

# **iasa**

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

# **phonographic bulletin**

no. 42/ June 1985



# IASA Business

IASA GENERAL ASSEMBLY I, BERLIN, DDR: 9 SEPTEMBER 1985

## AGENDA

1. Minutes of the General Assemblies, Como, Italy, 5 and 7 September 1984  
(Printed in Phonographic Bulletin, No. 40, November 1984)
2. President's address (Ulf Scharlau)
3. Secretary General's report (Helen Harrison)
4. Treasurer's report (Anna Maria Foyer)
5. Editor's report (Dietrich Schüller)
6. Constitutional amendments
7. Any other business

IASA GENERAL ASSEMBLY II, BERLIN, DDR: 13 SEPTEMBER 1985

## AGENDA

1. COMMITTEE REPORTS
  - 1.1 Cataloguing Committee (Eckehard Baer)
  - 1.2 Copyright Committee (Robert Ternisien)
  - 1.3 Discography Committee (Peter Burgis)
  - 1.4 History of IASA Committee (Dietrich Lotichius)
  - 1.5 IAML/IASA Committee on Sound Archives and Music
  - 1.6 Radio Sound Archives Committee (Magdalena Cseve)
  - 1.7 Technical Committee (Dietrich Schüller)
  - 1.8 Training Committee (Rainer Hubert)
  - 1.9 National and Affiliated Organisations Committee (Grace Koch)

2. NATIONAL and REGIONAL BRANCH REPORTS

- Australia (Peter Burgis)
- Austria (Rainer Hubert)
- Netherlands (Hans Bosma)
- Nordic (Anna Maria Foyer)
- United Kingdom (Mark Jones)

3. AFFILIATED ORGANISATIONS REPORTS

- AFAS (Marie France Calas)
- ARSC (Mike Gray)

4. Future Conferences (Helen Harrison)

5. Any other business

CONSTITUTIONAL AMENDMENTS

1. July 1985

Notice is hereby given of proposed amendments to the IASA Constitution and By Laws to be introduced in General Assembly I in Berlin, DDR, 9 September 1985.

During the elections last year in Como you may recall that difficulties were experienced in interpreting the IASA Constitution as written 11 May 1983. The Nominating Committee urged the Executive Board of IASA to clarify the 1983 Constitution relating to:

By Laws to Article VI: Officers, (Clause) B Election.

Difficulty had arisen in interpreting the Constitution when a situation arose whereby only one nomination was received for any office. For the Como elections it was decided that in this event no ballot was necessary.

The Executive Board propose to add a new clause to clarify this situation as follows:

By-Laws to Article VI: Officers

B. Election

new clause 4) In the event that there is only one nomination for any office, the nominee shall be deemed elected and the full membership informed four months before the General Assembly at which all the election results will be announced. Otherwise voting shall be by postal ballot. (cf. para B 2)

The Executive Board is also conscious of the difficulties which the Nominating Committee have experienced in the past due to the short time scale they have had to complete their work of calling for nominations and seeking candidates for offices for which no nominations are received. The Board therefore propose further amendments to the Constitution to allow more time for the Nominating Committee to carry out its task.

The Executive Board propose the following amendment relating to:

By-Laws to Article VI: Officers

A. Nomination

- 1) the Executive Board shall appoint a nominating committee of three members not later than one year preceding the General Assembly at which the election of officers is to take place. Immediately following its appointment the committee shall circulate the membership requesting nominations for all officers, the nominations to be duly signed by a proposer, seconder, and the nominee. In the event that the nomination(s) has (have) been received for any office(s) eight months prior to the date of the election, the nominating committee shall itself seek a candidate(s) for that (those) office(s), the nomination(s) to be duly signed by a proposer, seconder, and the nominee. The committee shall then prepare a slate of all nominations, listing the nominations for each office in alphabetical order. This slate shall be mailed to the membership four months before the date of the election.

Members are hereby notified that these two proposed amendments will be introduced into the business of the first General Assembly in Berlin, DDR on September 9, 1985.

EXECUTIVE BOARD MEETING, HAMBURG 14 - 15 FEBRUARY 1985

MINUTES (excerpt)

Present: Ulf Scharlau (President); Dietrich Lotichius (Vice President); Dietrich Schüller (Editor); Anna Maria Foyer (Treasurer); Helen Harrison (Secretary General)

Our host Dietrich Lotichius welcomed members of the Board to Hamburg and Norddeutscher Rundfunk.

1. Apologies for absence. Received from David Lance and Peter Burgis.

2. Minutes of the Como meetings were approved.

Matters arising. Parliamentary survey. Helen Harrison informed the Board that letters and questionnaires had been sent and reminders, but the response had not been great. It is hoped that response will be better when reminders are received. Helen Harrison reported that we had agreed to allow a free subscription to a Yugoslav institution while they continue to seek funding by using Unesco coupons.

3. Berlin Conference.

- Organisation. Plans are well advanced and the preliminary programme should have been received by all members before publication of this bulletin. The deadline for the final programme for printing the conference brochure was May 15. Helen therefore asked session and committee chairmen for all final details as early as possible (many of them have already done this) and no later than the 1st May for printing.

Translations. Session chairmen should be reminded by the Secretary General that a translation service is available providing the papers are delivered in good time. It is preferable to have an abstract or summary translated rather than the full paper. It was felt more necessary to translate non-English papers. Also the service is available for non-English speakers if they wish to speak in English.

- Programme outline. Helen Harrison outlined the programme, there is only one main session - the rest of the time is taken with committee open sessions. The President and Secretary General decided that it was not possible to organise the traditional session of sound archives in the host country.

- General Assemblies - two will be on the programme, one at the beginning of the week for Officers' reports and one at the end for the committees, national and affiliated organisations to report. It was suggested to the Secretary General that more detail of the mid year Board meeting and the Round Table meeting should be included in her report, and she will take notice of this request.

