

iasa

International Association of Sound Archives
Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

**phonographic
bulletin**

no. 38/March 1984

PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

Editor: Ann Schuurmsma, Ethnomusicology Archives, Music Department, U.C.L.A., Los Angeles, California 90024, USA

Editorial board: Technical Editor, Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Wien, Austria; Review and Recent Publications Editor, Dr. R. O. Martin Elste, Regensberger Strasse 5a, D-1000 Berlin 30, West Germany; News and Notes Editor, Peter Burgis, Sound Recording Collection, National Library of Australia, Canberra, A.T.C., Australia 2618.

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 Membership Secretary (see list of officers below). The annual dues are at the moment 35.-Deutsche Mark for individual members and 80.-Deutsche Mark for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at 25.-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 45.-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 35.-Deutsche Mark pour les membres individuels et 80.-Deutsche Mark pour les membres institutionnels. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles au coût de 25.-Deutsche Mark par année (frais de port inclus). Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de 45.-Deutsche Mark.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an den Sekretär (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit DM 35.- für individuelle Mitglieder, DM 80.- für Institutionen. Frühere Jahrgänge des Bulletins (als 1971) können zum Preis von DM 25.- (einschließlich Porto) bestellt werden. Nicht-Mitglieder können das PHONOGRAPHIC BULLETIN zum Preis von DM 45.- jährlich abonnieren.

THE EXECUTIVE BOARD OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES IASA

President: David G. Lance, Curator of Audiovisual Records, Australian War Memorial, P.O. Box 345, Canberra City, ACT 2601, Australia.

Vice-Presidents: Peter Burgis, National Library of Australia, Sound Recordings Library, Canberra City, ACT 2600, Australia

Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebigasse 5, A-1010 Wien, Austria.

Dr. Rolf Schuurmsma, Erasmus Universiteit, Universiteitsbibliotheek, Burg. Oudlaan 50, NL-3062 PA Rotterdam, The Netherlands.

General Secretary: Helen P. Harrison, Media Librarian, Open University Library, Walton Hall, Milton Keynes MK7 6AA, Great Britain.

Treasurer: Dr. Ulf Scharlau, Süddeutscher Rundfunk, Schallarchiv/Bandaustausch, Neckarstrasse 230, D-7000 Stuttgart 1, Federal Republic of Germany.

Editor: Ann Schuurmsma, Ethnomusicology Archives, Music Department, U.C.L.A., Los Angeles, California 90024, USA

Membership Secretary: Poul von Linstow, Danmarks radio, Radioarkivet, Islands Brygge 81, DK-2300 Copenhagen S., Denmark.

© The International Association of Sound Archives IASA

No part of this issue may be reproduced in any form, by print, photoprint, microfilm or any other means without written permission from the publisher.

Printed in Vienna, Austria.

ISSN 0253-004X

EDITORIAL

This issue of the PHONOGRAPHIC BULLETIN continues the publication of papers from the Washington, D.C. IASA conference held in May, 1983, as well as some new material. Two papers from the Cataloging session--Griffin and Cundiff--point out some innovative applications of the computer to cataloging and indexing of recording collections. The Technical Committee has also contributed to this issue with the papers of Lechleitner and Brock-Nannestad. The popular music article of Theil's was part of the IAML/IASA Committee on Music and Sound Archives session. The Editor commissioned the Keeling article because of the recent interest taken by indigenous groups to recover their cultural past. Keeling's position has been a rather unique one and suggests some ways in which an archive can assist in the dissemination of a culture.

The preliminary program for the next meeting of IASA, September 2 - 7, 1984, has also been included in this issue. It will take place in Como, Italy, in the beautiful environs of Lake Como. Be sure to mark your calendars. See you there.

Ann Schuursma

PRESIDENT'S COLUMN

Regular readers of the PHONOGRAPHIC BULLETIN may have noticed that the "President's Column" failed to appear in the last issue of the journal. Its absence may be explained--though not justified--by the demands of a move which have taken me from one side of the world to the other, and from a sound archive to an audio-visual archive. Adjusting to both changes has been pre-occupying. The Association has been sustained by other Board members, since the President has not been a very effective contributor to its affairs in recent months.

My move to Australia has been interesting in two respects which may be worth sharing with the readers of this journal. First it has coincided with a fierce attempt to establish an Australian Institute of Recorded Sound or a National Sound Archive. Secondly, the move has presented me personally and directly with the problem of how best to organize a sound archive program within an audio-visual records department.

From the regularity with which it has been raised over the years, at our conferences and in our journal, it seems that the concept of the national sound archive is always with us--illusory but endlessly enticing. To Patrick Saul, doyen of the concept, the key characteristic of such an institution lies in its autonomy. For a national sound archive to succeed, he has argued, it has to be separate from other types of records, the interest of which might otherwise dominate the medium or at least dilute the priority that would be accorded to sound documents. This fear seems to lie at the heart of current endeavors to separate the sound recordings collection from the National Library of Australia where, it is felt, the neglect which Saul apprehended is all too readily evidenced.

It is paradoxical that the moves towards sound archival autonomy in Australia should coincide with the merger of the British Institute of Recorded Sound into the British Library. Subsequent (to Patrick Saul) managements of BIRS concluded the Institute was not viable as an autonomous body, and sought the patrimony of a national library to sustain it, at more or less the same time that many Australian sound archivists drew the opposite conclusion. Do the national situations in the two countries, I wonder, differ so markedly that a concept which has failed in one can be successful in the other? Is the notion correct that a sound archive simply cannot coexist harmoniously within a library (and, if so, what now are the prospects of the National Sound Archive of the British Library?) or is there stronger evidence from BIRS' quarter of a century of autonomous but ill-resourced existence that a national sound archive is not sufficient unto itself? Why is it that library managements are most commonly presented as unsympathetic or uncomprehending as regards the needs of sound collections, while from audio archives no less subordinate within museums or documentary repositories the same cry is rarely heard?

Perhaps it is timely for IASA to consider and debate these questions once more, as either an encouragement or a warning to other countries that may find the national sound archive concept an attractive one. Alternatively, perhaps Christopher Roads and Peter Burgis may, through the pages of the BULLETIN, present their perspectives from countries where--on the face of it--the future of sound archivism is seen very differently.

It is not the place here to present the case for or against the concept of a national sound archive. Both have been argued in detail in previous issues of the BULLETIN and readers inter-

ested in the best analysis of each would be well advised to refer to articles by Saul and Schuurmsa in issues number 15 and 16.

Since my arrival in Australia, what has occupied my attention very much more than the question of autonomous national sound archives is how best to integrate a relatively small, specialized sound archive within a greater parent institution. A glance around the world of sound archives suggests that this is very much more of common concern within our profession. It is therefore, perhaps, even more timely that this subject will be debated within IASA during our conference at Como in September 1984.

I must confess that the subject was not, until very recently, of much more than academic interest to me. In moving from an institution with very large audio-visual collections to another with relatively small ones, questions of structure and organization have taken on a different light. In the former the sound collection and the staff to administer it are more or less large enough for a separate, medium focused archive to be viable (the question of whether it was also the best or the most effective way to run a sound archive within a multi-media institution was, in practice, rarely considered; such an arrangement was simply the status quo). Despite my previous experiences and prejudices, however, practical necessity forced me to reconsider the arrangement I had grown used to over more than a decade and the practices that went with it.

In posing the types of questions I have been reflecting on my new situation, it is tempting to hope that the speakers on this session of our Como conference will come up with answers that either confirm my own conclusions or alter them before it is too late!

One of the things which IASA has achieved during its existence has been to make sound archivists aware of the standards that exist in their profession. The need for an effective technical basis, for rigorous documentation systems and for well organized reference services are central to a professional operation. The skills that these requirements imply, however, are far from easy to secure and it is within the small archives--which are more typical of the world of sound archive activity than the great national institutions--that the greatest difficulty exists in achieving good professional standards. With collections not large enough to justify the appointment of well qualified technicians, specialized catalogers and reference staff with an intimate appreciation of their medium, how may small sound archives operate efficiently and effectively?

In a way it is a paradox that such archives look to the big national institutions for guidance. May it not be argued that the knowledge and experience of, say, the Canadian National Film, Television and Sound Archives (whose Director may be a panel speaker on the Como session) is of little relevance to the archivist responsible for a few thousand discs or some hundreds of hours of oral history recordings? Perhaps an understanding of the small archives' problems is a quantum leap too great for the administrator to make, whose collections are measured in the millions of items.

In principle, do small archives really have any choice in how they organize their activities? They must make the best use of the resources they have, a process in which flexibility and compromise are the key words. For them it is not so much the philosophic question of whether, for example, a book librarian is best suited to deal with the documentation problems of sound archive collections; it is more likely to be the situation that an information specialist has to operate across many and differing collections for lack of any other practical institutional

alternative. If the sound researcher has to work in a book orientated institution, the sound archivist's problem is not really the procurement of specialized medium reference facilities; rather it is how his "reader" may study with maximum convenience to himself and the minimum disruption to users of other collections. To cite another example of choice, the small archive's "technician" role may fall, for example, to the film projectionist or the gramophone record librarian because they are the alternatives available in a given circumstance. Thus the human and physical resources that are available actually dictate the organizational methods that are used. In the end there are no options; only the obvious course to be recognized and accepted.

What common threads run between the need for proper standards in sound archivism, to which IASA educates us, and the utility which characterizes the practices of small archives? In leaving the question open I am anticipating the debate to come at Como during the session "Sound Archives: From Separation to Integration". Will the session, I wonder, address the problems of the small sound archives or--under another guise--be a continuation of the national sound archive story?

DGL

Preliminary Program for Annual Meeting, Como

SUNDAY 2 SEPTEMBER

- 10.30 - IASA Executive Board (members only)
16.30 - 17.30 Special introductory session for newcomers to IAML/IASA conferences

MONDAY 3 SEPTEMBER

- 9.15 - 10.45 Sound archives: from separation to integration. Chair: Rolf Schuurmsma (Erasmus University, Rotterdam). Speakers will include: Sam Kula (Public Archives of Canada), Gerald Gibson (Library of Congress, Washington DC), Wolfgang Hempel (Südwestdeutscher Rundfunk, Baden-Baden), David Lance (Australian War Memorial), Leif Larson (Swedish ALB). This session will include a wide ranging discussion of the implications for sound archives when they are amalgamated with other audiovisual archives.
- 11.15 - 12.45 Sound archives: from separation to integration (continued)
- 14.15 - 15.45 IASA Technical Committee. Working session
IASA Training Committee. Working session
- 16.15 - 17.45 IASA Copyright Committee. Working session

TUESDAY 4 SEPTEMBER

- 9.15 - 10.45 IASA Technical Committee. Open session I. Basic introduction to acoustics and sound recording. Chair: Dietrich Schüller (Phonogrammarchiv, Vienna). Speaker: George Brock-Nannestad (Gentofte, Denmark). This is the first in a series of technical programmes for the layman which will be continued at future conferences.
- 11.15 - 12.45 IASA Training Committee. Open session. Chair: Rainer Hubert (Phonothek, Vienna). What makes a sound archivist tick! Prue Neidorf (National Library of Australia). Other topics will include a paper on the proposed training manual.
- 14.15 - 15.45 Sound archives in Italy. Chair: Giorgio Adamo (Rome)
- 16.15 - 17.45 IASA National and Affiliated Organisations Committee (members only)

WEDNESDAY 5 SEPTEMBER

- 9.15 - 10.45 IASA General Assembly I
1. Officers reports
2. Election of the Executive Board 1984 - 87
- 11.15 - 12.45 IASA Executive Board (members only)
- 14.15 - 15.45 IASA Radio Sound Archives Committee. The impact of new audio technology on radio sound archives; quality problems and recording facilities for Compact Disc in broadcasting. Chair: Magdalena Cséve (Magyar Radio, Budapest). Compact Disc: prospects and effects on broadcasting routine, Ulf Scharlau (Süddeutscher Rundfunk, Stuttgart); Quality problems of Compact Disc,

Claes Gnattingius (Swedish Radio, Stockholm). The aims and general policy of the Radio Sound Archives Committee. This session is open to all interested delegates to the conference.

16.15 - 17.45 IASA Cataloguing Committee. Working session

THURSDAY 6 SEPTEMBER

9.15 - 10.45 Discography. Chair: Peter Burgis (National Library of Australia). Definition and history, Peter Burgis; Objectives and standards, Mary McMullen (National Library of Australia); A case study of a current project, Speaker to be announced.

11.15 - 12.45 IASA Cataloguing Committee. Open session. Chair: Eckehard Baer (Deutsche Bibliothek, West Berlin), The integrated cataloguing system at NOS, Hilversum Radio, Lukas van Dijk; IASA/IAML cooperation, Lenore Coral (Cornell University Libraries, New York); Report on the ISBD(NBM) response.

14.15 - 15.45 IASA Technical Committee. Open session II. Chair: Dietrich Schüller (Phonogrammarchiv, Vienna). More specialist session; topic and speakers to be announced.

16.15 - 17.45 IASA Copyright Committee. Open session. Chair: Robert Ternesien (Radio Canada). Model contracts between depositors, archives and users.

FRIDAY 7 SEPTEMBER

9.15 - 10.45 IASA General Assembly II
1. Committee reports
2. National Branch reports

11.15 - 12.45 IASA Discography Committee. Working session. This session will be open to all those interested in the formation of a new IASA committee on discography.

14.15 - 15.45 IASA Executive Board (members only)

16.15 - CLOSING SESSION



Photograph: Ed Berger

Professor Larry Ridley (Rutgers University, New Brunswick, N.J.), Jazz bassist, interviews Adolphus "Doc" Cheatham, trumpet player, currently appearing Sundays at Sweet Basil, New York City, for a television program videotaped at the Institute of Jazz Studies. Background shows player piano, piano rolls, statues of (left to right) Charlie Parker and Louis Armstrong, a Pee Wee Russell painting and an antique phonograph.

Cataloging

MARIE P. GRIFFIN, Librarian, Institute of Jazz Studies

JAZZ DISCOGRAPHY IN THE COMPUTER ERA: THE IJS JAZZ REGISTER AND INDEXES

The Institute of Jazz Studies (IJS) was founded in 1952 by Marshall Stearns, a professor of medieval English literature at Hunter College and author of two basic jazz studies, The Story of Jazz¹ and, with his wife Jean Stearns, Jazz Dance.² Dr. Stearns and a group of musicians, scholars, critics, collectors and jazz devotees set up the collection of some 25,000 jazz recordings, books on jazz, clippings, photographs, African instruments and memorabilia in Dr. Stearns' Greenwich Village, New York City, apartment. In 1966 the board of the institute selected Rutgers University as its permanent academic home, and the collection was transferred to Rutgers in that year, shortly before Dr. Stearns' death, with the stipulation that the Institute remain autonomous, continue to acquire new materials, and be accessible for research and study.

The IJS collection has continued to grow through donations of jazz releases from record companies, jazz books from publishers, subscriptions to periodicals, trading of duplicate materials with other archives and donations of significant materials from jazz aficionados and such well known jazz authorities as Rudi Blesh, Nat Hentoff, Orrin Keepnews, and Leonard Feather as well as the estates of the late George Hoefer, Walter C. Allen, and Charles Edward Smith.

The institute, now the foremost collection of jazz and jazz-related materials under university auspices anywhere, is located in Bradley Hall on the Newark campus of Rutgers University. Scholars from all parts of the United States, Europe, Japan, and Australia, Rutgers students, students from near-by colleges and high schools and jazz buffs, including retired individuals who use their leisure years to pursue their avocation, visit IJS to learn about jazz and jazz musicians and to listen to some of the more than 60,000 sound recordings now in the IJS collection.

The collection of recorded sound includes some 30,000 78 rpm recordings, which are stored on wooden shelves in deacidic green sleeves and arranged alphabetically by label name and issue number. The more than 30,000 LPs (33 1/3 rpm and 45 rpm disc recordings) in the IJS collection are stored on metal shelves; these are also arranged by label name and issue number. The recorded sound collection also includes 16-inch transcriptions of radio broadcasts, audio tapes, cylinder recordings, and piano rolls. Young visitors enjoy playing the piano rolls of James P. Johnson or Fats Waller on the player piano. Most visitors like to wind up one of the antique phonographs and listen to an original 78 rpm recording. But, scholars, students and jazz buffs usually prefer the IJS listening facilities where all these configurations of recorded sound can be heard and studied.

Some patrons come to the institute knowing exactly what they want to hear and, after looking at the memorabilia, such as Miles Davis' trumpet and Roy Eldridge's rhinestone-studded trumpet

mouthpiece, and works of jazz-inspired art, such as a wooden model of a statue of Charlie Parker by Julia MacDonald and a collage honoring Thelonious Monk by Robert Reisner, settle down with their earphones. Most scholars, however, begin their research by consulting the institute's extensive reference collections.

The institute houses a library of more than 3,000 books, including essential reference works such as discographies, bio-discographies, dissertations, jazz histories, Afro-American studies, musicological analyses, biographies, and sociological studies; large holdings of jazz periodicals from throughout the world, many of them extremely rare; sheet music, music scores, arrangements, song collections, and transcriptions. The clipping files date from the early 1900s and are arranged in two sections, by performer and by topic. Researchers planning festivals or writing articles find the photo files, also arranged by performer or performing group, a rich resource. Jazz discography has entered the computer age; the IJS data base is available online on the OCLC terminal in the institute and on computer-output-microfiche the IJS Jazz Register and Indexes, for which a microfiche reader is available.

Jazz is a twentieth century musical genre for which the recorded performance, not the composer's score, the transcription or the arrangement, is the primary source for research and study. This uniquely American music, perhaps more accurately Afro-American music, which is characterized by improvisation and individual interpretation, is preserved for enjoyment and for research because its historical development coincided with the invention and continual improvement of sound recording techniques. The researcher has benefited because the field of discography, pioneered by talented amateurs most of whom were European, developed concurrently with the increasing availability of jazz on phonograph records. However, although advances in electronic techniques have affected the music itself for several decades, it is only recently that computer techniques have been applied to jazz discography. The advantages of this blend of traditional discographical techniques with computer technology are demonstrated in the jazz cataloging/indexing project, in progress since October 1978, at the Institute of Jazz Studies, with grant support from the National Endowment for the Humanities (NEH).³

In this NEH-supported project, major segments of the institute's recorded sound collection are included in more than 5,000 jazz performances represented on the IJS data base. The initial project concentrated on jazz recordings of the acoustical recording period, the recording years prior to 1925/1927 when electrical microphones and amplifiers became generally available to recording studios. Early performances of such jazz greats as Louis Armstrong, Fletcher Henderson, Sidney Bechet and Bessie Smith have been identified. Jazz-related recordings in the general categories of blues and dance music, and other commercial recordings on which important jazz artists played a prominent role as performers or composers have been included, as well as certain early ragtime, minstrel and vaudeville recordings which influenced later jazz styles. This phase of the project not only makes the institute's collections for this period more accessible but also identifies numerous recordings not documented in existing discographical sources. Because IJS has received more than 10,000 additional recordings, including a sizable acoustical component, since the project began, cataloging for the acoustical period continues to be added to the data base.

The second phase of this project, with continuing NEH support through 1982, has been devoted to the cataloging of long-playing recordings, concentrating on discs recorded between 1962

and 1969 which are not included in the major discographical sources, reissues produced in the 70s and 80s containing important historical performances, and non-studio recordings including airchecks, transcriptions, V-discs, private recordings and alternate takes of previously issued material. Discrepancies between the information included on the record labels, the liner notes and/or album covers have been identified. All the details of the actual recorded performance have been noted and clarified in IJS cataloging. Numerous errors in existing discographies have been corrected. Many broadcast performances not documented in existing discographical sources have now been cataloged.

The project has developed as a model for archival cataloging of sound recordings because it combines discographical research with conformance to national and international cataloging and automation standards.

IJS cataloging conforms to Anglo-American Cataloging Rules (AACR),⁴ and since January 1, 1981 to AACR 2. At IJS we made a conscientious effort to bridge the gap between the first and second edition of the rules, but it was impossible to eliminate all problems and at the same time conform to existing standards. Prior to 1981 IJS used the form of entry previously established by the Library of Congress (LC) whenever this was available (for example, Parker, Charles Christopher for Charlie Parker); additional entries were established in accordance with AACR 2, the form by which the performer is commonly known, which was then LC practice for jazz artists also. Since AACR 2 has been in effect, we continue to establish all name headings in accordance with AACR 2, add birth and death dates to all names to serve the jazz scholar and to distinguish performers with similar names, and advise LC of the correct AACR 2 form for previously established names. (Charlie Parker is now listed as Parker, Charlie).

