordings is performed on tape copies which are accompanied by complete information as to record replay speed, tape recorder speed, and various tone control settings. One of the most important parameters in disc record evaluation is that of recording speed. A variable speed tape reproducer is often used by the researcher who has access to only a tape copy. In order to establish a direct link between original record and tape—even to a later-generation tape—a calibrating record has been manufactured which contains a series of test tones. The calibrating record is used by putting it on top of the record to be re-recorded, letting the turntable revolve with the same speed as that used in the re-recording, and recording a test signal from the calibrating record. This can take place before or after the actual re-recording.

In order that the use of the calibrating record is facilitated, and bearing in mind that the pitch of a tone changes in proportion to speed, the two sides of this 7" coarse-groove record contain:

| Side A: 780 Hz lateral, 78 rpm | Side B: 800 Hz vertical, 80 rpm |
| 440 Hz lateral, 78 rpm | 435 Hz vertical, 90 rpm |
| 435 Hz lateral, 75 rpm | 435 Hz lateral, 80 rpm |

The laterally recorded 'old' standard pitches of 435 Hz have been modulated individually in order to eliminate confusion upon replay. The labels on each side carry stroboscopes for the speeds indicated and for both 50 and 60 Hz mains.

It will be observed that an ordinary frequency counter will indicate the speed of the turntable by playing the outer tracks of the record. The indication in Hz is 10 times the number expressing the revolutions per minute. Similarly one may adjust the speed of the tape reproducer to simulate any record replay speed and then measure the frequency of the test signal on the same piece of tape. The other tracks may be used in conjunction with a tuning fork.

The record was partly funded by the Danish Research Council for the Humanities in conjunction with a project for establishing objective criteria for replay of pre-standard disc recordings. The record is available from the address below with or without a photocopied instruction pamphlet, laying down the basics of recording, pre- and de-emphasis, tables of pitch and percentage deviations, etc.

Price: 2.50 pounds sterling--without pamphlet
3.00 pounds sterling--with pamphlet
1.00 pound sterling--postage and padded envelope

A 4-page manuscript, describing the record in greater detail, is available free. Address inquiry to: George Brock-Nannestad, Resedøvej 40, DK-2820 Gentofte, DENMARK.
News and Notes

NEWS FROM NATIONAL BRANCHES

Newsletter number 4 (Winter 1982) has been received from the UK Branch of IASA. The issue contains an article about the North West Sound Archive at Clitheroe Castle (in north Lancashire) by Ken Howarth, reports of several conferences of interest to members, and a Membership List for the IASA UK branch. Inquiries should be directed to Laura Kamel, Editor, Department of Sound Records, Imperial War Museum, Lambeth Road, London SE1 6HZ, England.

Newsletter number 5 (June, 1981), Newsletter number 6 (September, 1981), and Newsletter number 7 (December, 1981) have been received from the Australian Branch (Alice Moyle, editor). Highlights of the issues are as follows: number 5 - the Chairman's Address from the Second National Conference, the summary of a paper given by Mervyn McLean on "Preservation of the Indigenous Musical Heritage of New Zealand", and a paper by Robert French on "Sound Archival Developments in the Australian Archives: Past, Present and Future"; number 6 - Grace Koch's delegate report of the Budapest meeting with particular emphasis upon Australian participation, and an article by John N. Hutchinson, "Towards a Field Guide of Australian Bird Calls; microphones for bird watching"; number 7 - an announcement of the Third National Conference of the Australian Chapter to be held in Canberra May 14-17, 1982, and a copy of the Constitution of the Branch together with a revision proposal. In all three issues Ian Gilmour continues his valuable section "Through the Journals".

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LIBRARY OF CONGRESS PUBLICATIONS

A new recording in the Archive of Folk Song series has been released, "Children of the Heav'nly King; religious expression in the Central Blue Ridge" (AFC L69-70). It has been edited by Charles K. Wolfe and consists of two discs and an illustrated 48-page booklet. The album costs $14.00 and can be ordered from: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C., 20540.

Apropos recordings, LC announced as of January 1, 1982 that the price of all their recordings has been raised to $7 per disc or cassette. The anthology, "Folk Music in America" will remain at $100 for the 15-record set. Postage on orders shipped outside the United States for one or two records is $3.25 surface mail, plus $1 for each additional disc. Packages can also be sent air collect. Payment on overseas orders must be in U.S. dollars.

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UNIVERSITY OF KANSAS LIBRARIES GIFT

The James E. Seaver recorded sound collection has recently been acquired by the University of Kansas Libraries in Lawrence. The collection consists of more than 20,000 discs, albums,
cylinder records, and tapes and represents recordings issued from 1896 to the present. Concentration is upon some of the greatest singers and on the widest variety of operatic repertoire preserved on sound recordings. Since 1952 Professor Seaver hosted a weekly hour-long program, "Opera is My Hobby" on the University of Kansas' public radio station. The University plans to prepare indexes and to publish a catalog of the collection.