Catalog records have been input to OCLC, (Online Computer Library Center, Inc.)⁵ a national biographic network, via computer terminals at the institute, in the MARC (machine-readable cataloging) music format.⁶ Because IJS cataloging records are in the MARC format they can be manipulated in any data base which handles MARC records. Magnetic tapes, received monthly from OCLC, are manipulated at the Rutgers Center for Computer Management Services and these MARC records comprise the IJS data base. The IJS data base will be loaded on the RLIN (Research Libraries Information Network) data base sometime this summer.⁷ When IJS records are produced on RLIN as part of the Rutgers University Libraries data base, these records will, in turn, be loaded on OCLC, since Rutgers is a tape-loading participant of OCLC. The online availability of IJS cataloging is an important feature of this project. IJS catalog records are available online to the more than 3,000 libraries that participate in the OCLC network and can be used by these libraries for reference and cataloging. Shortly, these records will also be available to RLIN participants.

Each recorded jazz performance is separately cataloged, normally one side of a 78 rpm recording and one track of a long-playing disc recording. All the essential data of a performance are coded in machine-retrievable locations in the automated catalog record: the names of all performers, performing groups, composers, lyricists, arrangers, conductors, and directors; the specific date and place of the performance; the title of the selection, as determined from the first published edition of the music, and variant titles appearing on record labels, liner notes, or album covers; the label name and issue number; the matrix number where applicable; the date of issue and/or reissue; the physical characteristics of the recording (kind of sound, i.e., stereo, mono, aacoustical, digital, speed, dimensions, description of label).

The process of determining accurate data for all these points of access is the most time-consuming aspect of the project. To facilitate this process, a bibliography of basic sources was prepared (fig. 1). Information from these sources is supplemented by the specialized resources available at the institute, such as individual performer discographies, oral histories of jazz performers,⁸ the extensive clipping files and periodicals, and the expertise of the institute staff.⁹

Each cataloged entry is identified by an IJS number which denotes both the physical item and the recorded performance. The IJS number is determined as follows: the "IJS" siglum indicates that the source of the cataloging is the Institute of Jazz Studies, Rutgers, the State University; the alphabetical character "D" indicates that the physical object is a disc; the six-digit number preceding the decimal point identifies the particular physical item described in the catalog record; the two digit number following the decimal point indicates the track or side cataloged.

example: IJS D001200.38
IJS - Institute of Jazz Studies, Rutgers University
D - disc sound recording
001200. - 1200th disc cataloged
.38 - 38th track on disc set (track 5 side 6 of 3 discs)

The IJS project has been influential in initiating changes in the MARC music format which have expanded the format to include the essential points of access for jazz and other performer-oriented music and which make the format compatible with the second edition of AACR 2. An example of this is the 028 field "Publishers' Numbers for Music," which was designed to provide machine access to the label name, issue number and matrix number, data with the second edition of the rules consigned to the note area of the catalog-record. This field is indexed by IJS for the Label Name and Issue Number Index and to provide a shelf-list location for the Performer/Title Index, the Performing Group Index, the Title Index and the Composer Index.

example: For Gennett 3216, side B, with matrix number 9909
Issue No. 028 00 3216 \$b Gennett
Matrix No. 028 10 9909 \$b Gennett

Moreover, IJS cataloging includes data of special interest to archivists formulated in accordance with Rules for Archival Cataloging of Sound Recordings, prepared by the Associated Audio-Archives (AAA) of the Association for Recorded Sound Collections (ARSC) under an NEH grant.¹⁰ These rules were based on AACR 2 and International Standard Bibliographic Description (ISBD)¹¹ and include a detailed description of the physical item which is incorporated in IJS cataloging of 78 rpm recordings.

example: For the Gennett disc recording referred to above:
500 Gennett 3216 ([Side] B: (3216-B); Mx. 9909-- (60 mm.)
label (red, gold print), shellac (black). IJS).
Brackets around "Side" indicate that the word "side" does not appear on the label; the two hyphens after the matrix number indicate that no specific take number is listed and this is "take 1"; the "60 mm." is the measurement of the groove width, another method of determining the take number; the label is

red, printed in gold; the shellac disc is black; the IJS siglum indicates that the record is located at IJS, sigla for other institutions could be added in a union catalog.

For a recorded performance, and every sound recording does indeed represent a particular recorded event, the date and place of recording is essential data. This essential access point is one that IJS recommended for inclusion in the MARC music format. Because we anticipated using the date of performance in our indexing, an interim machine location was used until January 1, 1981 when the recommended field was approved for inclusion in the MARC music format by LC and the American Library Association interdivisional MARBI Committee and implemented by the OCLC network.¹²

example: The date of performance is coded YYYYMMDD (Y-year, M-month, D-day), i.e., May 18, 1920 = 19200518; the state and city are coded in accordance with the LC "G - Maps and Atlases" classification schedule (New York City is coded 3804.N4).

Interim coding:

518 Recorded in New York ca. December 18, 1925.-cf. B.
Rust, Jazz records, 1978. \$a 19251218 \$a 3804 #a N4.

Present coding:

033 0 19251218 \$b 3804 \$c N4

A completely coded catalog-record, as it appears on the screen of the OCLC terminal, is shown in figure 2.

The IJS data base is maintained at Rutgers on magnetic tape. Each time a tape is received from OCLC, and in the future from RLIN, this tape contains all the catalog-records produced and/or updated by the institute during the preceding month, both new and corrected records (for example, records on which "Parker, Charles Christopher" has been updated to "Parker, Charlie"). Records in the IJS data base are filed by the IJS number. When the IJS data base is updated with a new tape, corrected catalog-records replace the existing records and new records are added. From the most recent IJS master tape the IJS Jazz Register and Indexes by Performer/Title; Performer/Performing Group; Performing Group; Composer, Arranger, Lyricist, Director; Title, including Variant Titles; and Label Name and Issue Number are produced on computer-output-microfiche (COM) from specifications and programming developed for this project.

The use of an open-ended register, and full-record replacement, provides for a continuous single-entry file which can be easily updated. The register is the source document for the indexes, which are keyed to the register by the IJS number. The IJS Jazz Register contains the complete catalog-record, comparable to the information which would appear on a catalog card; the entries are arranged by IJS number. For users who have access to the OCLC data base, the OCLC control number is also included at the end of each entry. Figure 3 shows frame D10 of sheet 0004 of the IJS Jazz Register. This is the listing for IJS D001157.04, which is shown in coded form in figure 2. This register entry describes the recording on track 4 side 1 of disc 1 in the Franklin Mint Record Society series "The Greatest Jazz Recordings of All Time," a reissue of Louis Armstrong and his Hot Five playing "West End Blues," originally recorded on June 28, 1928 for Okeh. Gunther Schuller describes the cascading trumpet solo that begins this selection as a "profoundly creative innovation" which marked the beginning of jazz as an art form.¹³

The indexes have been designed to provide direct access to the essential discographical information needed for reference and research. The components of the one-line indexes (132 characters) are fixed-length character strings, each identified in the machine-readable record by a distinctive field and subfield location. Many permutations of the data in a variety of configurations are possible. The indexes have been designed so that the various components can be rearranged to provide, for example, an index by date of performance. Moreover, additional elements, such as the place of performance or matrix numbers, could be indexed with very little additional programming. Each index is comparable to a specialized discography giving the researcher very precise data. For fuller information, the scholar is referred to the complete entry, identified in each of the indexes and on the register by the IJS number. (Figures 4 and 5).

The Performer/Title Index provides a mini-discography for each performer arranged alphabetically by the title of each selection and chronologically by the date of performance. Figure 6 shows frame C09 of sheet 0002 of the Performer/Title Index. Here can be located Django Reinhardt performing "Djangology" in September 1935, originally recorded for Ultraphon AP 1548, matrix P-77540, reissued on Time-Life Records STL-J12 "The Guitarists," and cataloged under IJS D001200.07. The researcher may then consult the recording and the accompanying notes or the IJS Jazz Register to learn that this was one of the early recordings of the Quintette du Hot Club de France, which included, in addition to Django, the jazz violinist Stephane Grappelly, supporting guitarists Pierre Ferret and Joseph Reinhardt, and Louis Vola, string bass, all from France.

The Performer/Performing Group Index is also arranged alphabetically by the names of individual performers. This chronological listing of the various groups with which the individual performer played includes, for each performer, the date of performance, the name of the group or the featured performer of the group with which the performer played on that date, and the title of the selection performed. Each indexed item is identified by the IJS number so that the other members of the group can be ascertained by referring to the complete catalog entry on the register. Researchers some times want to know, for example, whether Count Basie ever recorded with Benny Goodman. This question can be quickly answered by looking up Count Basie in the Performer/Performing Group Index. Figure 7 shows that Count Basie performed with the Benny Goodman Sextet; the selection "I've Found a New Baby" was recorded January 15, 1941, originally issued on Columbia 36721, matrix number CO 29514-1, and reissued on New World Records NW 274 "Jive at Five." An alternate take of this performance was issued on Columbia 36039, determined in IJS cataloging by the measurement of the groove width. In addition to Basie on piano and Benny Goodman, clarinet, this selection features Charlie Christian, on guitar; Cootie Williams, trumpet; Artie Bernstein, bass; and Jo Jones, drums. At IJS this index is a valuable adjunct to the authority file. The Library of Congress also uses the IJS indexes as an authoritative resource for the names of jazz performers and composers.

The Performing Group Index is arranged alphabetically by the names of the performing groups. The brief discography for each performing group is arranged chronologically by date of performance and, for each date, by the title of the selection performed. The performances are identified by the label name and issue number of the recording on which the performance is recorded and by the IJS number. Major retrospective collections tracing the history of jazz have been issued in the United States and in Europe. Figure 8 identifies a performance of "Kansas City Stomp," sometimes known as "Kansas City Stomps," by Jelly Roll Morton and his Red Hot Peppers on Opus Musicum, vol. 10 Jazz, OM 128. This June 11, 1928 performance was originally issued on Victor 38020, matrix number 45620-3. This Opus Musicum collection contains extensive notes, including musical analysis, by Wolfgang Sander. However, sometimes the performer's names are incorrectly

spelled; IJS cataloging shows that the correct name of the trombone player is "Geechie Fields" and that "Lee Blair," not "Lee Bliar," is playing banjo. This selection features Jelly Roll Morton on the piano.

The Title Index lists all titles and variant titles of selections cataloged, as well as album titles, in one alphabetical sequence. Thus, any variation of the title can be easily located. Whether the researcher searches the title "Embraceable You" (see figure 9) or the title of the musical "Girl Crazy," (see figure 10) he/she will locate the Charlie Parker Quintet recording of this selection, recorded October 28, 1947 in New York City, originally issued on Dial 1024 and reissued on New World Records NW 271 "Bebop." The recording features an alto saxophone solo by Charlie Parker and a trumpet solo by the twenty-one-year old Miles Davis, Duke Jordan on piano; Tommy Potter, bass; and Max Roach, drums. Discographical information for each indexed title includes the date of performance in coded form, which arranges the titles chronologically, the performing group or the featured performer on that performance, and the label name and issue number of the recording on which it appears.

The Composer Index lists, in one alphabetical sequence, composers, lyricists, arrangers, and directors, providing brief discographies for each individual arranged alphabetically by title and chronologically by date of performance. Many jazz performers were also composers. Fats Waller composed the music for the musical "Hot Chocolates," which included such hits as "Ain't Misbehavin'" and "Honeysuckle Rose." The recording identified in figure 11 is an aircheck, recorded from Martin Black's "Swing Show" on Wednesday night October 10, 1938, the only recorded performance featuring both Fats Waller and Louis Armstrong. Notes by John Steiner on the Swaggie (Victoria, Australia) recording describe this historic performance which also included Jack Teagarden, trombone; Bud Freeman, tenor sax; Al Casey, guitar; and Slick Jones, drums. This information is included in IJS cataloging/index for this recording and for the Forsgate Discs and Mickoon's Menagerie reissues on which the performer information and the list of titles is incorrect.

The Label Name and Issue Number Index is comparable to a shelf list of cataloged recordings. The index is arranged alphabetically by label name and alphanumerically by issue number. The numeric portion of the issue number is sorted on each digit in succession so the issue numbers file as if they were decimal numbers. Each performance on the recording is identified by the title of the selection, the date of performance, and the performing group or featured performer. Each indexed item is identified, for those who have access to the OCLC data base, by the OCLC control number and, as for all the indexes, by the IJS number.

Figure 12 shows the listing for the two-record set Meritt 13-14, a limited edition series for collectors, which includes previously unissued takes, rare takes, and other historically important material, is titled "Henry Red Allen." The rarer of two takes of "Call of the Delta" features Benny Carter on alto sax (The notes incorrectly say tenor sax) and Henry Red Allen on trumpet, performing with Buster Bailey and his seven Chocolate Dandies. This arrangement, for which Fletcher Henderson was paid \$15.00, was originally recorded on February 28, 1934.

The COM IJS Jazz Register and Indexes is less expensive to produce, to reproduce, to mail, and to store than comparable paper products. Quarterly cumulations are distributed, at cost, to individuals and institutions all over the world.¹⁴ The current cumulation is equivalent to four 500-page volumes. Because they are produced on microfiche with an effective reduction of 42:1 and

can be sent air mail for a few cents, the COM register and indexes are available at the National Library of Australia and the National Library of Canada as well as at the Library of Congress and other research institutions in the United States and abroad. The innovative performer-oriented approach to cataloging and computerization exemplified by the IJS Jazz Register and Indexes is setting the pace for jazz discography in the twenty-first century.

NOTES

- ¹ Marshall Stearns, The Story of Jazz (New York: Oxford University Press, 1956).
- ² Marshall Stearns and Jean Stearns, Jazz Dance (New York: Macmillan, 1968).
- ³ The project was initiated in May 1978 under Grant RC-30601-78-597, Research Collection Program, National Endowment for the Humanities and continued through December 31, 1982, under Grant RC-00105-79-1404, Research Collections Program, National Endowment for the Humanities.
- ⁴ Anglo-American Cataloging Rules, North American text (Chicago: American Library Association, 1967) and, since January 1, 1981, Anglo-American Cataloging Rules, 2nd ed. (Chicago: American Library Association, 1978).
- ⁵ Online Computer Library Center, Inc., January 1981-. Established in 1967 as the Ohio College Library Center, the bibliographic network is commonly identified as OCLC and was incorporated as OCLC, Inc., during the period 1977 to Dec. 31, 1980.
- ⁶ Library of Congress, MARC Development Office, Music: a MARC Format (Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office, 1976) and Addenda 1-3 (Washington, D.C.: Library of Congress, 1976-1980), now incorporated in MARC Formats for Bibliographic Data (Washington, D.C.: Library of Congress, 1980) and "Updates" (Washington, D.C.: Library of Congress, 1981-).
- ⁷ RLIN (Research Libraries Information Network) is the bibliographic utility of the Research Libraries Group, a consortium of university libraries of which Rutgers University Libraries is a member.
- ⁸ The Jazz Oral History Project, initiated by the Jazz Panel of the National Endowment for the Arts and administered for a number of years by the Division of Performing Arts of the Smithsonian Institution, Washington, D.C., was transferred to the institute in 1979 with continuing support from the Music Program of the National Endowment for the Arts. Writer-editor Ron Welburn is coordinator of the Jazz Oral History Project at IJS.
- ⁹ Dan Morgenstern, well known jazz writer and former editor of Down Beat, has been the director since 1976; Edward Berger, whose comprehensive discography of composer, arranger, band-leader and performer Benny Carter was published in 1982, is the curator.
- ¹⁰ Associated Audio Archives (AAA) of the Association for Recorded Sound Collections (ARSC), Rules for Archival Cataloging of Sound Recordings (Manassas, Va.: Association for Recorded Sound Collections, 1978).
- ¹¹ International Standard Bibliographic Description (ISBD), prepared by a Working Group of the International Federation of Library Associations and Institutions (IFLA) and distributed by the International Office (London) for UBC (University Bibliographic Control). (See the Preface, p. viii, or AACR 2 for a detailed description of this cooperation).
- ¹² MARBI is the acronym for Representation in Machine Readable Form of Bibliographic Information Committee, an interdivisional committee of the American Library Association. MARBI, the Library of Congress, representatives of bibliographic networks in the United States and abroad, and liaisons from interested organizations such as the Music Library Association comprise the MARBI/LC/Networks/Liaisons group which monitors changes and additions to MARC Formats for Bibliographic Data (Washington, D.C.: Library of Congress, 1980). The author is Music Library Association Liaison to this body.
- ¹³ Gunther Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 89.
- ¹⁴ Samples of the IJS Jazz Register and Indexes may be obtained by writing Marie P. Griffin, Librarian, Institute of Jazz Studies, Rutgers, the State University, 135 Bradley Hall, Newark, N.J. 07102.

CITATION	CODE*
American Society of Composers, Authors, and Publishers <u>The ASCAP Biographical Dictionary of Composers, Authors, and Publishers.</u> (1980)	Am 80
American Society of Composers, Authors, and Publishers <u>The ASCAP Index of Performed Compositions.</u> (1963)	Am 63
Walter Bruyninckx, <u>50 Years of Recorded Jazz.</u> 1917-1967. (1967-)	Br 67
Walter Bruyninckx, <u>60 Years of Recorded Jazz.</u> (1979-)	Br 79
John Chilton, <u>Who's Who of Jazz: Storyville to Swingstreet.</u> (1978)	Ch 78
Charles Eugene Claghorn, <u>Biographical Dictionary of American Music.</u> (1973)	Cl 73
Leonard Feather, <u>New Edition of the Encyclopedia of Jazz.</u> (1960)	Fe 60
Leonard Feather, <u>The Encyclopedia of Jazz in the Sixties.</u> (1966)	Fe 66
Leonard Feather, <u>The Encyclopedia of Jazz in the Seventies.</u> (1977)	Fe 77
Patricia Pate Havlice, <u>Popular Song Index.</u> (1975)	Ha 75
Jorgen Grunnet Jepsen, <u>Jazz Records</u> 1942- (1963-1970)	Jp 42-
Roger D. Kinkle, <u>The Complete Encyclopedia of Popular Music and Jazz, 1900-1950.</u> (1974)	Kk 74
Library of Congress, <u>The National Union Catalog: Music and Phonorecords, 1953-1972.</u>	LC 53,58,63,68
Library of Congress, <u>Library of Congress Catalogs: Music, Books on Music and Sound Recordings, 1973-</u>	LC 73,74,75,76,etc.
Julius Mattfeld, <u>Variety: Music Cavalcade, 1620-1969.</u> (1971)	Ma 71
Brian Rust, <u>The American Dance Band Discography, 1917-1942.</u> (1975)	Rd 75
Brian Rust, <u>The Complete Entertainment Discography from the Mid-1890's to 1942.</u> (1973)	Re 73
Brian Rust, <u>Jazz Records 1897-1942.</u> 4th ed. (1978)	Ru 78
Shapiro, Nat, <u>Popular Music.</u> 5v (1964-1969)	Sh 64-69

* Codes are used to identify reference sources on IJS authority records.

Figure 1. Bibliography of Basic sources of information for cataloging jazz recordings.

SCREEN 1 OF 3
IJS
OCLC: 9065598 REC STAT: C ENTRD: 821217 USED: 821217
TYPE: J BIB LVL: M LANG: ENG SOURCE: D ACCOMP MAT: AFI
REPR: ENC LVL: I CTRV: PAU DAT TP: R MEBE: 1
MOD REC: COMP: JZ FORMAT: N PRTS: N
DESC: A INT LVL: LTXT: DATES: 1982, 1928
1 010
2 040 IJS C IJS
3 007 S B D D B E M F M G E H N I N J H K P L L M N
4 028 02 1; JAZZ FM 001 A 1 (MATRIX) B FRANKLIN MINT RECORD SOCIETY
5 028 10 400967-B B OKEH
6 033 0 19280628 B 4104 C C6
7 035 D001157 04 B IJS
8 043 H-US---
9 045 X2X2
10 048 BB01 A BD01 A WC01 A KA01 A T001 A PD01
11 048 VN01 A BB01 A BD01 A WC01 A KA01 A T001 A PD01
12 090 M1366
13 030 B
14 043 IJSA
15 100 10 OLIVER, KING, D 1885-1938
16 245 0 WEST END BLUES H SOUND RECORDING / C VOCAL BY LOUIS ARMSTRONG
WITH THE HOT FIVE ; [COMPOSED BY KING OLIVER AND CLARENCE WILLIAMS]

SCREEN 2 OF 3
17 260 0 FRANKLIN CENTER, PA. : B FRANKLIN MINT RECORD SOCIETY, C 1982
18 300 ON TRACK 4 SIDE 1 OF 4 SOUND DISCS : 8 33 1/3 RPM, MONO. ; C 12
IN
19 440 4 THE GREATEST JAZZ RECORDINGS OF ALL TIME ; V 1
20 500 TITLE OF DISC: LOUIS ARMSTRONG, JAZZ MASTERPIECES; TITLE ON
CONTAINER: LOUIS ARMSTRONG, ROY ELDRIDGE: JAZZ MASTERPIECES.
21 500 "INSTITUTE OF JAZZ STUDIES OFFICIAL ARCHIVE COLLECTION."
22 511 0 PERFORMERS: LOUIS ARMSTRONG, TRUMPET AND VOCAL; FRED ROBINSON,
TROMBONE; JIMMY STRONG, CLARINET; EARL HINES, PIANO; MANCY CARR, BANJO; ZUTTY
SINGLETON, DRUMS.
23 518 RECORDED IN CHICAGO ON JUNE 28, 1928 FOR OKEH; ORIGINALLY ISSUED
ON OKEH 8597, MATRIX NO. 400967-B
24 500 PROGRAM NOTES BY DAN MORGENSTERN ([16]) P. : PHOTOS ; 29 CM.) LAID
IN CONTAINER
25 650 0 JAZZ SEXTETS.
26 650 0 JAZZ VOCALS.
27 700 10 WILLIAMS, CLARENCE, D 1893-1965
28 700 10 ARMSTRONG, LOUIS, D 1900-1971. 4 PRF

SCREEN 3 OF 3
29 700 10 ROBINSON, FRED, D 1901- 4 PRF
30 700 10 STRONG, JIMMY, D. 1906- 4 PRF
31 700 10 HINES, EARL, D 1905- 4 PRF
32 700 10 CARR, MANCY 4 PRF
33 700 10 SINGLETON, ZUTTY, D 1898-1975. 4 PRF
34 710 20 LOUIS ARMSTRONG AND HIS HOT FIVE. 4 PRF
35 710 20 RUTGERS UNIVERSITY B INSTITUTE OF JAZZ STUDIES
36 740 01 LOUIS ARMSTRONG, ROY ELDRIDGE: JAZZ MASTERPIECES H SOUND
RECORDING
37 740 01 LOUIS ARMSTRONG, JAZZ MASTERPIECES H SOUND RECORDING

Figure 2. IJS Catalog-record on OCLC Terminal

IJS D001157.04

West end blues [sound recording] / vocal by Louis Armstrong with the Hot Five; [composed by King Oliver and Clarence Williams] Oliver, King, 1885-1938. Franklin Center, Pa. : Franklin Mint Recording Society, 1982. on track 4 side 1 of 4 sound discs : 33 1/3 rpm, mono. ; 12 in. The greatest jazz recordings of all time; 1 Franklin Mint Record Society: 1; jazz FM 001 A 1 (matrix). Title of disc: Louis Armstrong, jazz masterpieces; title on container: Louis Armstrong, Roy Eldridge: jazz masterpieces. "Institute of Jazz Studies official archive collection." Performers: Louis Armstrong, trumpet and vocal; Fred Robinson, trombone; Jimmy Strong, clarinet; Earl Hines, piano; Mancy Carr, banjo; Zutty Singleton, drums. Recorded in Chicago on June 28, 1928 for Okeh; originally issued on Okeh 8597, matrix no. 400967-8. Program notes by Dan Morgenstern ([16] p. : photos ; 29 cm.) Laid in container. Jazz sextets. Jazz vocals. Williams, Clarence, 1893-1965. Armstrong, Louis, 1900-1971. prf Robinson, Fred, 1901- prf Strong, Jimmy, 1906- prf Hines, Earl, 1905- prf Carr, Mancy, prf Singleton, Zutty, 1895-1975. prf Louis Armstrong and his Hot Five, prf Rutgers University. Institute of Jazz Studies. Louis Armstrong, Roy Eldridge: jazz masterpieces [sound recording] Louis Armstrong, jazz masterpieces [sound recording] oclc 9065598

Figure 3. IJS Jazz Register, sheet 0004 frame D10 (excerpt).

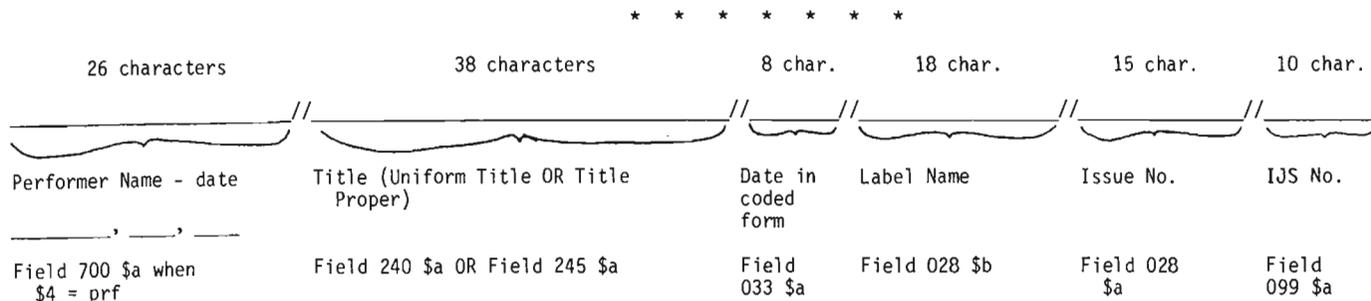


Figure 4. Specifications for Performer/Title Index.

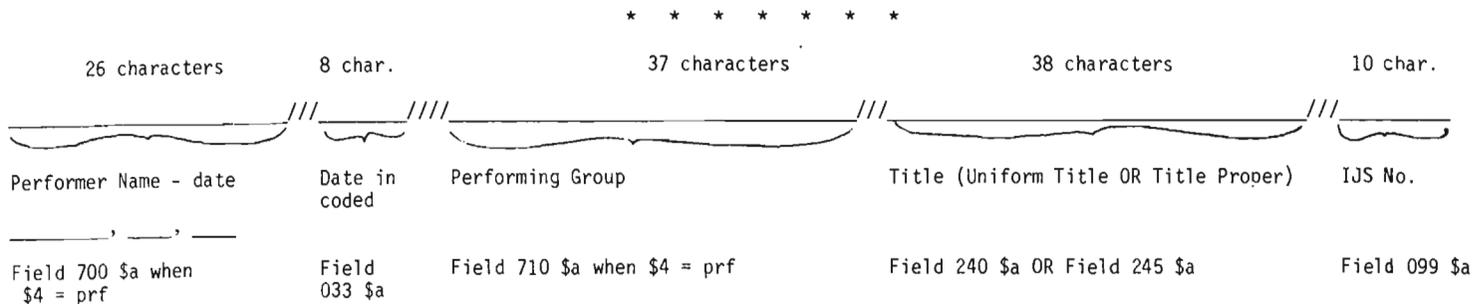


Figure 5. Specifications for Performer/Performing Group Index.

NOTE: Figures 4 & 5 are for illustration; for detailed specifications contact Marie P. Griffin, Institute of Jazz Studies, Rutgers University,
135 Bradley Hall, Newark, N.J. 07102

* * * * *					
REINHARDT, DJANGO, 1910-19	CHINA BOY	19351021	Time-Life Records	STL-J12	D001200.08
REINHARDT, DJANGO, 1910-19	DJANGOLOGY	193509--	Time-Life Records	STL-J12	D001200.07
REINHARDT, DJANGO, 1910-19	FINESSE	19390405	Time-Life Records	STL-J12	D001200.11
REINHARDT, DJANGO, 1910-19	MINOR SWING	19371125	Time-Life Records	STL-J12	D001200.09
REINHARDT, DJANGO, 1910-19	MONTMARTRE	19390405	Time-Life Records	STL-J12	D001200.10
REINHARDT, DJANGO, 1910-19	NUAGES	19401213	Time-Life Records	STL-J12	D001200.12
REINHARDT, DJANGO, 1910-19	OUT OF NOWHERE	19370428	His Master's Voice	6.8812	D001078.01
REINHARDT, DJANGO, 1910-19	OUT OF NOWHERE	19370428	Swing Society	SS 1045	D001079.01
REINHARDT, DJANGO, 1910-19	SWEET GEORGIA BROWN	19370428	His Master's Voice	6.8812	D001078.02
REINHARDT, DJANGO, 1910-19	SWEET GEORGIA BROWN	19370428	Swing Society	SS 1045	D001079.02
REINHARDT, JEAN, 1910-1953	GUITARISTS	192710--	Time-Life Records	STL-J12	D001200.00
REINHARDT, JOSEPH.	CHINA BOY	19351021	Time-Life Records	STL-J12	D001200.08
REINHARDT, JOSEPH.	DJANGOLOGY	193509--	Time-Life Records	STL-J12	D001200.07
REINHARDT, JOSEPH.	MINOR SWING	19371125	Time-Life Records	STL-J12	D001200.09
REINHARDT, JOSEPH.	NUAGES	19401213	Time-Life Records	STL-J12	D001200.12

Figure 6. Performer/Title Index, sheet 0002 frame C09 (excerpt).

* * * * *					
BASIE, COUNT, 1904-	19410115	BENNY GOODMAN SEXTET PRF	I'VE FOUND A NEW BABY		D000707.01
BASIE, COUNT, 1904-	19410115	BENNY GOODMAN SEXTET PRF	I'VE FOUND A NEW BABY		D000706.02
BASIE, COUNT, 1904-	19410115	BENNY GOODMAN SEXTET PRF	I'VE FOUND A NEW BABY		D000315.07
BASIE, COUNT, 1904-	19530101	COUNT BASIE AND HIS ORCHESTRA	AIR SHOTS BIRDLAND JANUARY 1953, VOL		D001089.00
BASIE, COUNT, 1904-	19530101	COUNT BASIE AND HIS ORCHESTRA	JINGLE BELLS		D001089.02
BASIE, COUNT, 1904-	19530101	COUNT BASIE AND HIS ORCHESTRA	JUMPIN' AT THE WOODSIDE,		D001089.08
BASIE, COUNT, 1904-	19530101	COUNT BASIE AND HIS ORCHESTRA	ONE O'CLOCK JUMP		D001089.01
BASIE, COUNT, 1904-	19530101	COUNT BASIE AND HIS ORCHESTRA	WHY NOT		D001089.03
BASIE, COUNT, 1904-	19530106	COUNT BASIE AND HIS ORCHESTRA	AIR SHOTS BIRDLAND JANUARY 1953, VOL		D001091.00
BASIE, COUNT, 1904-	19530106	COUNT BASIE AND HIS ORCHESTRA PRF	BASIE ENGLISH		D001091.01
BASIE, COUNT, 1904-	19530106	COUNT BASIE AND HIS ORCHESTRA PRF	JUMPIN' AT THE WOODSIDE		D001089.10
BASIE, COUNT, 1904-	19530106	COUNT BASIE AND HIS ORCHESTRA PRF	LULLABY OF BIRDLAND		D001091.02
BASIE, COUNT, 1904-	19530107	COUNT BASIE AND HIS ORCHESTRA PRF	OURS ALONE		D001091.08

Figure 7. Performer/Performing Group Index, sheet 001 frame M02 (excerpt).

* * * * *

JAZZTET.	19550614	NICA'S DREAM	New World Records	NW 242	D001126.00
JAZZTET.	196002--	BLUES MARCH	New World Records	NW 242	D001126.04
JELLY ROLL MORTON AND HIS RED HOT PEPP	19270604	JUNGLE BLUES	Meritt	1	D001114.02
JELLY ROLL MORTON AND HIS RED HOT PEPP	19270604	VARIOUS ARTISTS 1927-1940	Meritt	1	D001114.00
JELLY ROLL MORTON AND HIS RED HOT PEPP	19270604	WILD MAN BLUES	Meritt	1	D001114.01
JELLY ROLL MORTON AND HIS RED HOT PEPP	19280611	KANSAS CITY STOMP	Opus Musicum	OM 128	D001158.10
JESSE STONE AND HIS BLUES SERENADERS.	19260528	SWEET AND LOW BLUES	New World Records	NW 256	D001135.00
JESSE STONE AND HIS BLUES SERENADERS.	19270427	STARVATION BLUES	New World Records	NW 256	D001135.09
JIM-DANDIES.	19251024	CHARLESTON GEECHIE DANCE	Harmony	55-H	D000745.02
JIM-DANDIES.	19251024	SHAKE THAT THING	Harmony	55-H	D000745.01

Figure 8. Performing Group Index, sheet 0001 frame E03 (excerpt).

* * * * *

ELLINGTON OCTET.	19680826	ELLINGTON OCTET	Tetco	86801	D001058.00
ELSA'S DREAM	19771023	DAVERN, KENNY, 1935- SOPRANO SAX	Chiaroscuro	CR-199.	D000276.01
EMALINE:	19210899	AL JOCKERS' DANCE ORCHESTRA	Vocalian	14232	D000357.07
EMANCIPATION CELEBRATION	19470831	DUKE ELLINGTON AND HIS ORCHESTRA	Unique Jazz	UJ 001	D000932.01
EMBRACEABLE YOU	19471028	CHARLIE PARKER QUINTET PRF	New World Records	NW 271	D001124.07
EMBRACEABLE YOU	19500630	CHARLIE PARKER QUINTET PRF	Meexa Discos	1776	D001116.09
EMBRACEABLE YOU	19521101	MODERN JAZZ QUARTER PRF	Transark	1001	D001040.09
EMBRACEABLE YOU	19470126	HENDERSON, FLETCHER HAMILTON, 1897-195	Big Chief Jerollom	Sbbm 1947	D001081.02
EPLER'S WHISKERS:	19059999	COLUMBIA ORCHESTRA	Columbia	A139.	D000128.01
ERROL'S BOUNCE	19450830	GARNER, ERROLL, 1923- PRF	Jazz Connoisseur	JC 001	D000969.14
ERROLL'S BOUNCE	19450830	GARNER, ERROLL, 1923- PRF	Jazz Connoisseur	JC 001	D000969.14

Figure 9. Title Index, sheet 0001 frame K02 (excerpt).

* * * * *

GHOST OF THE BLUES	19240215	PIRON'S NEW ORLEANS ORCHESTRA PRF	Columbia	99-0	D000066.01
GHOST OF THE BLUES;	19240399	FLETCHER HENDERSON AND HIS ORCHESTRA	Emerson	10744	D000826.02
GINGHAM GIRL, SELECTIONS.	19220921	PAUL WHITEMAN ORCHESTRA	Victor	18960	D000628.02
GIRL CRAZY. EMBRACEABLE YOU.	19471028	CHARLIE PARKER QUINTET PRF	New World Records	NW 271	D001124.07
GIRL CRAZY. EMBRACEABLE YOU.	19500630	CHARLIE PARKER QUINTET PRF	Mecca Disco*	1776	D001116.08
GIRL CRAZY. EMBRACEABLE YOU.	19521101	MODERN JAZZ QUARTER PRF	Transark	1001	D001090.09
GIRL CRAZY. I GOT RHYTHM.	19330920	WATSON, LEO, 1898-1950 PRF	Time-Life Records	STL-J12	D001200.28
GIRL CRAZY. I GOT RHYTHM.	19360316	RED NORVO AND HIS SWING SEXTETTE PRF	New World Records	NW 250	D001085.07
GIRL CRAZY. I GOT RHYTHM.	19380217	BUD FREEMAN TRIO PRF	Meritt	11	D001154.05
GIRL CRAZY. I GOT RHYTHM.	19381010	ARMSTRONG, LOUIS, 1900-1971 PRF	Swaggie	S1210	D001110.03
GIRL CRAZY. I GOT RHYTHM.	19381010	WALLER, FATS, 1904-1943 PRF	Forsgate Discs	WOP 69.0	D001112.03
GIRL CRAZY. I GOT RHYTHM.	19381010	WALLER, FATS, 1904-1943 PRF	Mickoon's Menageri	JAZZ:7350	D001111.03

Figure 10. Title Index, sheet 0001 frame B03 and C03 (excerpts).

* * * * *

WALLER, FATS, 1904-1943	HOT CHOCOLATES AIN'T MISBEHAVIN'	19370829	Meritt	3	D001125.12
WALLER, FATS, 1904-1943	HOT CHOCOLATES AIN'T MISBEHAVIN'	19370829	Meritt	3	D001125.11
WALLER, FATS, 1904-1943	HOT CHOCOLATES AIN'T MISBEHAVIN'	19410507	Meritt	7	D001138. 2
WALLER, FATS, 1904-1943	HOT CHOCOLATES AIN'T MISBEHAVIN'	19410507	Meritt	7	D001138.11
WALLER, FATS, 1904-1943	HOT CHOCOLATES AIN'T MISBEHAVIN'	19620102	Pumpkin	104.	D000943.03
WALLER, FATS, 1904-1943	HOT CHOCOLATES BLACK AND BLUE	19290729	Blu-Disc	11001	D001117.03
WALLER, FATS, 1904-1943	HOT CHOCOLATES HONEYSUCKLE ROSE	19381010	Forsgate Discs	WOP 69.0	D001112.05
WALLER, FATS, 1904-1943	HOT CHOCOLATES HONEYSUCKLE ROSE	19381010	Mickoon's Menageri	JAZZ: 7350	D001111.05
WALLER, FATS, 1904-1943	HOT CHOCOLATES HONEYSUCKLE ROSE	19381010	Swaggie	S1210	D001110.05
WALLER, FATS, 1904-1943	HOT CHOCOLATES HONEYSUCKLE ROSE	19410717	Forsgate Discs	WOP 69.0	D001112.13

Figure 11. Composer Index, sheet 0001 frame G08 (excerpt).

* * * * *					
Meritt	10	MALESTROM	Chu Berry and his Stompy Stevedores, p	8682616	D001142.04
Meritt	10	MY MELANCHOLY BABY	Chick Bullock and his All Star Orchest	8707725	D001142.07
Meritt	10	NEW YORKERS LOVE FOR SAL	Sidney Bechet Quarter. prf	8685505	D001142.02
Meritt	10	RA DA DA DA	Slim Gaillard and his flat foot floogi	8726338	D001142.14
Meritt	10	REED ALBUM,	Noble Sissle's Swingsters, prf	8732897	D001142.00
Meritt	10	SHEIK OF ARABY	Teddy Wilson and his orchestra. prf	8707771	D001142.08
Meritt	11	AFTER YOU'VE GONE	Benny Goodman Quintet. prf	8778435	D001154.07
Meritt	11	ALEXANDER'S RAGTIME BAND	All Star Orchestra, prf	8795382	D001154.04
Meritt	11	BEEBE	Klein, Manny, 1908- prf	8746130	D001154.02
Meritt	11	BLUES,	Art Shaw and his New Music, prf	8803845	D001154.14
Meritt	11	CINQUANTAINÉ	Claude Thornhill and his orchestra, pr	8778279	D001154.04

Figure 12. Label Name and Issue Number Index, sheet 0001 frame G03 (excerpt).

MORGAN CUNDIFF, International Piano Archives at Maryland (IPAM). University of Maryland at College Park

COMPUTER-GENERATED CATALOGING PROJECTS IN THE INTERNATIONAL PIANO ARCHIVES AT MARYLAND

In this paper I would like to present some background information about the International Piano Archives at the University of Maryland and then describe two computer-generated cataloging projects which we have recently completed. The first is a catalog of our reproducing piano roll collection, and the second is a catalog of our commercial phonodisc collection.

The International Piano Library, as it was originally known, was founded in Cleveland, Ohio in September, 1965, by Gregor Benko, Albert Petrak, William Santaella, and pianist Arthur Loesser, all of whom felt that some concrete steps needed to be taken to preserve historic materials related to piano performance, especially rare and decaying recordings. The fledgling organization was very soon moved to New York City where it resided for over a decade before it came to the University of Maryland.

COLLECTION

The first important acquisition was a collection of original piano recordings from W. C. Woods, who at one time was the technical director of the Aeolian Company, a piano manufacturer. This acquisition was the library of Duo-Art Reproducing Roll recordings, and it formed the basis of the piano archives enterprise. Another important early acquisition came the next year, in 1966, when the archives gained a portion of the famed "Holcman Collection." Jan Holcman is well known to record devotees for his research into styles of piano performance as represented on records, and for his many published articles on this subject in *Saturday Review* and other journals. Through the generosity of J. Anton Hofmann, son of the pianist Josef Hofmann, the International Piano Archives, or, as it became known, the IPA, was able to purchase all of the rare tape recordings of "off-the-air" broadcasts and private recitals collected by Holcman, including much Hofmann material. It was from this material that the first IPA reissue LP recording, the Chopin Second Piano Concerto played by Hofmann, was produced. This was the first of over 40 LP recordings, many of great musical, historical, and musicological importance, that the IPA made available to the public over the years. The IPA collection continued to grow through gifts and purchases to the point where it became one of the world's important sound archives--and possibly the finest devoted exclusively to the piano.