STETSON UNIVERSITY SCHOOL OF MUSIC GIFT

Stetson University School of Music in DeLand, Florida, recently received the first installment of a collection of organ recordings that will ultimately number in the thousands. The collection was assembled by Douglas Johnson, professor of pharmacology at the University of Georgia in Athens. Johnson is interested in establishing an archive of organ recordings in the southeastern part of the U.S.

ARCHIVE OF FOLK SONG RENAMED

The Archive of Folk Song was renamed, on September 21, 1981, the Archive of Folk Culture. The change reflects no shift in budgets, personnel, or administrative relationships, but rather aims to make the name of the Archive a more accurate reflection of its field of concern.

The Archive of Folk Culture has issued two new finding aids: "Recordings Made in Louisiana and By Selected Louisiana Performers in the Archive of Folk Culture" compiled by Frederick J. Stielow, University of Southwestern Louisiana, for the Archive (10/22/81), and "Folklife Graduate Programs in North America" compiled by Joseph Hickerson and Kathleen Condon (12/9/81).

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

The Association for Recorded Sound Collections (ARSC) recently completed its 1981 Research Grants Program by awarding two additional grants. Dr. Michael Biel was awarded $100 to defray the cost of obtaining copies of court proceedings related to the earliest entry of the Victor Talking Machine Company into radio. Mrs. Artis Wodehouse also received $100 toward the costs of preparing recorded and visual materials for the presentation of a paper on Marguerite Long, the late French pianist, and her recordings of Debussy, Ravel, and Faure, composers whom she knew personally and wrote about in three books. Additionally, the ARSC Board voted to continue the Research Grants Program in 1982 with a total budget of $500 and a ceiling of $250 on single awards. Members may apply by submitting a summary of their projects accompanied by samples if appropriate and indication of publication prospects to: ARSC, Box 1643, Manassas, Virginia 22110.

IFPI NEWS

IFPI News
companies in the development of the recording industry. The first article appeared in issue no. 12 (1981) in the column "Window on the World" and was titled "A global conquest," and concerned the Gramophone Company and its early involvement in Asian music.

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COMMITTEE FOR THE PRESERVATION OF SOUND RECORDINGS

The Steering Group of the Committee for the Preservation of Sound Recordings met on December 7, 1981 at the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library/ Lincoln Center, New York City. The group consisted of Jim Hawthorne (duPont), Mary Hoos (Columbia-Princeton Electronic Music Center), Dave Mills (Pfizer), Tom Owen (Rodgers and Hammerstein), Ed Pershey (Edison National Historical Site) and David Sarser (Kino Instrument). A decision was made to affiliate with the Magnetics Society, IEEE. Subcommittees are being formed: Media/Equipment (George Klechefski of 3M and William Sawhill of Ampex concerned with the tape section), Digital Archival Storage (George Michael of Lawrence Livermore Lab), Publications, and Development. The group has nominated Mary Hoos as executive director. A Committee update of the magnetic tape study in A. G. Pickett's and L. M. Lemcoe's Preservation and Storage of Sound Recordings is being initiated. For both archiving and testing, an inquiry is beginning into the terms needed for the description/indexing of recorded materials. Negotiations are proceeding with the translation and publication of Jean-Marc Fontaine's Conservation des enregistrements sonores sur bandes magnetiques (Paris: Centre de Recherches sur la Conservation des Documents Graphiques, 1981).

The group is suggesting a $15.00 individual annual membership (students $5.00) with directory and newsletter. Checks should be made payable to the Committee, and sent to Mary Hoos, Committee for the Preservation of Sound Recordings, 4317 Barrington Road, Baltimore, MD 21229.

The group will be having an organizational session in Washington, D.C., probably on April 19, 1982, at which time proposals for name change, organizational structure and budget will be presented. Also under discussion will be the make-up of the Advisory Board and the program for the inauguration session at the Joint INTERMAG-MMM Conference in Montreal, July 20-23, 1982.

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ARCHIVES OF TRADITIONAL MUSIC

From the Indiana University Archives of Traditional Music has been published volume I, number 1 (January, 1982) of Resound; a quarterly of the Archives of Traditional Music. Acting Director, Ronald Smith, describes the publication as "one of many projects designed as outreach to a larger community, and as a forum for the presentation of research connected with some of the significant field collections which are housed here". The first issue contains a column called "From the Director", another "From the Field" describing one of the recently acquired collections, and "From the Vault" describing an older, more historic collection. Information about the quarterly may be obtained by writing to the Editor, Amy E. Novick, Archives of Traditional Music, Indiana University, Maxwell Hall 057, Bloomington, Indiana 47405.
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