Other highlights in the history of IPA collection include a 1970 Benefit Concert in New York that featured Jorge Bolet, Alicia de Laroccha, Rosalyn Tureck, Beverly Sills, and other artists, and a similar event in 1974 in London's Royal Festival Hall that featured Bolet, De Laroccha, Shura Cherkassky, Jeanne-Marie Darré, Garrick Ohlsson, Radu Lupu and others. This concert was broadcast over BBC. Pianist and author Arthur Loesser served as the first president of the organization from its beginning until his death in 1969. Alicia de Laroccha succeeded Loesser and held the post into the early 1970's.

In 1978 the collection came to the University of Maryland and is now officially known as the International Piano Archives at Maryland (IPAM). The disc holdings currently consist of approximately 8,000 78 rpm recordings, with about 65 labels represented, and about 7,000 LP recordings, with about 430 labels represented. Both are arranged in label and issue number order. There are

about 1200 open-reel tapes, which contain some of our most interesting items--"off-the-air" broadcasts, private recitals, and so forth. We have about 700 acetate instantaneous transcription discs, many of which are unique.

There are over 2,300 reproducing piano rolls, the great majority of which are Duo-Art rolls manufactured by the Aeolian Company, but there are also a considerable number of Welte-Mignon and Ampico rolls. Among the Duo-Art rolls are over 500 master recording rolls. These are the rolls that were made at the original recording session by the great and near-great pianists of the teens and twenties. It is possible to see all the editing which took place before the roll was published--wrong notes corrected, runs evened out, and even more subtle things such as evenness of chordal attacks and coordination of the two hands. An unrestored Welte Vorsetzer, an early model push-up type reproducer from about 1904, is the only reproducing mechanism in the IPAM. The piano roll is inserted into the top of the cabinet and then the cabinet is positioned in front of any regular piano which it then plays with its wooden fingers and two metal feet. The rolls and machines made by the three major companies are not compatible, so it is our hope to have the Vorsetzer restored and to eventually acquire Duo-Art and Ampico players.

Although the collection is primarily a sound archive, we do have a modest number of music manuscripts, including the holograph score of Anton Rubinstein's Piano Trio in G minor, as well as the personal papers of Jan Holcman and Arthur Loesser. We also have a large number of record company catalogs and other discographic tools, as well as an extensive collection of iconography, programs, and clippings relating to individual pianists.

CATALOGING PROJECT

When I first began work in the Piano Archives, there was neither catalog control of the piano rolls nor the discs. At the time, I was not very knowledgeable about piano rolls and was quite surprised at the number of requests for information about them that we received. It was obvious that we needed a catalog. I had recently completed a project for the Library of Congress Music Division in which I utilized a package of computer programs called FAMULUS to create a catalog of the Elliott Carter manuscript collection, and I decided to take a similar approach to the piano rolls. FAMULUS, a word meaning household slave, was developed by the USDA Pacific Southwest Forestry and Range Experiment Station in 1967. It was intended to offer station personnel who had neither information science nor data processing experience a simple means of maintaining computer-based files of their own collections or bibliographies, and of producing catalogs and indexes from them. The original version of FAMULUS allows ten fields of information (author, title, subject, etc.) which can be named by the person building the file, and up to 4,000 characters (in other words, about 50 lines of typing) for each record. Other restrictions are the use of only upper-case letters and only two printout formats. It also requires a fairly large computer. (I should mention that there are several updated versions of FAMULUS which do not have these restrictions. The original version was, however, adequate for our purposes.) Other features make it very attractive. It is extremely easy to use. It has been in use for sixteen years in over 200 libraries, information centers, and research agencies, and is therefore thoroughly tested. It is available for most standard computers, including IPM, the PDP-11, and UNIVAC, which is what we have at the University of Maryland. A major advantage is that it does not cost anything. Because it was developed with federal money it comes under the Freedom of Information Act and is in the public domain.

At the University of Maryland we are very fortunate to have a Computer Science Center which encourages and assists with this kind of project. In our case, this meant computer time on the UNIVAC 1100 and the use of a variety of software, including the FAMULUS package, the text editor, a word processing package called DPS, and a LINOTRON phototypesetter.

Here is a brief summary of the steps we took to produce the piano roll catalog. First, we designed a simple work form to manually gather the information for each roll. The fields we chose to use are performer, company name and company number, composer, arranger, title, box number (our own control number), a note field (where we indicated if the roll is a master, if it has been autographed, or any other miscellaneous information about the roll), and the date. The date field is especially significant because the master rolls are the only means of ascertaining the date of the actual recording session. We took the information largely from the roll or piano roll container and then augmented it with information from the reproducing piano roll company catalogs, Albert Petrak's piano roll catalogs, and *Baker's Biographical Dictionary* (which we used as our name-authority source). We also supplied generic titles and opus numbers in some cases where the roll only said, for instance, "Moonlight Sonata." We then took the worksheets to the Computer Science Center and entered the information into the file using the FAMULUS edit program. We did this on a day-to-day basis using the merge program to consolidate the information into a master file. When the file was complete we used the sort program to arrange the entire file alphabetically by performer, as we felt this was the most useful access point. I mentioned that FAMULUS has only two printout formats. To achieve a two-column arrangement, we moved the entire file out of FAMULUS and into a word processing program developed by the Computer Science Center called Document Processing System, or DPS. We used DPS to reformat our file into columns, to create margins and a gutter down the middle, and to add headings and page numbers.

Realizing that other access points besides performer name would prove useful, we used the FAMULUS index program to create three standard book type indexes to composer names, company numbers, and master rolls. The citation numbers in all three indexes refer back to the entry number in the performer catalog--the main body of the book. The final step was to move the file to the LINOTRON printer and run the final copy. The LINOTRON is a computerized phototypesetter designed to produce camera-ready copy. Although our immediate goal was to produce a book, we are maintaining the easily updatable, computer-based files, should our piano roll collection grow enough to warrant a second edition of the catalog. As far as I am aware, the book we are producing will be the only published catalog of a reproducing piano roll collection that is available to the public and the scholarly community.

PHONODISC COLLECTION

The heart of the Piano Archives is, of course, the phonodisc collection. Our 15,000 discs constitute a small collection by the standards of large sound archives, but, in fact, they represent well over ninety percent of all commercially issued phonodisc recordings of classical piano music. As I mentioned before, there was no catalog control of the discs when the collection came to us. We were, however, fortunate enough to have a Ford Foundation grant for the purpose of processing the collection. In the Spring of 1981, Neil Ratliff, Head of the University of Maryland Music Library, was introduced to the Associated Audio Archives project, which was then still in the planning stages, by AAA chairman Gerald Gibson. It was subsequently agreed that

Maryland would adopt the AAA methodology and function as the pilot project, and this is what has transpired. The University of Maryland employed the same jobber as AAA--a computer-micrographics firm called Mi-Kal Countymatics located in Syracuse, New York. We also employed Elwood McKee on a consultant basis to assist with the workflow and quality control of the project. Elwood is now serving as project director for the entire AAA project.

I will only briefly review the AAA process and explain some of the enhancements to this process which we made. The catalog consists of two parts. The first part is a set of microfiche pictures of the discs themselves. Mi-Kal devised a very effective, high-resolution microphotography technique in which the lighting and lenses of the camera are computer-controlled, allowing for multiple exposures to bring out not only the label information but also the matrix numbers which are etched into the disc surface. In the case of the LP's there is still another photograph for each disc to capture the linear notes. The second part is an index to the pictures which consists of the following information: composer name, performer name(s), title, label name, issue number, matrix number, and frame number for the corresponding microfiche picture. These pieces of information were taken from the pictures and typed into the computer, each piece of information into a separate field. Mi-Kal then sorted the file on five of these fields--performer, composer, title, label-issue number, and label-matrix number--and produced microfiche copies for us. In other words, we have five complete copies of the index all containing the same information but in different arrangements.

As the indexing portion of the project progressed, Mi-Kal provided printouts to us so we could monitor what was actually taking place. We were, admittedly, disappointed in the quality of the indexing. The gathering of information from so many label types was very confusing to the Mi-Kal clerical staff. The ideal staff person would be someone with a solid knowledge of music and music literature, music cataloging, discography and commercial recording history, and a good command of about half a dozen languages. Of course, the situation was not ideal, and the expense of this kind of expertise would have made the project impossible. We were, however, able to address the problem in two areas. The first area was general editing of the information. We hired graduate music students to proofread the printouts and correct typographical errors and misinterpreted information. We also supplied information that was missing in the relatively few cases when the microfiche was illegible. There were, for example, a few label color combinations like gold lettering on a white background that proved difficult to photograph. We also had to transliterate name and title information from our Russian records into English.

The other area we addressed was name standardization. We already knew that the great majority of our searches would be on composer and performer names. Because the indexing procedure was based on literal transcription of the label information, the result was that a single person's name often appeared in several different forms. For example, we had over forty versions of Johann Sebastian Bach's name. The implications of this situation in a computer-sorted file are obvious. The result would be a catalog with a fairly low degree of order that would be clumsy for staff to use and next to impossible for the public to effectively use. To solve this problem we developed a method to impose name standardization on the catalog. Mi-Kal provided us with a three-columned printout of all the forms of names in the file. In column one of the printout was the name exactly as it appeared on the disc. In column two was the same name, but reversed to appear last name first. The third column was left blank. Our staff then took these lists and checked the names against the Library of Congress name authority file. If the LC

version matched the name in column one (as it would in the case of corporate names such as the Juilliard String Quartet that don't have to be reversed), we put a check by that name. If it matched the reversed form of the name in column two (as it often did with personal names), we put a check by that name. If it matched neither the form in column one nor that in column two, we would enter the desired form of the name in the blank third column. Mi-Kal then took these printouts and developed a program to make the desired name changes by a batch process. It was also possible at this point to flag all the names in column one as corporate names for the purpose of a future conversion of the file to MARC format. In the case of both the general editing and the name standardization work, Mi-Kal was very flexible and often quite clever in helping us reach our goals.

FUTURE CATALOGING PLANS

I'd like to conclude my remarks by discussing our plans for the future as far as cataloging is concerned. The University of Maryland is currently in the process of installing an on-line Library Information Management System. The vendor in this case is GEAC Computers International, a firm headquartered in Toronto, Canada, which has recently been developing a multi-faceted on-line system for libraries. The University of Maryland has purchased the GEAC 8000 system, which consists of central processing units and over 100 terminals throughout the library system and campus. GEAC also develops all of the software and customizes each package to the needs of the individual institution.

Simply put, the system consists of a central MARC-formatted bibliographic record file from which information is extracted to create a variety of working files for other library functions such as circulation, acquisitions, cataloging and catalog maintenance (including authority-file work) and also an on-line public catalog. The system will provide an interface with OCLC and other on-line systems using the MARC format.

Earlier I mentioned that the Mi-Kal produced phonodisc catalog will be converted to MARC format. This conversion will be executed by Mi-Kal according to specifications established by automation consultant Gerald Reid for the AAA project. It is our plan to load this MARC tape into the main bibliographic data base of the GEAC system. We are currently making the necessary arrangements with our library systems director and GEAC personnel.

Once the tape is on-line, we will be able to edit the records from a terminal located in the piano archives. Incidentally, GEAC's new terminal, Model 8370, which we have available to us, features an expanded keyboard that includes the American Library Association extended character set as well as diacritics. We are currently planning a project in which we will edit and improve the converted records in order to bring them up to minimum cataloging and OCLC standards. In the original project, when data was transcribed from a disc label, each disc side was treated as a bibliographic unit. In standard cataloging practice, except in the case of collections, the bibliographic unit is usually considered to be the individual musical work contained on a disc (or discs). Very often with 78 rpm discs, each disc side *does* contain one complete musical work; however, especially with classical music, a lengthy piece may be contained on several disc sides. In upgrading our catalog records, we will have to condense multiple entries that result from the side-by-side treatment into one entry which represents the entire musical work, or, if appropriate, the collection. In doing so we will retain as part of the final record all issue and matrix numbers as per the guidelines in the cataloging rules established by ARSC/AAA.¹

Those rules are based upon and are an extension of AACR2. In addition, we will need to supply data not captured in the original transcription, such as fixed field data, diacritics, and collation information. It is also our hope to be able to include uniform titles, even though they are currently not required by minimum (i.e. Level K) OCLC standards. Once the catalog record has been edited and upgraded, we will input it to the OCLC database, thereby making the information available to all.

As part of this same project we will make a "for use" tape copy of each 78 rpm disc. This will enable us to treat the disc itself as a preservation copy. We plan to enter preservation information into the catalog record for each disc, most likely into one of the note fields. We will want to work very closely with the professional cataloging community and AAA members in the hopes that this can be the beginning of shared preservation information.

Having the tape on-line in our own system will have three other important advantages. First of all, the GEAC system gives us the capability to determine on-line access points. We will be able to search and retrieve records by whatever fields we designate. For example, matrix and issue numbers, as well as opus numbers and other thematic index numbers used in uniform titles, can be indexed locally, even though they are not currently indexed in the OCLC system. Secondly, we will be able to add records to the database as we acquire more phonodiscs. This vital capability was not built into the original project. Thirdly, we will have the ability to generate new editions of the microfiche catalog.

At this conference we have heard about two other projects addressing the same problem: catalog control of 78 rpm recordings. The AAA project addresses the urgent need for at least *some* form of access to the sheer mass of material in question. It will indeed achieve this goal fairly cheaply (calculated on a per unit basis) and fairly quickly, and, of course, the disc photographs are a real innovation.

The Rutgers Jazz Register (devised by the Institute of Jazz Studies librarian Marie Griffin) approaches the problem a different way. Here the goal is not minimal treatment of a great mass of materials, but rather ideal, highly professional catalog treatment of each individual recorded performance. IJS accomplishes this, 1) by adhering to the cataloging principles and standards already set in place by our profession, 2) by augmenting the cataloging further with appropriate subject research, 3) by supplying information unique to older recordings (and in this regard I think it is fitting that the project is the first, and only, to my knowledge, application of the ARSC/AAA Rules for Archival Cataloging of Sound Recordings), and 4) by providing additional indexes for heretofore unavailable access points and search combinations. I have the greatest respect for the quality and ingenuity of this project and feel that Marie Griffin has given us something to imitate.

In AAA's planning documentation, that project is described as "A first significant step toward the ultimate goal of full archival catalog control" and as "an easily expandable and correctable data base" that can be used "towards the end of creating a union index of sound recordings in libraries and archives throughout the world." Marie Griffin once wrote that "adherence to national standards (AACR2 and the MARC communications format) is essential to the development of any union catalog" and also that "the ultimate goal of a union catalog of archival sound recordings is best served by assigning the responsibility for any particular genre (opera, jazz, country, etc.) to the archive or library with the most expertise and resources in the

genre." It is my feeling that the project we are planning in the International Piano Archives at Maryland is in line with Marie's thinking as well as being precisely the kind of project that AAA members hoped their methodology would engender.

NOTES

¹ Association for Recorded Sound Collections Associated Audio Archives Rules for Archival Cataloging of Sound Recordings (ARSC: 1980).

Popular Music

GORDON THEIL, U.C.L.A Music Library, Los Angeles, California

POPULAR MUSIC SOUND RECORDINGS: RECOMMENDATIONS ON SELECTION, ARRANGEMENT AND CATALOGING

This paper was read in Washington, D.C. as part of the session titled: Popular music in a sound archive, criteria for selection and classification

SELECTION

Selecting records is one of my favorite duties as a music librarian. I get to be a collector without spending my own money. To some extent the music I select represents my own musical background and tastes although not completely, or I would be building a biased and uneven collection. This leads to my first point about selection: in order to choose appropriate popular music recordings the librarian/archivist should develop an appreciation and working knowledge of all pertinent forms and styles, even those outside the realm of personal preference. With such an open attitude one is in a better position to serve patrons and at the same time benefit from the exposure to a lot of good music otherwise overlooked. This point is especially significant in relation to popular music which has, for so long, been at the wrong end of value judgments concerning its musical and lyrical worth.

Popular music collections vary in two important ways: in the genres of music acquired (i.e., jazz, rock, gospel, folk, etc.) and in the extent or depth that each of these genres is collected. I will consider here generally two kinds of collections: the library collection which recognizes many genres but is highly selective; and the research archive which may acquire fewer genres but attempts to collect comprehensively within each. Of course, these two types of collections overlap in many cases, but it is easiest for this general discussion to retain these simple distinctions.

Collection content

The main problem one faces as a selector for a library collection is how to determine which specific recordings from the enormous number that appear each year are relevant to the needs and desires of the library's users. This is difficult to do. No easy formula exists for choosing the right ones.

You can expedite the task, however, by developing a clear perception of your collection's function and clientele. For example, a public library furnishes materials to a heterogeneous community. Its selection policies focus on providing a resource for recreational listening and community service and are conditioned by population characteristics and user demand. An academic library, on the other hand, supports the specific curricular aims of various departments in a college or university. Selection, here, emphasizes music pertinent to courses and degree programs offered. In both cases, monitoring listening trends and soliciting suggestions from library patrons are excellent ways to keep in touch with your collection requirements.

Libraries generally serve non-expert clientele whose needs can be satisfied with current commercial recordings and conventional sound carrier formats: LP's, singles, cassettes and soon, most likely compact discs. Demand, budget, and available facilities generally do not warrant acquiring rare or hard-to-get materials. Even for retrospective collecting, you can usually find significant works of earlier genres in modern anthologies and reissues.

In contrast to the library collection, the ideal in selection for the research sound archive is to obtain recorded performances of all music which fits within the scope of its collection. Two basic problems confront one when selecting for such a collection: how to clarify selection criteria so that appropriate recordings are not overlooked, and how to locate and acquire all of these recordings. My solution for both problems is to develop an expertise based on personal experience with the music through study and listening, knowledge of the published literature in the field, and close contacts with record companies, dealers, and other collectors.

The research archive, as one of few such institutions devoted to scholarship, has the additional responsibility for supplying materials that will not be found elsewhere. Besides conventional discs and tapes, selection will also include non-commercial and esoteric items. Variant takes, reissues, pirates, bootlegs, air checks, private recordings and taped interviews all have scholarly value and should be acquired, as should any type of sound carrier which contains a unique performance.

Film and video preserve quite a few unique performances of popular music, and a collection may wish to include these media. Video, in particular, is rapidly expanding in content and quality. Beside musicals and popular music-related films like *Grease*, *Fame*, the *Blues Brothers*, and *Tommy*, concert programs by the likes of Duke Ellington, Diana Ross, Barry Manilow, the Beatles, Elvis, and the Tubes can also be purchased. More are coming out all the time. A great number of popular music programs come from television broadcasts as well. For example, MTV, a subscription cable service in this country broadcasts rock music 24 hours a day. This type of programming might be quite desirable for a research collection and, if so, arrangements should be made to obtain the material, with all due consideration for copyright restrictions.

Selection tools

There is no single standard selection tool for developing a well-balanced selective popular music sound collection, much less a comprehensive archive. Rather, one must become familiar with the large body of discographic literature published in journals, books, and catalogs in order to keep abreast of the current market.

A variety of selection tools exist for current releases. Perhaps the most useful for the library collection are the record charts found in trade magazines like *Billboard*, *Cash box*, and *Record world*. These are objective listings of best-selling discs and tapes based on radio play and market research. *Billboard's* monthly charts, for example, include the top 200 LPs and 100 singles, as well as the hits in major popular genres. Besides pin-pointing individual titles, these charts help in identifying performers, groups, and labels that remain in demand. They are limited, however, to recordings which have made it big in the market place.

One can get a fuller, though more subjective view of popular music by reading record reviews. Literate and evaluative analysis of recordings appear in general popular journals like *Rolling Stone*, research journals like *Popular music and Society*, audiophile magazines like *Stereo Review*,

genre or instrument specific periodicals such as *Jazz Journal* and *Guitar Player*, youth culture "fanzines" like *Creem*, and local newspapers. The recordings reviews are frequently chosen by merit and often will not be found on the charts. Convenient access to reviews exists through various bibliographies, one example being the *Annual Index to Popular Music Record Reviews*.¹ A fine annotated listing of periodicals useful for selection can be found in Frank Hoffmann's *The Development of Library Collections of Sound Recordings*.² Other important sources for maintaining current awareness include inprint catalogs, such as *Schwann*, and publishers and dealers catalogs and advertising announcements.

Selection of retrospective materials presumes a familiarity with the recorded repertory. This can be gained by consulting discographies, which are devoted to many different aspects of popular music. The archive will find the more comprehensive and specialized works--for example, Rust's *American Dance Band*³ or Sears' *V-Disc*⁴ discographies--essential for compiling wants lists to fill holes in the collection. The library will especially benefit from evaluative and selective guides like Dean and Nancy Tudor's recent four volume set *American Popular Music on Elpee*.⁵ Five recent bibliographies of popular music discographies are worth mentioning here. Three are by B. Lee Cooper: "Discographies of contemporary music, 1965-1980";⁶ "Rock discographies revisited";⁷ and "Examining a decade of rock bibliographies: 1970-79".⁸ The fourth and fifth are Daniel Allen's *Jazz* volume and Michael Gray's *Popular Music* volume in the R. R. Bowker's *Bibliography of Discographies*.⁹ The *ARSC Journal* is also generally a good place to look for information on current discographies.

Acquisition sources

Acquisition is an integral part of the selection process. The greatest care and preparation expended in choosing the best popular music recordings will be wasted if they are never received into the collection. As the selector one should inform oneself about all available sources for recordings.

Current commercial recordings can be acquired from manufacturers or from dealers. Manufacturers may not be the best sources to order from since their prices are not usually competitive and they may take less care in filling the small orders of a library than the far larger orders of distributors. On the other hand, it may be possible to obtain free promotional recordings from manufacturers. One should also deal directly with them for small, esoteric, or foreign labels not distributed locally.

Library vendors, cut out suppliers, record plans, and mail order clubs all offer discounts. Personal service is also a strong point with some of these dealers. They may not, however, be willing or able to supply hard-to-get materials.

Many manufacturers and vendors offer subscription and approval plans. These appeal for their convenience and timeliness. Such plans should be monitored regularly, however, to make sure that they continue to supply useful materials.

Discount programs can also be established with local retail stores. Even without discounts, browsing for sale and budget recordings can turn up some valuable additions to a collection. Local stores provide a quick alternative for acquiring recordings in immediate demand as well.

The sources for out-of-print and rare materials include collector/dealers, specialized retail stores, junk stores, auctions, estate sales, swap meets, garage sales, and cooperative arrangements with other collections. Gifts from patrons and staff will also net some excellent recordings. At UCLA, for instance, we are inundated with gifts of all forms of recorded music. About a third to a half of these recordings are popular titles. In particular, we have greatly expanded our holdings of out-of-print musicals and motion picture sound tracks through these donations. We get a lot of 78 recordings as well, including, recently, an almost complete run of the Gennett label, which is significant for its recordings of jazz. An archive, especially, should maintain a high visibility among collectors, enthusiasts, and local broadcasting stations with an eye toward future donations of just these types. Watch out for scratched, worn, or otherwise unplayable recordings, however.

ARRANGEMENT

Popular music recordings pose no unique problems of arrangement. Like any other recordings, they can be organized numerically, by accession or manufacturer's number, or in a classified scheme. Accession numbering works best in closed stacks since it provides no browsing capability. It is convenient for maintenance and expedient for preservation because the collection does not have to be shifted to accommodate new additions. Arrangement by manufacturer's numbers may provide direct access to an open stack collection through discographies and reviews which almost always cite this information. Both numbering systems are quick and simple to implement.

Classification is essential for a browsing collection, as in a public library. Probably the most efficient arrangement is by genre (e.g., jazz or rock), perhaps subdivided by major styles (swing or punk), and then alphabetically by performer and title. Since there is a great deal of stylistic overlap in popular music, too much subdivision should be avoided. This can create more confusion than clarification by making it difficult to place or locate music not easily conforming to the classes appointed.

CATALOGING

In cataloging sound recordings, a balance should be maintained between the needs of the clientele for access and information and the limits set by budget, staff, time and workload. A public or general academic library can provide adequate cataloging with a minimum of basic information. Album title, main performer or group, composer, contents, label and manufacturer's number will satisfy almost any need. Classed browsing collections will present access to much of this information on the recordings themselves and so may appreciably cut down on cataloging effort.

However, to a scholar, recordings in an archive function in much the same manner as rare books and manuscripts: that is, as primary source documents for research. This is especially true in popular music where the recording often exists as the only document, in any form, of a unique musical creation. As a result, a complete discographic statement is necessary for precise identification and citation. Basic requirements, here, include album and individual titles, solo performers or group, composers, standard physical description, and, for commercial recordings, label and manufacturer's number. Beyond this, pertinent information may encompass such elements as variant titles, recording history, performance location, date and take, group personnel and their instruments, arrangers, lyricists, producer, recording engineer, and a more detailed physical description of the recording.

As far as catalog entry is concerned, access can be limited to titles, performers, composers, and subject headings in most collections. It should be mentioned here that in the main body of popular music, the performer takes precedence over the composer in terms of primary responsibility and is generally the more important access point. For the sound archive, entry by manufacturer's numbers is also important as these provide useful links to published discographic literature. Adequate subject access to popular music includes headings for genres, countries, ethnic origins, and for vocal music, languages and topical contents.

Before leaving the topic of cataloging, I will cite here two current automated projects of interest. The first, the Associated Audio Archives, or Triple A, project has produced a machine-based inventory of the holdings of 78s for five major collections here in the United States: this represents close to 600,000 recordings. A particularly innovative aspect of this project was the development of a procedure for high resolution microfilming of the labels and surrounding playing surface areas of each disc. The second project is Rutgers Institute of Jazz Studies excellent online cataloging/indexing project. This produces full descriptive and subject cataloging of jazz recordings following MARC format. Catalog records are loaded onto the OCLC and RLIN network data bases and a microfiche Register and indexes are available through subscription. Both projects well exemplify the benefits of the computer.

The functions and procedures I have examined in this paper are not at all unique to popular music. In my job at the UCLA Music Library, I deal with many types of music recordings and my approach to selection, arrangement and cataloging is equally relevant to all of them. Where my approach differs for popular music is specifically at the levels of understanding the music itself and knowing its various genres and their sources.

NOTES

- ¹ Andrew D. Armitage et al, Annual index to popular music record reviews; 1972- (Metuchen, NJ: Scarecrow Press, 1973-).
- ² Frank Hoffmann, The development of library collections of sound recordings (New York: M. Dekker, 1979).
- ³ Brian Rust, The American dance band discography: 1917-1942 (New Rochelle, NY: Arlington House, 1975).
- ⁴ Richard Sears, V-discs: a history and discography (Westport, Conn.: Greenwood Press, 1980).
- ⁵ Dean and Nancy Tudor, American popular Music on elpee (Littleton, Colo.: Libraries Unlimited, 1979). Four volumes: Black music; Jazz; Grass roots music; Contemporary popular music.
- ⁶ In Popular music and society, VII/4 (1980), 253-269.
- ⁷ In John Edwards Memorial Foundation JEMF quarterly, XVI/58 (1980), 89-94.
- ⁸ In JEMF quarterly, XVII/62 (1981), 95-101.
- ⁹ Daniel Allen, Bibliography of discographies; volume 2: jazz (New York: RR Bowker, 1981); Michael H. Gray, Bibliography of discographies; volume 3: popular music (New York: RR Bowker, 1983).

Diese Serie wird ein Muß für jede Jazz-Bibliothek sein, wenn das Niveau der ersten Bände gehalten wird. Auf die nächsten Bände kann man gespannt sein. In Vorbereitung sind: Keith Jarrett, Count Basie, Louis Armstrong, Charlie Parker, Django Reinhard, Ella Fitzgerald, Sonny Rollins, Dizzy Gillespie, Coleman Hawkins, Art Blakey u.a.. Es wäre schön wenn in dieser Serie auch heimische Jazz-Musiker Eingang finden könnten.

Wolfgang Krust

* * * * *

Musique Corse de tradition orale. Enregistrements effectués par Felix Quilici. Bibliothèque Nationale, Archives sonores de la Phonothèque Nationale. Coffret avec trois disques et une brochure. Numéro de commande APN 82. c1982.

Felix Quilici, qui a effectué en 1961 à 1963 les enregistrements de cette publication, n'avait pas la musicologie comme profession principale. Jusqu'en 1974 il était altiste soliste de l'orchestre national à Paris. Pourtant ses enregistrements ainsi que ses commentaires montrent l'approche moderne de l'ethnomusicologie; Quilici ne se contente pas des phénomènes acoustiques mais place la musique dans la vie de la Corse qui est son pays natal.

Le cahier qui fait partie du coffret a 27 pages. Il contient des notes sur Quilici, sur sa méthode et sa connaissance profonde de la nature de la tradition orale, puis des photos, une carte et surtout un essai "La musique, le chant, la langue". Les auteurs de l'essai sont Quilici et l'éminent compositeur et musicologue Jacques Chailley, qui a accompagné Quilici dans une partie des campagnes d'enregistrement en 1962. L'essai comprend les chapitres "Généralités sur la musique corse", "Les genres et les formes", "Analyse des pièces", "La langue et les modes d'exécution". L'analyse contient quelques transcriptions qui ne veulent pas être exactes dans un sens physique mais qui tiennent compte du caractère improvisatoire de la musique corse.

Le coffret publié surtout de la musique vocale, des paghjelle à trois voix, lamenti, chants religieux, berceuses, plaintes et autres genres. Ces disques qui sont aussi d'une haute qualité sonore représentent seulement une petite partie du fond corse de la Phonothèque nationale. En tout cas nous sommes heureux de les avoir.

La brochure ne parle guère du développement de la musique corse, et le directeur de la Phonothèque regrette de ne pas disposer des enregistrements réalisés dans les camps de prisonniers corses en Allemagne en 1917. Mais je suis sûr qu'une lettre à Berlin suffirait pour avoir des duplications.

Dieter Krickeberg

* * * * *

Ethnic recordings in America: a neglected heritage. Washington, D.C.: Folklife Center, 1982. (Studies in American Folklife, no. 1). index, xiii + 269 pp., cloth.

The work under review makes public for the interested reader nine essays which have been written about various aspects of ethnic sound recordings in the United States. The first three essays (Gronow - "Ethnic recordings: an introduction"; Spottswood - "Commercial ethnic recordings in the U.S."; and Hickerson - "Early field recordings of ethnic music") deal with the development of the ethnic sound recording, first as a product of the recording industry and second as an

Table 2 makes it easy to select the proper stylus for different labels. The line on the left side shows an enlarged μm (mil) scale, parallel to this line you find the radius ranges of the best fitting playback styli that can be recommended for the different labels based on our measurements. The accuracy of the measurements is better than 10%. From table 2 you can also determine that only in a very few cases will you have to choose a stylus with a radius larger than 80 μm .

The figures and measurements presented in this paper were made with a Leitz HM-IC microscope, well equipped with a measuring eyepiece and optics for polaroid films. The author wishes to thank AKG-Vienna very much for making this equipment available and for their general support in this project.

In summary it has been seen that during the acoustic period record companies produced many different labels with a great variety of groove shapes. Therefore it is necessary to have a great variety of different styli available when working with these historic recordings. In addition it is important to have access to proper information about the special groove configurations, even for a person with excellent audile abilities.

NOTES

¹ Phonographische Zeitschrift 7/2 (1906).

² Curt Borchardt, "Neue Untersuchungen über elektrische Schallplattenwiedergabe," Monographien zur Funktechnik, I (Berlin: 1929).

ss 10" Gramophone 1903
43449 (915 z)

ds 12" Gramophone 1908
040600/1 (263 ³/₄ /291 ac)



ds 12" DGG 1921
B 20008/9 (487/8 as)

ds 12" DGG 1926
B 20770/1 (273/4 ¹/₂ bm)



ds 8" Odeon 1904-05
3759/7019 (3759-3/m 154)

ds 10³/₄ " Odeon 1906
29040/1 (Vx 2245/2301±)



ds 12" Odeon 1911
76147/8 (xxB 5259)

ss 10" Lyrophon 1905-06
No 682 (682-3)



ss 10" Homophon 1905-06
No 783 (783)

ds 12" Anker 1910
9090 (03818/9)



Table 1 a

ss 10" Columbia 1905
12590 (12590-2-1)

ds 10" Artiphon 1924
No 8194/7 (8194/7)



ds 10" Favorite 1906-07
1-4057/8 (1355/6-0-)

ds 12" Parlophon 1912
P 790/1 (790/1)



ds 8" Pathé 1908
3381/2

ds 11" Pathé 1916-20
6637/5370



ds 14" Pathé 1911
15660/77

ds 9 1/2" Pathé 1912
55107/092



With exception of Pathé first numbers are indicating catalogue-numbers, those in brackets matrix-numbers.

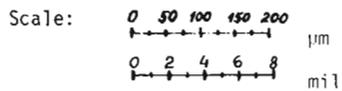


Table 1 b

Ranges for conical tips

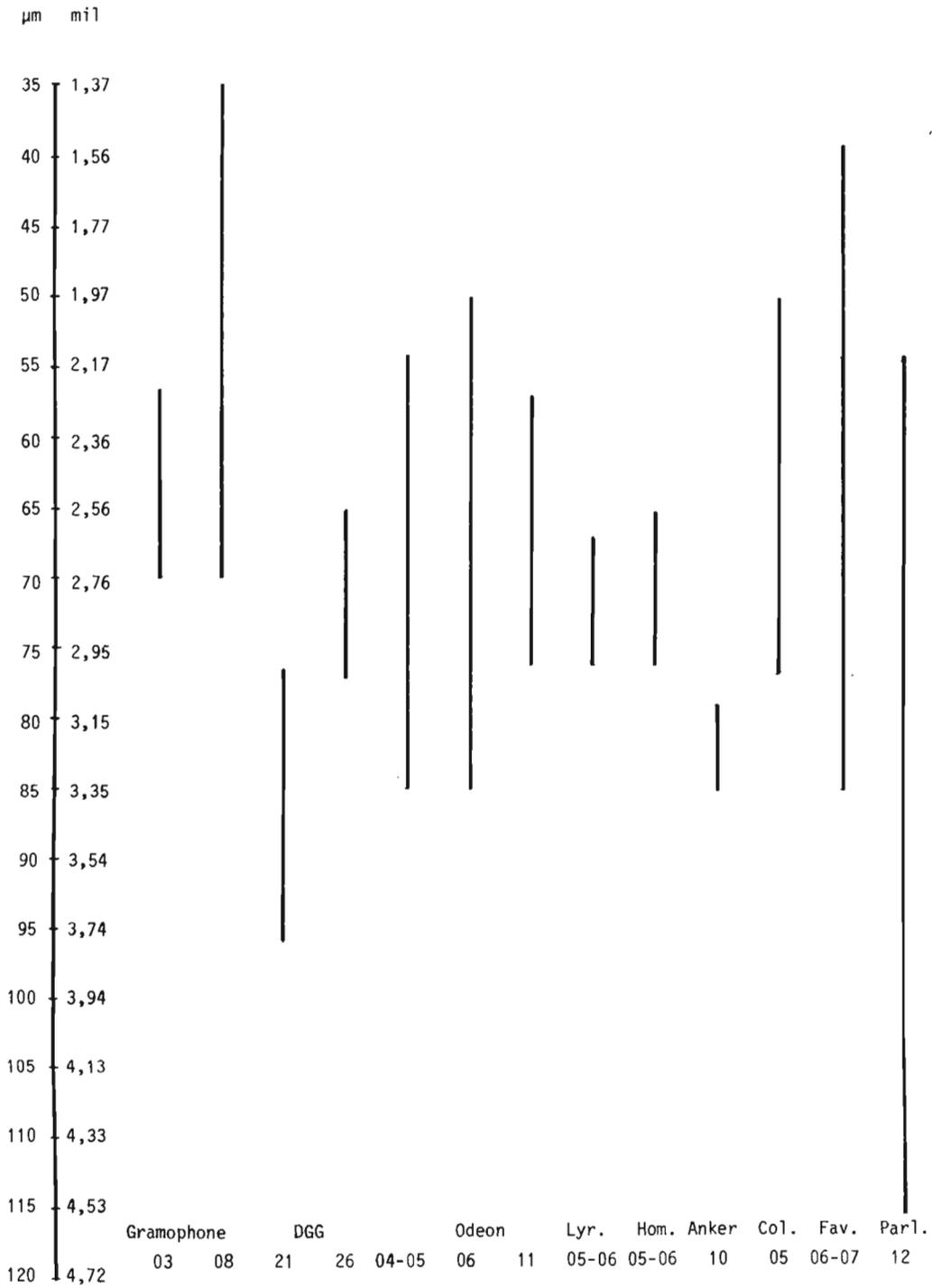


Table 2

GEORGE BROCK-NANNESTAD, Copenhagen, Denmark

HORN RESONANCES IN THE ACOUSTICO-MECHANICAL RECORDING PROCESS AND THE MEASUREMENT AND ELIMINATION IN THE REPLAY SITUATION

This paper was presented in Washington, D.C. at the Annual Meeting of IASA in the Technical Committee session, May 12, 1983, and lead by Dr. Dietrich Schüller, chair.

In commercial recording there are several layers of influences on the sound of the finished recording that have to be removed in order to get back to the original sound as it was present in front of the sound receiver. One of the influences is that of the recording horn, and the following discussion is concerned with its effect on commercial disc recordings from about 1900 to about 1925. The discussion is based on the basic critical aspects introduced previously.¹ The systematic approach is shown in the model for the recording and reproduction of records in fig. 1.

Research into surviving archival material² has shown that the manufacture of records was very much influenced by what must today be interpreted as the dynamic limitations of the replay equipment. Mainly for this reason, the order of priorities for a finished record was the following:

- 1) it should last reasonably well on the company's own replay machines;
- 2) it should sound reasonably well;
- 3) it should have a pleasant appearance; and
- 4) it should be sold at a competitive price.

It was very apparent that, because of the strong mechanical reactions from the replay equipment, the record manufacturing process was made to compensate for abuse from that equipment.³ Some examples of what was done in order to accommodate the replay equipment are in order. From at least about 1905 the Victor Talking Machine Company recorded at an internal standard speed of 76 rpm (some exceptions to this were made in 1911-12) but at the same time advertised the replay speed to be 78 rpm. In the case of very sharp horn resonances it is possible that two results were thereby obtained. Providing that the main resonances were about the same for recording and replay horns, the transposition would mean that a strong note would not be given the same influence twice, and furthermore the spectral peaks (from the harmonic musical structure) in the integrated power spectrum for the performance would be moved to another frequency range. Without attempting such explanations Victor made experiments that proved the records lasted longer that way. From about 1913 Victor introduced the "ironing-out" process of reprofiling grooves so as to be more easily playable by means of a spherical stylus.⁴

Referring again to fig. 1, we can identify the following mechanisms at work during recording. The horn is directed towards the performers and the sound energy is concentrated at the narrow end of the horn, where it acts on the diaphragm of the recording soundbox, the vibrations of which are transferred to the recording stylus. The vibrations are traced in the surface of the recording wax which is revolved at a definite rpm. The recorded waveform is the combination of the influences of the variable spectra from the performers and the almost stationary transfer function of the recording horn/recording soundbox system. Ideally the replay should occur with the same speed of the record as that of the original wax, and the tone control circuits should compensate for the quasi-stationary recording system transfer function. Disturbing influences are wear and record material surface noise.

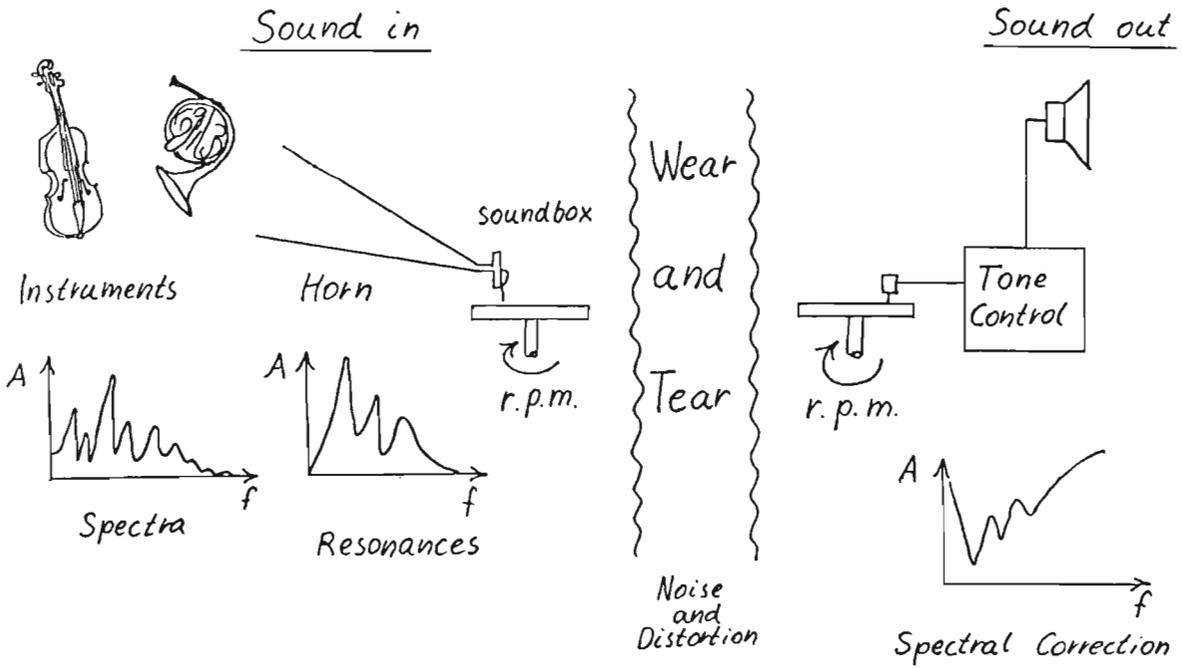


Figure 1.

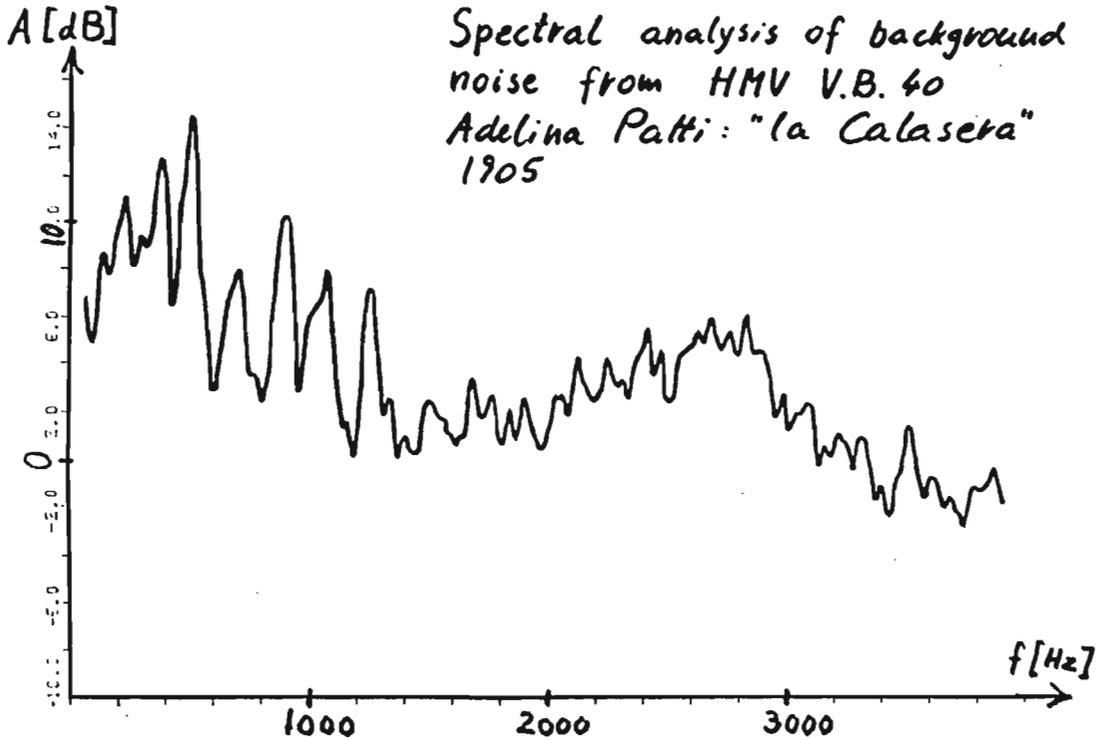


Figure 5.

Figure 2 shows two typical recording soundboxes in outline drawing. These were made from examples brought to the Gramophone Co. from the Victor TM Co. by Fred Gaisberg in 1907. Figure 3 shows outlines of two typical recording horns belonging to the Gramophone Co. The smallest of these has been subjected to a preliminary series of experiments in the anechoic chamber of the Danish Engineering Academy. Figure 4 shows (schematically, because of the reduced reproduction) the horn response measured by means of an inserted $\frac{1}{2}$ inch Brüel & Kjaer microphone in the two cases as sketched. Although the measuring set-up is unnatural in that there has been no provision for frictional damping nor for simulating the coupling between horn and soundbox, the dynamic range of 40 dB which is added to the dynamic range of the performance, is still frightening. Measurements on records have shown, however, that the recording process could indeed accommodate this but the replay process could not.

It has been observed that to a greater or lesser degree all acoustico-mechanical recordings possess a background noise--at times masked by the record surface noise--which has a formant-like character. This noise is perceived as being different for different recordings, and it is proposed that it is generated by the simple action of cutting a groove in wax. Recording waxes were experimented with to a very large degree. In the early years harder waxes were used which also displayed unevenness. Furthermore the turning and polishing of the surface was cruder in the early years. A number of recordings were analysed by measuring the Power Spectral Density (PSD) in silent (non-modulated) grooves in both commercial pressings and in metal mothers. Apart from the fact that record surface noise had to be integrated out in the case of pressings, the results are consistent in that recordings belonging to the same recording set-up show the same PSD, and in that there is some difference in run-in grooves as compared to run-out grooves for the same recordings.

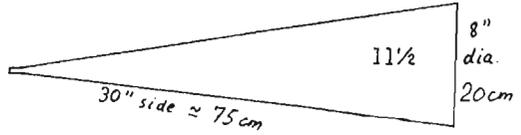
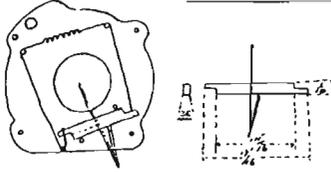
It is proposed that the amplitude function (extracting the square root of the PSD) is closely related to the transfer function of the acoustico-mechanical recording system. A simple argument would support this: the recording stylus is subjected to a large number of mechanical impulses while interacting with the wax. These excite the resonances of the system, and the tip of the stylus would move, controlled by these resonances. However, through the coupling to the recording horn, large movements of the stylus are only possible when the loading of the horn is negligible, i.e. when there is an impedance mismatch between soundbox and horn. However, this corresponds closely to the resonance conditions of the recording horn and soundbox respectively.

Figure 5 shows the transfer function obtained in the manner described for the very last recording by Adelina Patti in 1905. This is a recording that amply demonstrates the problems of particular acoustic reproduction as it was withdrawn just one month after being published--it wore out after only a few replays. It was re-published in the early 50s when electric reproduction was better able to cope with the dynamic range.⁵ In order to obtain a calibration of the replay equipment its transfer function was also determined by the PSD method working on a recording of a gritty record with silent grooves, and the Patti spectrum was divided by the calibration spectrum before averaging. In the same manner a number of spectra were obtained for various recordings by Adelina Patti, and their peaks can be made to coincide by suitable translation along the frequency axis. The relative deviations coincide closely with the relative deviations in pitch of the records, the only exception being a recording with violin obbligato where a different recording set-up must have been used.

Victor pre-1907 recording box

SIGN D

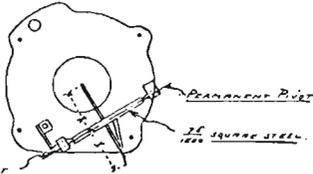
THE OLD TWO-KNIFE EDGE BOX



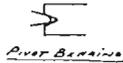
1907 development

SIGN I A

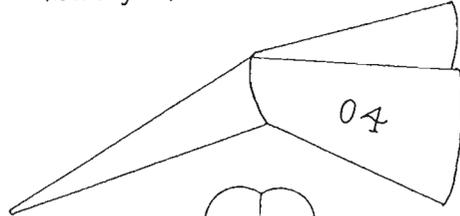
THE 2 PIVOT POINT BOX



SLIDING PIVOT HELD TIGHT
AGAINST THE STEEL OR BY
SPRING PRESSURE BEHIND ONE END
X AND X PIVOTS



Mean length of side 48" \approx 120cm



2 mouths 10" dia. \approx 25cm

Figure 2.

Figure 3.

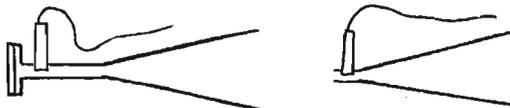
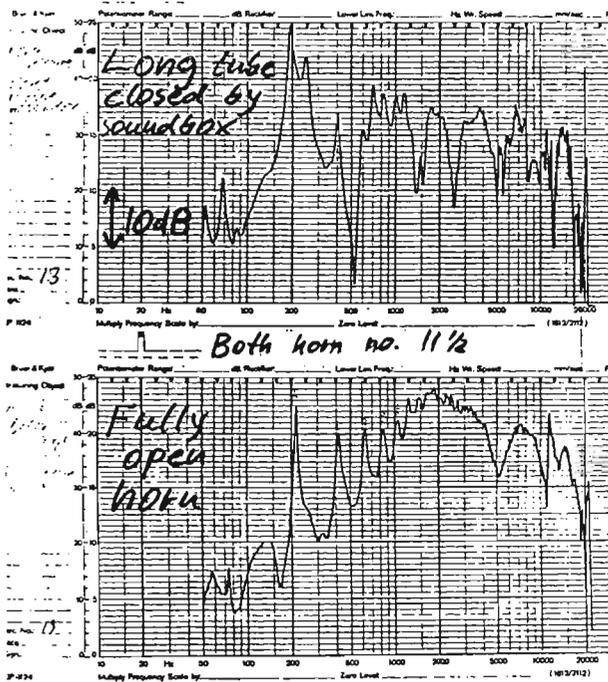


Figure 4.

During the presentation a tape was demonstrated which had been prepared by inverse digital filtering of part of the recording by Adelina Patti discussed above. The preparation of the tape was made by Dr. Werner Deutsch of Kommission für Schallforschung der Österreichischen Akademie der Wissenschaften, based on a computer readable table of the transfer function and a tape recording of the Patti record. I am very indebted to Dr. Deutsch for his care in providing this demonstration.

NOTES

- ¹ George Brock-Nannestad, "Letter to the Editor", PHONOGRAPHIC BULLETIN, 30 (July 1981), 45-47.
- ² I wish to express my gratitude to EMI Music Archives at Hayes, Middlesex, England for their considerable helpfulness in allowing me access to historical material of a technical nature.
- ³ Research since the oral presentation has shown that this was not so in the case of Edison Diamond discs.
- ⁴ This is discussed in great detail in British Patent 171,926 which has been publicly available since 1921.
- ⁵ Recent transfers have to use hard limiting in order to obtain a "pleasing" signal-to-noise ratio on the LP.

The Archive as Disseminator of Culture

RICHARD KEELING, Lowie Museum of Anthropology, University of California

RETURNING CALIFORNIA INDIAN MUSIC TO ITS SOURCES¹

For centuries hundreds of thousands of human beings in California have been forming a style . . . in which they expressed some of their profoundest feelings; and yet we can not make a single exact and intelligible statement about their accomplishments.

Alfred Kroeber, 1925

There were songs for just about everything you did, from the time you got up in the morning to the time you went to bed. There's love songs, and there's songs if you want to get rid of somebody, and snakes songs, and hunting songs, and my friend's got a song . . . Any time she's a little broke she sings this song and sometimes the money comes in.

Joy Sundberg (Yurok), 1975

INTRODUCTION

The invention of the phonographic recording machine by Edison in 1877 swiftly transformed our notions and techniques of scholarship concerning certain cultural traditions of mankind. Almost overnight, for example, the recording instrument made ethnomusicology a feasible modern discipline, since it allowed researchers to record acoustic evidence of a given performance rather than being limited to crude field transcriptions or written impressions of a musical event. But the machine also revolutionized ethnography and linguistics, for it permitted the kind of intensive collecting that would become a hallmark of American anthropology. From the first appearance of Edison's machine, sound could be collected just like artifacts, and most of this collecting was focused on American Indian tribal cultures.

On the positive side, the early ethnographers carefully documented many cultural activities that have since been lost, and in doing so they amassed an enormous number of wax-cylinder recordings on the early wax-cylinder equipment. The Library of Congress alone holds nearly ten thousand of these, of which about sixty-five percent were collected from among Indian tribal communities (LaVigna 1980:1).

Today, the trend among American scholars--whether they are folklorists, ethnomusicologists, anthropologists, or linguists--is toward heightened awareness of the ethical dimensions of their work. The modern scholar may or may not think of himself as a scientist, but he is quicker to assume responsibility for the nurture and preservation of the traditional cultures he studies. The new humanism is evident for example in the United States government's current effort to catalog and disseminate Indian recordings in federal repositories, and Ronald Walcott has described various technical aspects of the Federal Cylinder Project in a previous issue of this

periodical (Walcott 1982). The present paper describes a project currently underway at the Lowie Museum of Anthropology (University of California, Berkeley).

Wax-cylinder recordings at the Lowie Museum date from the earliest period of ethnographic research in California. The core of the collection consists of some 2700 items collected between 1900 and 1935 by Alfred Kroeber, Pliny Earle Goddard, Samuel Barrett, and other distinguished researchers as part of an effort to document all tribal groups in the California culture area. Since 1935, the total number of songs and spoken narratives among the Lowie holdings has grown to over 5000.

Since the wax-cylinder recordings were re-recorded onto modern magnetic tape during the 1970s,² the project at Lowie was spared many of the concerns that occupied the Federal Cylinder Project in its early stages. Basically, the Lowie Museum project has two main goals:

1. To prepare an annotated catalog through which the scope of our holdings will be apparent, and;
2. To distribute duplicate recordings and other important cultural materials among Indians in (mainly) rural communities throughout the state of California.

Although any given collection would certainly pose its own unique considerations, it is hoped that the following report will provide a model upon which others can build in making archival recordings available among the living cultures they represent.

BACKGROUND

It would be hard to exaggerate the rich variety of cultures that existed in pre-contact California, an area more densely populated than any other in aboriginal North America (Kroeber 1939:153). There were about sixty tribes in California, but even that number does not convey the cultural diversity of the region, for here the word "tribe" does not generally indicate a political unit but rather it has been used to refer loosely to an ethnic group. Indians in all areas of the State tended to live in small autonomous communities that were each more or less unique. The Pomo, for example, are spoken of as a tribe, but actually they comprised some thirty-four tribelets, each speaking its own dialect of one of seven mutually unintelligible languages (McLendon and Oswalt 1978:274).

Systematic investigation of Indian cultures--including the collection of recorded narratives and samples of Indian singing--began when Kroeber visited the Yurok in 1900, but by that time the culture he would describe in his *Handbook of the Indians of California* was largely a thing of the past. Prospectors had flooded into the area when gold was discovered on the upper Trinity River, around 1850, and thoroughly disrupted the economic basis of Indian life. Kroeber's work and Goddard's collecting among the neighboring Hupa Indians were what became known as "salvage ethnography": that is, descriptive efforts based mainly on recording and recollections of youth by elderly Indians.

Yet the Bureau of Indian Affairs roll for 1970 lists the names of 69,911 California Indians (Cook 1978:94),³ and in a report originally compiled in 1955, Kroeber and Heizer (1970) were able to establish the continuity of many tribes that were previously thought to have become extinct by 1900. Thus, while racial continuity can be established without question, the cultural survival of the numerous California tribes is more difficult to establish.

Today, songs and ceremonies of the California Indians have truly become "endangered species" of human expression. Even where they survive they have often assumed a symbolic or token role. Few in Hoopa Valley, for example, would argue that the modern Brush Dance is really held for the purpose of doctoring a sick baby, as it once was. Nowadays traditional functions have tended to become metaphorical, and the general need to express Indian identity has become a common denominator for many Indian rituals in California.

In many communities, there are organizations or individuals dedicated to reviving the traditional arts and to recovering information concerning their meaning within the fabric of pre-contact culture. Our first task was to reach these people.

SELECTION OF TARGET ORGANIZATION AND LOCAL COORDINATORS

At the outset, it seemed important to define what sort of contacts we hoped to establish. We determined that the ideal recipient of the cultural materials to be disseminated would be an organization that had:

1. Approval of recognized tribal government officers or (where such does not exist) apparent consensus of Indian elders who are contemporary descendants.
2. A history of working to preserve and foster traditional arts, language, or culture of the Indian community it serves, and;
3. An active local coordinator who could be made responsible for making the materials available in the region and who would strive to maximize their impact.

We realized from the start that throughout California we would only find a few organizations that fulfilled these optimal requirements. Only in a few of these rural communities would there be an Indian-run museum or culture center that operated under the auspices of a tribal government. In other communities we would hope to place the things in the tribal office, or even in the hands of an individual who has become known for his work as a local educator.

The search began like a mail order business. Starting with *The California Indian Assistance Program Directory (1978)*, we compiled a mailing list of all the tribal and service organizations that serve California Indian communities. To each of these organizations we mailed (1) an informational brochure entitled "The California Indian Music Project" which described our plans in slightly less than three pages (single-spaced) and (2) a questionnaire which requested the following information:

1. Which California tribal groups are represented by your organization?
2. Can you provide the name and address of a cultural organization that serves descendants of the above groups and which might be an appropriate recipient for duplicate recordings?
3. Do you know of a local individual who should be notified of our project or one who would be effective at making these things available in his/her community?

As expected, not all of these questionnaires found their way back. Small tribal organizations such as these are liable to change address with each election of a new chairperson, and in some

cases our envelopes were returned undelivered because they had been sent to out-dated addresses. In other cases, the questionnaire was evidently delivered but probably did not fall into the right hands. At any rate, responses by mail and by phone continue to reach us, and this strategy has been most effective on the whole.

Established scholars who had conducted field research among California Indians were also polled. We began by sending a slightly modified questionnaire⁴ to each of the forty-seven individuals who were listed as contributors to the recent volume on California Indians that was published by the Smithsonian Institution in 1978. From these authorities we learned of others who had conducted field work in various Indian communities or of graduate students who were doing so currently. The brochure and questionnaire were sent to them in turn, and thus we not only added contacts to the mailing list but also established relations with potential consultants whose expertise would be most valuable in preparation of the annotated catalog.

Finally, some organizations were reached by telephone and through my own personal visits to Indian organizations in Lassen, Plumas, San Diego, Riverside, San Bernardino, Mendocino, Lake, and Sonoma Counties.

Our updated mailing list today numbers 114 organizations, and some sort of distribution is tentatively arranged for more than forty "target organizations": each a local museum, cultural program, tribal government, or individual active in the community. Nearly every major area of contemporary Indian population is represented, and as the work proceeds we expect the list to be augmented as news of the project spreads by word of mouth.

RESOURCES AND SERVICES TO BE PROVIDED

The core materials to be provided for each organization would be:

1. An annotated catalog listing Lowie Museum's holdings of recordings from tribal groups of each particular region, and;
2. Cassette copies of selected items listed in the regional catalog.

We had originally planned to distribute comprehensive regional collections (including all items listed in the regional catalog) of reel-to-reel duplicates among between fifteen and twenty major target organizations throughout the State. In later stages this plan seemed too arbitrary, and we currently feel that the impact of the project would be enhanced through distribution of selected materials to the largest possible number of local organizations or individuals.

We still aim to produce fifteen to twenty regional divisions of the cumulative catalog (See "The Proposed Catalog," below), which would allow that Lowie Museum holdings will be readily apparent and duplicates easily obtained on request. The original plans have been altered in the following ways.

1. None of the organizations or individuals we contacted owns a reel-to-reel tape player, and therefore we shall disseminate only cassette recordings.
2. There is comparatively little interest in recordings of poor audio quality (many of the wax-cylinder originals are marred by surface damage) or in vocabulary lists or other narratives

collected primarily for linguistic research. Therefore we shall be providing select examples of music and spoken narrative.

3. Since the project began there have been many requests from individuals of California Indian descent, and we shall continue to provide these people with duplicate recordings at no cost.
4. A number of cassette "samplers" will be made available to target organizations for community distribution, and these will include our best selections from various particular regions.

Besides the recordings to be disseminated from among Lowie Museum holdings, we shall also be helping to distribute copies of recordings in the possession of the University of California Language Laboratory. Most of these were collected as part of the Survey of California Indian Languages initiated by Mary Haas in 1953. Moreover, we shall be assisting in the distribution of tapes that are becoming available as part of the Federal Cylinder Project.⁵

Besides the core materials to be distributed, other things will be made available according to the specific needs or facilities of particular local organizations. These would include the following types of cultural materials:

1. Duplicate copies (35mm slides) of photographs from the Lowie Museum Photographic Archive.
2. Xerox copies of published and manuscript sources bearing on tribal music and other cultural activities directly related to music and the arts.

Moreover, during the course of the project we shall arrange loans of artifacts to Indian-run museums that meet certain basic security requisites. This has been a continuing policy of the museum, but we hope and expect to include many more tribal museums in lending programs during the course of the California Indian Music Project. Basically, local curators or museum managers are invited to visit the collection and to select artifacts from the holdings. With the approval of Frank Norick (Principal Anthropologist) they would be eligible to have these objects for a one-year (renewable) loan. Especially delicate or perishable objects will not be available for loan.

During the course of the project, we shall make at least one site visit to each of the target organizations as a means of monitoring the dissemination. When invited or asked to do so, I would personally make public announcements concerning the project or otherwise participate in community dialog. Furthermore, we shall guide local coordinators in finding sources of funding for other cultural projects in the community. That is, we (1) provide information concerning sources of funding, (2) assist in the design of projects that are eligible for funding in various programs, and (3) offer direct advice on proposal writing.

In brief, our goal is more than simple cataloging and dissemination. Rather we hope to offer continuing service as an advocate for traditional arts in local Indian communities. Thus, we hope to ensure that the recordings do not simply end up in a storage room or in the closet of some ex-tribal official.

THE PROPOSED CATALOG

The catalog will be produced using text entry and format programs available on the Quantitative Anthropology Laboratory's AOS/VS system.⁶ A terminal has already been installed within the

museum itself, and costs for computer time and consulting will be modest when compared with comparable expenses for conventional editing and printing.

Catalog entries will first be listed comprehensively by specimen number, and from this master list we shall extract entries from particular ethnographic regions and group them together so as to produce several (between fifteen and twenty) subdivisions. For example, *Ethnographic Field Recordings at the Lowie Museum of Anthropology, Volume I: Northwestern California* will include sound recordings of the Yurok, Tolowa, Hupa, Karok, Konomihu, Wiyot, and Chilula Indians. This catalog, together with associated recordings and other cultural materials, will be provided to our target organizations in that area, namely: the Hupa Tribal Museum, the Karuk Tribe of California, the "Tolowa Project", the Indian Action Council Library, and the Center for Community Development at Humboldt State University.

The degree and type of annotation to be provided in the catalog is indicated in the following sample (Appendix 1). We shall provide a Preface and Bibliography for each regional volume. We shall also include, for each ethnographic unit, a list of all items in the Lowie Museum Photographic Archive that depict ritual action, ceremonial structures, instruments, regalia, noted singers, and other subjects related to music or dance.

During a previous effort to disseminate early recordings in Humboldt and Del Norte counties,⁷ it was found that the annotated catalog (*Catalogue of a Collection of Sound Recordings Made From 1902 to 1975 Representing Songs of the Yurok, Tolowa, Hupa, Karok, Konomihu, Wiyot, and Chilula Indians*) seemed to be valued as much by locals as the recordings themselves. Published ethnographic essays and books were found to be important to rural Indians. Many of them lacked the training to search for this information themselves but kept and studied xerox copies of scholarly articles they did obtain. Information provided in catalog form seemed to be especially valued since (1) it is less restrictive than scholarly exposition, which must generally be read straight through, and (2) it has a certain anonymity, compared with anthropological essays in which the stamp of foreign authorship can be offensive.

Annotations will be provided by myself and by other scholarly specialists whose advice and assistance has already been enlisted in our search for distribution sites and local coordinators. The following list includes the names of researchers who responded to our questionnaire, and we feel confident that they will continue to assist as contributors or readers for particular segments of the catalog:

Arnold Pilling, Wayne State University
Craig Bates, National Park Service
Robert Spier, University of Missouri
Katherine Luomala, University of Hawaii
Ruth Almstedt
Paul Kroskirty, UCLA
William Seaburg, University of Washington
Virginia Miller, Dalhousie University (Nova Scotia)
Omer Stewart, University of Colorado
Roberta Greenwood
James Myers, California State University at Chico
Campbell Grant, Santa Barbara Museum of Natural History

John Lowell Bean, California State University at Hayward
Charlotte Heth, UCLA
William Bright, UCLA
Walter Goldschmidt, UCLA
Margaret Langdon, UC San Diego
Polly Quick, UC Berkeley
Victor Golla, George Washington University
Thomas Buckley, University of Massachusetts
Frances Riddell, California State Department of Parks and Recreation
Thomas Blackburn, California State Polytechnic University
Leanne Hinton, UC Berkeley

ETHICAL AND LEGAL CONSIDERATIONS

Any organization considering conducting cultural projects of this type should obtain a copy of the National Endowment for the Humanities Code of Ethics Relating to Research or Scholarship among American Indian, Aleut, Eskimo, or Native Hawaiian Peoples (1981).

The California Indian Music Project is additionally guided by recommendations of the Native American Heritage Commission, an agency of the Governor's Office in Sacramento. Through continuing contacts with the Commission we shall resolve problems such as the following:

1. Determination of appropriate distribution sites or of local coordinators in cases in which the issue might arise.
2. Designing provisions for special handling of sacred materials.
3. Designing provisions for special handling of materials pertaining to a particular clan or family and not meant to be publicly shared, according to tradition.

It may be expected that different ethnographic regions would pose their own special questions of ethics. In our work, such questions as the above were raised by Indian tribal officials responding to the questionnaires we mailed at the outset of the project. Where there exists an Indian-run organization to address such issues, it seems prudent and helpful to respect their jurisdiction.

In many cases, it may be necessary to obtain clearance from fieldworkers, collectors, or other donors of recordings to be disseminated. In the present project, we were spared this necessity. Materials collected by faculty or staff of the University of California became legal property of the Regents of the University. Further, any donor who contributes materials to the Lowie Museum of Anthropology must sign a clearance form acknowledging the following conditions, among others:

1. The objects accepted become the PERMANENT PROPERTY of the Board of Regents of the University of California.
2. The gift is subject to no restrictions or conditions.
3. Objects may be photographed or otherwise reproduced, exhibited or studied.

Otherwise it may have been advisable to obtain clearance from collectors for dissemination of recordings as part of the project. Generally speaking, however, to obtain signed release statements would be a matter of ethics or organizational policy, not one of legality. Prior to 1972, there was no provision for copyright of sound recordings, and since recordings in public archives

are in the public domain they would henceforth be ineligible for protection against duplication through copyright. Printed information regarding copyright of sound recordings is available on request from the United States Government Office of Copyright.

CONCLUSION

Today, many ceremonies and song-types of the California tribes survive only in the memories of a few elderly culture-bearers. Others exist only as recorded specimens in archives or are perhaps only attested by scholarly descriptions in manuscript collections. But in Indian communities throughout California, the younger generations are finding new importance in the heritage, and we hope that the California Indian Music Project will help in some measure to stimulate and to facilitate the revitalization of these institutions.

Impressive documentation of the revitalization of Indian traditions similarly imperiled as presented in Wolfgang Jilek's study of the revival of the Guardian Spirit Ceremonial among the Coast Salish of Washington State and British Columbia (1974). Jilek, a psychiatrist who spent six years among the Coast Salish, describes how the ceremonial was re-instituted after decades of governmental suppression and significant loss of culture. Jilek explains that even though native language had fallen from practical usage, still the language survived fractionally as a liturgical tongue, comparable to Latin as used in Roman Catholic ritual. The same phenomenon has been noted in Northwestern California (Keeling 1982) and probably occurs widely.

Now that modern descendants of the California Indians exist in a world dominated by Euro-American economic and social patterns, the traditional songs and dances of these peoples have assumed a critical significance. These are today the main vehicles through which contemporary Indians can demonstrate cultural survival, and therefore programs such as this can directly assist Indian tribal groups seeking federal recognition.

But to the extent that some of these formerly "extinct" cultural expressions can be integrated into contemporary Indian communities, their survival adds to the variety of mankind in a way that enriches all of us. Erased from the record of man, their loss impoverishes all of us.

For further information concerning the California Indian Music Project or suggestions for the planning of others like it, please contact:

Richard Keeling
Lowie Museum of Anthropology
Kroeber Hall
University of California
Berkeley, CA 94720

NOTES

- 1 The California Indian Music Project has been made possible through initial funding provided by the National Endowment for the Arts, the California Arts Council, and the L. J. Skaggs and Mary C. Skaggs Foundation.
- 2 This preservation project was supported by a grant from the National Endowment for the Humanities.
- 3 These figures include only Indians who could establish descent from ancestors who had lived in California in 1848, when the Treaty of Guadalupe Hidalgo was signed.

- 4 This form-letter began with the question, "Among which California tribal groups have you conducted field work?" Otherwise this questionnaire was virtually identical with that mailed to tribal organizations.
- 5 In 1979, the American Folklife Center inaugurated the Federal Cylinder Project to preserve and document wax-cylinder recordings among the collections of the Library of Congress, the Smithsonian Institution, and other Federal agencies. The project began with three main goals: (1) to duplicate the cylinders onto preservation tape, (2) to locate, organize, and catalog any available documentation relating to the cylinders, and (3) to devise methods and procedures for disseminating copies to the public, particularly those culture groups from which they were collected. Various aspects of the project are described by Walcott (1982).
- 6 In cooperation with the University of California's Computer Services Facility, our Anthropology Department operates an installation consisting of a Data General Eclipse MV/8000 computer with two million words of core memory, an IBM-compatible tape drive, and two disks totalling 600 megabytes of online storage. The operating system of the MV/8000 is called AOS/VS (Advanced Operating System/Virtual Storage).
- 7 This more limited pilot distribution project (1978-1979) was sponsored by the American Indian Studies Center at UCLA and supported by the National Endowment for the Arts. In all, 795 recorded items were accumulated from various collections and made available to four separate Indian organizations in the region. Also provided were the catalog, a ninety-minute cassette sampler containing some of the finest recordings obtained, and xerox copies of ethnographic manuscripts that would not have ordinarily been obtainable.

REFERENCES CITED

- California Indian Assistance Program Field Directory. Sacramento: State of California Department of Housing and Community Development, 1978.
- Code of Ethics Relating to Research Among American Indian, Aleut, Eskimo, or Native Hawaiian People. Washington, D.C.: National Endowment for the Humanities, 1981.
- Cook, Sherburne. "The Conflict between the California Indian and the White Civilization, II: the Physical and Demographic Reaction of the Non-Mission Indians in Colonial and Provincial California." Ibero-Americana 22. (1943).
- Cook, Sherburne. "Historical Demography." Handbook of North American Indians, Volume 8: California. (1978).
- Heizer, Robert F. "History of Research." Handbook of North American Indians, Volume 8: California. (1978).
- Jilek, Wolfgang. Salish Indian Mental Health and Culture Change: Psycho-hygenic and Therapeutic Aspects of the Guardian Spirit Ceremonial. Montreal and Toronto: Holt, Reinhart, and Winston of Canada, Ltd., 1974.
- Keeling, Richard. Catalogue of a Collection of Sound Recordings Made from 1902 to 1975, Representing Songs of the Yurok, Tolowa, Hupa, Karok, Konomihu, Wiyot, and Chilula Indians. Unpublished manuscript. 1979.
- Keeling, Richard. "Songs of the Brush Dance and their Basis in Oral-Expressive Magic: Music and Culture of the Yurok, Hupa, and Karok Indians." Diss. University of California at Los Angeles, 1982.
- Kroeber, Alfred L. Handbook of the Indians of California. Bureau of American Ethnology Bulletin 78. Washington: 1925.
- Kroeber, Alfred L. Cultural and Natural Areas of Native North America. University of California Publications in American Archaeology and Ethnology 38:1-242. Berkeley, California: 1939.
- Kroeber, Alfred L., et al. "Continuity of Indian Population in California from 1770/1848 to 1955." Papers on California Ethnography. University of California Archaeological Research Facility Contribution 9. Berkeley, California: 1970.

- LaVigna, Maria. "The Expanding Role of the Ethnomusicologist: Problems Posed by the Federal Cylinder Project." Society for Ethnomusicology conference, Bloomington, Indiana. 1980.
- McLendon, Sally, et al. "Pomo: Introduction." Handbook of North American Indians, Volume 8: California. (1978).
- Thorensen, Timothy H. H. "Folkloristics in A. L. Kroeber's Early Theory of Culture." Journal of the Folklore Institute 10 (1973), 41-55.
- Walcott, Ronald. "The Federal Cylinder Project." Phonographic Bulletin 33 (1982), 13-22.

APPENDIX A

Yurok Songs Collected between 1902 and 1927

<u>Item</u>	<u>Performer</u>	<u>Title or Genre</u>	<u>Date</u>	<u>Collector</u>	<u>Duration</u>	<u>Fidelity</u>
124. #24-1893*	Domingo (?)	Brush Dance Song	1909	Weitchpec Frank	2:02	Good
		Note: The Brush Dance is a curing ritual which was traditionally performed for the benefit of a child who was sickly, feverish or delicate in constitution. Kroeber indicates that this function was largely symbolic by 1900 (Kroeber, 1925:61). See also Keeling (1982).				
125. #24-1894*	Pekwon Jim (?)	Deerskin Dance Song	1909	Weitchpec Frank	2:17	Fair
		Note: The Deerskin Dance has been described in Kroeber and Gifford (1949) and by Goldschmidt and Driver (1940).				
126. #24-1895	(unidentified)	War Dance Song	1909	Weitchpec Frank	1:23	Fair
		Note: A note on the existing reference card identifies this as a Karok song. The Karok War Dance is described in a manuscript by Helen Heffron Roberts (Library of Congress #KK20, Washington, D.C.).				
127. #24-1896	Billy	Deerskin Dance Song	1909	Weitchpec Frank	2:04	Clear but cylinder cracked
128. #24-1897	Domingo	Deerskin Dance Song	1909	Weitchpec Frank	1:23	Good
129. #24-1898	Henry	Gambling Song	1909	Weitchpec Frank	2:02	Poor
		Note: In actual context gambling songs were performed with the accompaniment of a frame drum and other vocalists who sustained an ostinato bass pattern. However, early wax-cylinder recordists tended to record their informants as soloists. Indian gambling and associated songs are discussed at length in two videotaped interviews produced by Charlotte Heth (Bommelyn, Figueroa, Sundberg, and Heth, 1976 and 1977).				
130. #24-1899	Henry and Nancy	Sweathouse Song	1909	Weitchpec Frank	2:09	Fair

* Items #24-1891 through #24-1894 were originally received at Lowie Museum without data. Identification of performers and genres was obtained later by T. T. Waterman from a Yurok named Bob whom Waterman interviewed at Orick.

Reviews and Recent Publications

CORRECTIONS TO PHONOGRAPHIC BULLETIN NO. 37
REVIEWS AND RECENT PUBLICATIONS

The Editor extends her sincere apologies to the Reviews and Recent Publications Editor and to the authors of the following titles for omissions as indicated below.

Oja, Carol J., ed. American music recordings. A discography of 20th-century U.S. composers. Brooklyn, NY: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, c1982.

Borwick, John, ed. The first fifty years. Celebrating the fiftieth anniversary of IFPI, International Federation of Phonogram and Videogram Producers. London: IFPI Secretariat, c1983.

In the same column it should also be noted that:

Kurt Blaukopf is ed. of The phonogram in cultural communication.

The Zerges book is in paperback not cloth.

* * * * *

REVIEWS

Johannes Brahms und sein Freundeskreis. Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften (Wien). PHA EP 5. 1983.

Since the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Vienna, started a serial publication of historic sound documents in 1979, four records have been released reproducing the voices of such celebrities as Emperor Franz Joseph, Arthur Schnitzler, Hugo von Hofmannsthal and Anton Wildgans. On the occasion of last year's Brahms anniversary a new release in the series made its appearance. The record deals with the composer as well as his friends.

Published for the first time, this is an example of Brahms playing a short version of the Hungarian Dance No. 1 in g-minor. This unique recording, made in 1889 in the home of his friend Dr. Fellinger, is preceded by an announcement of Theo Wangemann, Thomas Alva Edison's representative in Vienna. It will arouse the interest of historians, sound archivists and musicologists alike.

The original recording was as a cylinder made for the Edison Phonograph and now housed in the Deutsche Staatsbibliothek Berlin/DDR. Unfortunately it lacks sufficiently high-grade reproduction quality owing to an inadequate engineering standard when recorded. In addition there has been severe damage to the original cylinder caused by numerous playbacks. This is why an attempt to have the original duplicated failed when it was borrowed from the Berlin/DDR especially for this purpose. Under these circumstances Dietrich Schüller, Head of the Vienna Phonogrammarchiv and editor of the record series, decided to use one of the 1935 dubbings of the original made by Fritz Bose. It proved clearly preferable in comparison to the original. Schüller decided to submit two different versions of the recording: a flat transfer in the first instance followed by one with digital enhancement. This highly time-consuming process which was only recently

developed by the Kommission für Schallforschung (Commission for Sound Research), Vienna, represents a first attempt to restore sound recordings of historic value by means of a completely new method and technology. To improve the recording a process involving digital computer aid was used. To achieve optimal results the sound signal had to be digitised at a sampling frequency of 16 000 hertz with a word length of 16 bit and then stored on a computer disc. Details of the process are described by Werner A. Deutsch in a leaflet which is attached to the record.

There is evidence that in his later life Brahms gained knowledge of the revolutionary invention for storing acoustic phenomena including both spoken word and music. Presumably Brahms like others may have been fascinated by the new technology and its capacity to preserve for posterity one's compositions in one's own interpretation. Subject to this kind of fascination Brahms is in accord with all composers of fame. Other than existing early sound recordings by renowned twentieth century composers such as Gustav Mahler, Richard Strauss, Max Reger etc.¹, the recording by Brahms does not qualify to illustrate an analytic testimony because of the fact that its technical standard is too poor to reveal details. There is a striking benefit from the technically improved version when compared with the flat dubbing. Where the latter does not reproduce other than noise the improved version makes sound audible enough to trace parameters such as tempo (a fairly fast one incidentally) and dynamics--by way of suggestion. Yet it is not possible to perceive from the recording that Brahms was a brilliant pianist. His being prepared to be associated with the recording at all allocates it a high rank in the history of sound recording.

Grouped around the Brahms recording are a number of short spoken-word statements by some of the composer's friends recorded by the Phonogrammarchiv in the years of 1906 and 1907. They include the music critic, conductor and composer of operas and operettas, Richard Heuberger; the lawyer and teacher of singing, Josef Gansbacher; the composer and pianist, Ignaz Brüll; the pianist and teacher of Gustav Mahler, Julius Epstein, the music critic, archivist and librarian, Eusebius Mandyczewski (one of Brahms' closest friends who was appointed executor of his legacy); the pianist who has left some historic recordings, Alfred Grünfeld; and finally, Theodor Leschetizky, one of the most illustrious pianists of his time who also figures in some highly valuable historic recordings on shellac records as well as Welte-Mignon piano rolls still preserved until today. Those spoken remarks by Brahms' friends represent more or less insignificant short statements from the world of music or art. Yet to hear these voices with their distinct Austrian or even Eastern Galician idiom (an accent which had died out in the German language after 1945) will especially appeal to the German speaking listener and collector of rare recordings. This record, then, is undoubtedly a respectable continuation of the series that was started five years ago. Surely we can hope for more gems of the Phonogrammarchiv collection to be published before long.

For a review of the earlier records in the series "Tondokumente" see: PHONOGRAPHIC BULLETIN No. 29 (March 1981) pp. 50-51 and No. 33 (July 1982), pp. 36-37. Copies of this and the earlier records of the Phonogrammarchiv are available from: Verlag der Österreichischen Akademie der Wissenschaften, Dr. Ignaz-Seipel-Platz 2, A-1010 Wien. The price is AS 76.- (DM 11.-, approx. US \$4.00) plus postage.

Ulf Scharlau

NOTES

¹ Fixed on Welte-Mignon piano rolls.

* * * * *

Le catalogage des enregistrements sonores. Rédigé par Simone Wallon, Kurt Dorf Müller avec la collaboration Yvette Fédoroff, Virginia Cunningham. Frankfurt, London, New York: C. F. Peters, 1983. (DM 68.00, pbk.).

Que le dernier volume du Code international de catalogage de la musique, rédigé en allemand, anglais et français, ait mis vingt ans pour arriver sur le marché, n'étonne guère, vu la difficulté de la matière. Aussi les auteurs renoncent-ils à établir des règles normatives de catalogage, ils indiquent plutôt plusieurs possibilités parmi lesquelles chaque phonothèque choisira selon ses propres besoins. La longue période de gestation explique également que les problèmes de catalogage par ordinateur ne soient traités qu'incidemment.

Outre les problèmes de catalogage proprement dits, l'ouvrage aborde brièvement ceux posés par la conservation. La reproduction de plusieurs sortes de catalogages pratiquées pour des supports de son identiques est instructive.

En général, l'approche bibliographique est plus importante que la partie discographique. Cela n'a rien d'étonnant puisque le volume a été conçu par les membres de l'IAML et non par ceux de l'IASA. Ce livre sera donc utile aux collections de disques des bibliothèques publiques et scientifiques.

Trésy Lejoly

* * * * *

Gramophone Compact Disc digital audio guide and catalogue. Winter 1983. Harrow, Middlesex: General Gramophone Publications Ltd., 1983. Quarterly publication, annual subscription: £ 3.50; single issue, £ 0.80. Available from General Gramophone Publications Ltd., 177-179 Kenton Road, Harrow, Middlesex HA3 0HA, Great Britain.

The first issue is made up of a guide to the Compact Disc system, a directory of Compact Disc players, and the catalog proper. This catalog lists popular as well as classical repertory in a format known from the long established Gramophone classical LP catalogue. Therefore, points of access are not only composers with their compositions but also artists.

ME

* * * * *

Keller, Wilhelm. Hundert Jahre Fernsehen 1883-1983. Berlin and Offenbach: VDE-Verlag, c1983. DM 33.00

Ein unbefriedigender chronologischer Abriss, der Wichtiges neben Unwesentlichem stellt. Berücksichtigt hauptsächlich die deutsche Fernsehgeschichte. Reich aber unwesentlich illustriert.

ME

* * * * *

Plaskin, Glenn. Horowitz. A biography of Vladimir Horowitz. London and Sydney: Macdonald & Co. (Publishers) Ltd [1983]. £ 14.95. Simultaneously published by William Morrow & Co., Inc., New York, N.Y.

Horowitz is one of the few legenday pianists whose career has been built up to a large extent through sound recordings. The artist started recording in 1928 and has witnessed the various epochs from the early electrical recording to the latest digital recording process. Thus the

66-page discography of this detailed though somewhat uninspired biography is an important reference tool for discographers of classical music. It has been painstakingly though not faultlessly compiled by Robert McAlear.

All commercial recordings arranged by composer and work are listed. The discographical data consist of dates of recording, matrix and 'job' numbers respectively as well as US and UK record numbers. There are many explanatory notes for the individual sessions and releases. But there is neither a listing nor an index of record numbers, so that one cannot identify the entire contents of a given disc.

ME

* * * * *

Schlagerchronik von 1897-1944. Zeittypische Musik des deutschsprachigen Raums aus dem Bereich der Unterhaltung. Berlin [West]: Sender Freies Berlin, Schall- und Notenarchiv, 1983. [Nur für den Dienstgebrauch, nicht im Handel erhältlich.]

Eine 90 seitige Broschüre, die aus der täglichen Rundfunkarbeit erwachsen ist: Schalagertitel zwischen 1897 und 1944 sind zusammen mit ihren Komponisten (doch leider ohne bibliographische Angaben wie z.B. Verlage) in eine chronologische Folge gebracht und durch Register der Komponisten, Titel und Textanfänge erschlossen worden. Die Druckauflage (200 Stück) ist dem Vernehmen nach bereits fast vergriffen. Warum wird mit einer höheren Auflage nicht Interessen außerhalb der Sendeanstalten die Gelegenheit gegeben, solch ein nützliches Nachschlagewerk, so unfertig es auch sein mag, käuflich zu erwerben?

ME

* * * * *

Schweizer Musik auf Schallplatten. 1983/84. Zürich: Schweizerisches Musik-Archiv, [1983]. Kostenlos erhältlich vom Schweizerischen Musik-Archiv, Bellariastrasse 82, CH-8038 Zürich.

Ein ausführliches Verzeichnis der gegenwärtig im Handel erhältlichen Schallplatten mit ernster Musik schweizerischer Komponisten vom Mittelalter bis zur Gegenwart.

ME

* * * * *

Smart, James R. Radio broadcasts in the Library of Congress. 1924-1941. A catalog of recordings. Washington, D.C.: Library of Congress, 1982. For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 at \$10.00 (US only) or \$12.50 (abroad). Stock no. 030-000-00139-7.

This holding catalog of c. 5100 surviving recordings of broadcasts that are chronologically listed is the first public outcome of the duties of the American Television and Radio Archives in the Library of Congress. This division was created to comply with the 1976 revision of the copyright law, i.e. to preserve records of the broadcasting mass media and to make them accessible to scholars. The broadcasts cover everything of radio programming that involved live presentations.

The cataloging is brief, often too brief to be of direct use for scholars outside the immediate facilities offered by the Library of Congress. Only the title of each broadcast, main artist(s) or speaker(s), station, timing, and LC shelf-mark (usually an internal transfer number) are given. There is generally no abstract of the broadcast given. This is particularly annoying in the

case of classical music. For example, the catalog lists 38 programs with Arturo Toscanini, but none of the listings tells you anything about the repertory recorded. This book should have been titled a checklist, for this is what it is. There is an index of names and titles of the programs at least.

ME

* * * * *

Thorgerson, Storm, Roger Dean & David Howells, eds. Album cover album: The second volume.
Zürich: Edition Olms (for Austria, Germany, Switzerland), 1983. DM 34.80 (pbk.).
Simultaneously published by Dragon's World Ltd.

An attractively produced large-size picture-book with approximately 500 colored illustrations of artistically remarkable cover designs since the mid-70s.

ME

* * * * *

IASA SPECIAL PUBLICATION NO. 4

SOUND ARCHIVES

A Guide to Their Establishment and Development

Edited by David Lance

A fourth in IASA's series of special publications has been designed as a basic reference source mainly to provide archivists, administrators and scholars responsible for the establishment and development of new sound archives with an introduction to the field. As the first guide of its kind it should also be of interest to all archivists and librarians concerned with sound recordings. The publication, running to 218 pages, contains four general chapters which are relevant to anyone involved with sound archives whatever their specializations might be. These are concerned with the various approaches to the national organization of sound archives; the technical basis of sound archive work; documentation; public access to and the dissemination of sound archive recordings. In the eight other chapters the purposes, function and operational needs of the main types of sound archives are individually considered. They deal with broadcasting and commercial record archives and with research archives in the fields of dialect, ethnomusicology, folklore, linguistics, natural history and oral history. An appendix to the work provides select bibliographies for each of the twelve chapters.

The publication is available from Dr. Ulf Scharlau, Treasurer IASA, Süddeutscher Rundfunk, Archivwesen und Dokumentation, Post Box 837, D-7000 Stuttgart, Federal Republic of Germany.

Price, including postage and packing

25 DM (Members)

35 DM (Non-members)

News and Notes

A COMPUTERIZED CATALOG OF THE RECORDED MUSIC OF PAPUA NEW GUINEA

The Institute of Papua New Guinea Studies and the University of Queensland are undertaking a computerized catalog of the recordings of Papua New Guinea music. This has been made possible by a grant from the Vice Chancellor of the University of Queensland. Co-investigators for this project are Dr. Gordon Spearritt (University of Queensland) and Don Niles (Institute of Papua New Guinea Studies).

The catalog utilizes the 1022 data management program, operating on the DEC System-10 computer. It will allow researchers access to collections according to province, village, language, collector, ensemble, performance occasion, etc. Copies of the catalog will be kept in the IPNGS and at the Music Department of the University of Queensland, enabling researchers to appreciate more fully the wealth of materials already collected and to assist in the determination of areas requiring more attention. The catalog will also be available to the public at cost.

The initial data base for the project is the ca. 800 collections of PNG music in the IPNGS. Attempts are now being made to locate other private or institutional collections of PNG music housed outside of the country. Information about such collections should be sent to Don Niles, Institute of Papua New Guinea Studies, P.O. Box 1432, Boroko, Papua New Guinea.

* * * * *

DEATH OF GEORGE HERZOG

George Herzog, founder of the Indiana University Archives of Traditional Music in Bloomington, Indiana, died on November 4, 1983 at the age of 81. Dr. Herzog also served as assistant to Erich von Hornbostel at the Berlin Phonogramm-Archiv before emigrating to the United States.

* * * * *

SOCIETY FOR ETHNOMUSICOLOGY TWENTY-NINTH ANNUAL MEETING

The 29th Annual Meeting of the Society for Ethnomusicology will be held in Los Angeles, California from October 18 to 21, 1984. The University of California at Los Angeles is the host institution and Professor James Porter is local arrangements chair. Program chair is Professor Anthony Seeger and the theme of the conference is "The applications and implications of the new technologies". For further information about the program, write to Dr. Seeger at the Archives of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington, Indiana 47405. For further information about local arrangements, write to Professor Porter at the Folklore and Mythology Program, University of California, Los Angeles, 405 Hilgard Avenue, Los Angeles, California 90024.

* * * * *

UNIVERSITY OF KANSAS RECEIVES BIERLEY COLLECTION

Paul E. Bierley has donated his collection of recordings of military and concert bands to the Thomas Gorton Music Library at the University of Kansas in Lawrence, Kansas. The collection is part of the Sound Recordings Archives and is available for research studying band history and performance, according to Ellen Johnson, sound recordings archivist for the library. The collection covers two to three decades in the early 1900s and more than 530 records. Bierley is probably the most knowledgeable Sousa authority in the world and many of the records are of Sousa.

* * * * *

THE INTERNATIONAL COUNCIL ON ARCHIVES (ICA)

The ICA reminds us that membership in this organization is extended to archives and archivists. Any present or past member of the staff of an archival institution may become an individual member. Institutional memberships are also invited. Further information may be obtained by writing to: The Executive Secretary, International Council on Archives, 60 rue des Frances-Bourgeois, 75003 Paris, France. The objectives of ICA are largely directed to the promotion and encouragement of all measures for the preservation and use of the archival heritage of mankind. An international congress on archives is held every four years. Between congresses the meetings of regional branches provide opportunities for archivists to discuss important questions. Archivum, published annually since 1951, contains the proceedings of the quadriennial Congress, international bibliographies, and the results of international surveys. Proceedings of the International Round Table Conferences constitute another major series of archival publications. Reports and notes on international archival affairs are published in the twice-yearly ICA Bulletin.

* * * * *

DEEP DOWN UNDER

EMI Records Australia have published a 3-LP set containing all solo recordings by Malcolm McEachern made between 1927 and 1941 for Columbia in England.

McEachern (1883-1945) who was born in Albury, N.S.W., Australia is claimed to have the deepest voice ever captured on disc. In earlier times his recordings were used by resourceful traders to illustrate 'bass response' in acoustic gramophones.

He will be remembered by many as being one half of the clever musical duo Flotsam and Jetsam (his partner being B. C. Hilliam).

The set is entitled "Basso Supreme".

* * * * *

WIRELESS WISDOM

This elusive commodity is dispensed in a newsletter published by the recently founded Historical Radio Society of Australia (HRSA) whose Secretary is Mr. Ray Kelley, 49 Sharon Rd., Springvale, Victoria, Australia 3172 (annual dues: \$7.50 per annum).

Issue No. 6 reminisces about "Lighthouse Communications in 1924" and also describes "Brisbane's First Electric Public Address System" which was premiered in 1922.

The newsletter is an admirable medium for those who wish to make contact with Australian wireless buffs.

* * * * *

SO YOU WANT TO PLAY THE PIANO?

The player piano has always been one of the most unique sound carriers of the twentieth century. It is certainly a boon for those who wish to play the piano but lack the musical ability and application to do so by conventional means of eight fingers and two thumbs.

Enthusiasts of this mechanical form of sound reproduction will be heartened to learn that the Mastertouch Piano Roll Company, P.O., Box 206, Petersham, N.S.W., Australia 2049 is still producing rolls for sale. Their catalog contains many historic performances created since Mastertouch were established in 1922, as well as current 'recordings' of today's melodies.

* * * * *

A/V PRODUCTION ADVICE

The National Library of Australia has published Guidelines for the Production of Audio Materials for Print Handicapped Readers. This was compiled by the Audio Standards Committee of the Round Table on Materials for Print Handicapped Readers, a group representing the main producers of braille and talking books in Australia.

The Guidelines aim for a consistent quality of production in talking books, with standardization of format. They cover such topics as the narrator's voice, pronunciation and styles of speech, announcements to be made at the beginning and ending of a narration, and the particular requirements for recording books, magazines and student texts, as well as the question of obtaining permission from copyright owners. Technical matters are also dealt with, along with the labeling of the physical work for both print and braille readers.

Copies of this publication are available from the Sales and Subscription Section, National Library of Australia, Canberra, A.C.T., Australia, for \$5.00 (Aust.) per copy (post free).

* * * * *

THE COLLOQUIUM THAT TURNED INTO A WORKSHOP

The Institution of Electronic and Radio Engineers of London, England had announced a one-day colloquium on 'Recovery of Performances from Historic Recordings' to take place in London on 1 November 1983. Chaired by Professor Peter Fellgett, the speakers were all specialists in their respective fields. The colloquium was called off in the last minute because not enough had signed up for the event. The chair and speakers decided to convene in a workshop format and spent an extremely interesting day. The topics were retained from the colloquium everyone had prepared for and were the following: 'the Speed and Standard Pitch Problem' (G. Brock-Nannestad), 'Subjective Replication of Archival Sound' (Joe Pengelly), 'Painstaking Manual Methods for Removing

Noise, Pops, Clicks' (John R. T. Davies), 'Noise Reduction and Equalisation' (Peter Adamson), and 'Inverse Filtering of Acoustic Recording Horns' (G. Brock-Nannestad). The participants probably enjoyed themselves far more this way than they would have at a formal colloquium. Rumors have it that an attempt at a colloquium will be made later.

* * * * *

IFPI APPOINTS PRESS AND INFORMATION OFFICER

The International Federation of Phonogram and Videogram Producers has recently appointed a full-time Press and Information Officer at its London Secretariat.

He is Paul Mungo, a 31 year old journalist, who will assume responsibility for media liaison and expanding the information services for IFPI with the assistance of Peta Stuart-Hunt.

Mr. Mungo was educated at the American College of Paris, the University of California and Schiller College, Heidelberg before beginning an eleven-year career in publishing. He is a United States citizen who has lived in London for seven years and speaks French.

* * * * *

PLEASE HELP FOR SATCHMO'S SAKE

An appeal is at hand from Hans-Georg Klaurer who heads a team of researchers preparing the definitive discography on Louis Armstrong, which will list all Satchmo's recording dates, all records, movies, TV-shows, broadcasts, interviews, and concert tours, all over the world.

The need for a complete discography of an artist of Armstrong's eminence is obvious--so if you can contribute please get in touch with the author. Volume One, covering the period 1923-1942 is planned for later this year.

* * * * *

HOW TO FIND THOSE "HARD-TO-FIND" DISCS

The "Directory of Recorded Specialties" exists to fill a need felt by most librarians and media specialists trying to develop high-quality, well-rounded recording collections. Anyone who needs a recording of popular or classical music can simply turn to any good record directory, such as *Schwann* or the *Phonolog Reporter*. But what if you're looking for a recording that tells you how to overcome phobias or stress, how to develop a day care program for children, or how to kick the smoking habit? How about a comprehensive collection of poetry or ethnic music? Where does one look for these hard-to-find "specialty" recordings that just aren't easily accessible by ordinary means using existing resources?

The "Directory of Recorded Specialties" is such a guide to 180 producers of specialty records and tapes, as well as to the better-known companies who also produce recordings that fall into the specialty category. Each entry gives the label name, the company name, address, and telephone number, and in most cases, complete ordering information. Each entry also carries a brief description of what the company produces. The extensive index will tell you which company produces materials on any given subject.

For further information write to Sound Advice Enterprises, 25 West Dunes Lane, Port Washington, New York, U.S.A. 11050.

* * * * *

SOUND ARCHIVES DISCUSSED BY ASIA PACIFIC BROADCASTING UNION

"Archive Systems for Radio and Television" gained the attention of broadcasters from sixty-six members of the ABU at the 20th General Assembly of the ABU held in Auckland, New Zealand, in October 1983.

The ABU represents over forty countries from all parts of the world, and the inclusion of a session on archives was an important breakthrough, as the ABU has many other "high-profile" topics on its agenda.

Jim Sullivan of Radio New Zealand Sound Archives, drew the attention of delegates to the work of IASA, and urged broadcasting organizations which had not joined IASA to do so. Indeed, it was an opportunity to remind broadcasters who had not yet established a formal sound archive to do so.

A paper prepared by Val Napthine, Australian Broadcasting Corporation Sound Archivist and IASA member, was delivered to the Conference, and both her paper and Jim Sullivan's address, underlined the need for radio and television to allot to archives the resources needed.

Television archives were also discussed, and by late 1984 the ABU hopes to have produced a manual on the subject.

At the end of the meeting delegates resolved that "The ABU recognise the importance of broadcast archives and the need for training of professional archivists" and recommended that the training wing of ABU "promote training in the broadcast archives field".

* * * * *

PRESERVING INDIAN BROADCASTING HISTORY

India's National Archives of Oral History and Britain's National Sound Archive have signed an agreement to document and preserve the history of sound broadcasting in India.

Sound broadcasting has been an important part of Indian life and has been closely tied to the prolific film and gramophone industries which flourish in India. The project involves recording the way in which this has evolved.

Part of the project will include interviewing those persons who have shaped the nature of programs, the form of its broadcasts, and the choice of technology.

It is envisaged that in addition to broadcasting, the recordings would also cover rare or unusual wildlife, language and dialect and similar audio phenomena.

The initiative being shown by our Indian colleagues deserves to be emulated by many other nations with distinguished sound recording histories.

* * * * *

COPYRIGHT COORDINATION

Satisfaction was expressed by IFPI (the International Federation of Videogram and Phonogram Producers) at the outcome of intergovernmental meetings on copyright and related matters held in Geneva in December.

The meetings, organized under the auspices of the International Labour Organization (ILO), UNESCO and the World Intellectual Property Organisation (WIPO), are held bi-annually to review developments and make recommendations on the three major international copyright conventions: The Berne Union, the Rome Convention and the Universal Copyright Convention (UCC). IFPI delegates attended the talks to represent the interests of the recording industries.

Major progress was reported at the Berne Union and UCC talks, where the question of the rental of phonograms and videograms was placed on the agenda at the request of IFPI. A paper prepared by the IFPI Secretariat was, according to IFPI's resident representative in Geneva, Edward Thompson, "warmly received".

IFPI's submission will now form the basis for a major international conference, attended by all governments belonging to the Berne Union and UCC. "This meeting will recommend model legislation," explains Mr. Thompson, "intended to permit producers of phonograms and videograms and other copyright owners to control rental of copies of their works."

In other developments, four countries--India, Israel, Peru and Yugoslavia--announced their intention to ratify the Rome Convention in 1984, bringing the total number of adhering countries to thirty. It was also announced that three countries--Czechoslovakia, the Netherlands and Peru--will ratify the Phonograms Convention. A number of other countries are considering adhering to either one or both Conventions in the longer term. These include Benin, France, Japan, Monaco, Portugal, Surinam and Trinidad and Tobago.

"The renewed interest in the Rome Convention, in particular, is very encouraging," said an IFPI spokesman. "We feel it is a result of the recommendations made by the Enquiry on the Implementation of the Rome Convention in 1979".

* * * * *

Roger Smithson has written to IASA about his research into the recordings of the Swiss pianist and conductor Edwin Fischer. He is presently updating his 1983 publication and plans a new edition in 1985. He would like information about unpublished recordings of Fischer which may be in IASA member archives. Mr. Smithson's address is: 11 Grasmere Court, 63 Westwood Hill, London SE 26 6NW, England.

Contents

- 1 Editorial
- 2 President's Column
- 5 Preliminary Program for Annual Meeting 1984

CATALOGING

- 8 Jazz discography in the computer era: the IJS Jazz Register and Indexes . Marie Griffith
- 22 Computer-generated cataloging projects in the International Piano Archives at Maryland Morgan Cundiff

POPULAR MUSIC

- 29 Popular music sound recordings: recommendations on selection, arrangement and cataloging Gordon Theil

TECHNICAL COMMITTEE

- 34 Groove shapes of historical gramophone and Pathé discs Franz Lechleitner
- 39 Horn resonances in the acoustico-mechanical recording process and the measurement and elimination in the replay situation George Brock-Nannestad

THE ARCHIVE AS A DISSEMINATOR OF CULTURE

- 44 Returning California Indian music to its sources Richard Keeling

55 REVIEWS AND RECENT PUBLICATIONS

60 NEWS AND NOTES