- Closing session. The Board considered the format of the session for IASA. We have a General Assembly which hears all the reports of the committees. In 1984 and 1985 the General Assembly is scheduled for the Friday and committee chairmen have to get up and say the same thing a few hours later in the closing session. It was agreed that IASA should change its presentation. Committee chairmen will be asked to give their reports to the General Assembly II and produce a short report for the Secretary General to compile into a 10 minute resume of the committee activities during the conference week. Helen advised IASA members of this change in procedure in the letter of invitation and urged them to continue to support the Board by attending the closing session. We also requested that a note is included in the official programme to notify IAML members that there will be a summary of IASA committee activities in the closing session given by the Secretary General but that anyone interested in further details is cordially invited to the IASA General Assembly II on Friday morning when fuller reports will be given by committee chairmen.

#### 4. Financial statements.

##### - Membership.

The Secretary General decided that the Constitution puts the onus of membership enquiries on to the Secretary General and the Treasurer, President and Secretary General worked out an amicable arrangement to suit. Membership enquiries come to the Secretary General who sends out application forms and constitution details. All applications go to the Treasurer.

Anna Maria Foyer reported that there are confusions about the benefits of membership and sometimes members pay for the Phonographic Bulletin as well as membership. This will be made clear on invoices and membership application forms. USA members should be able to pay in dollars and this was announced in the last Phonographic Bulletin.

- Membership terminations. Anna Maria Foyer reported that 1984 statements have been sent out again. The Treasurer felt that people who have not paid their dues for the current year should not receive more than one free copy of the Phonographic Bulletin. This means the cut-off date for payments should be May 31st. The official invoice is sent in December. A reminder is sent in March and unless payment is received within 6 weeks of the reminder membership will cease. A note to this effect appeared in the Phonographic Bulletin No.41.

- Board expenses. The Treasurer drew the attention of the Board to the fact that the Secretary General was not being funded to IASA meetings by her own institution. The general policy of the Board remains that officers have to seek funding and support from their own institutions and all work for the association should be on a honorary basis with no reimbursements. Expenses for the production of publications, typing, translations and some postal expenses are of course reimbursed. After discussion it was decided that if any additional reimbursement was felt to be necessary to members of the Board it would be taken from bank interest earned by the Association and not directly from Membership dues.

## 5. Committees.

5.1 Joint IASA/IAML Committee. The committee is now constituted with Wolfgang Krueger as Chairman, and Davis Sommerfield from IAML and Bibi Kjaer (Vice-chair) and Marie Griffin from IASA.

5.2 Cataloguing committee. The cataloguing committee is well organised for the Berlin conference and the only thing to report is that the chairman Eckehard Baer has changed address and now works for Sender Freies Berlin.

5.3 Copyright committee. Robert Ternesien, Chairman of the committee had sent correspondence to the President asking for approval to write to certain Unesco personnel supporting the IFPI report on the private copying of material. After discussion of the principles involved and reading the correspondence, the Board endorsed the action taken by the President and Secretary General in approving the letters of support. It was agreed that the committees of IASA should have some freedom to react to situations within their interests, but that the approval of the Board should be sought as a matter of policy as well as courtesy.

5.4 Discography Committee. No report.

5.5 Radio Sound Archives Committee. The report suggested areas of future cooperation between committees in areas of mutual interest. This will be a matter for discussion in East Berlin.

5.6 Technical Committee. Dietrich Schüller reported that the technical committee was not so active as a group, but individual members were very active. As we are on the brink of digital technology the committee have contact with FIAF and FIAT over the 1987 Berlin Technical Symposium. A preparatory meeting was arranged with IASA at the FIAF conference in New York April 26 1985. Bill Storm would represent IASA.

5.7 Training Committee. Have asked Monica Kababeri of Voice of Kenya to join the committee. Plans for the following year are centred on the publications of monographs rather than a complete manual dealing with different aspects of training. It was felt by the committee that this would provide more useful material and also that it could be produced more quickly than a full manual. The UK branch of IASA are considering the question of training and it is possible they may produce a basic guide which could act as a start to the publication programme.

5.8 National and Affiliated Organisations Committee.

5.8.1 ARSC The Agreement between IASA and ARSC has now been signed and exchanged.

5.8.2 AFAS have announced they do not wish to have the conference in 1987. The NAOC asked the Executive Board to nominate a member of the Board to act as observer and adviser in the NAOC meetings. Dietrich Schüller nominated Dietrich Lotichius and this was agreed.

5.9 History of IASA Committee. Dietrich Lotichius reported that Eckehard Baer has offered to make photographs taken at previous IAML/IASA conferences available to the committee for selection and copying. Claes Cnattingius also has a collection of material which he has sent to Rolf Schuurisma who has offered to register the material on behalf of the committee.

## 6. Publications.

6.1 Phonographic Bulletin. Deadlines. As a general principle the Editor would like copy six weeks before publication at the latest,

Issue 42 Publication July 85. Deadline 15 May 1985.

Issue 43 Publication November 1985. Deadline 1 October 1985.

Issue 44 Publication March 1986. Deadline 1 February 1986.

Issue 45 Publication June 1986. Deadline 31 March 1986.

Index. Appears with this issue of the Bulletin.

President's column. Ulf Scharlau said he was not happy to continue this column but would prefer to turn it into a Board column. It was decided to start an IASA Business section for

the use of all Board members and committee chairmen, or members of the Association. The introduction to the first column appeared in Issue No. 41.

6.2 Bibliography. The computer searches are finished and the compilers intend to include some introductory remarks for particular sections of the bibliography. Printing of the publication should be ready in 1985. The short bibliography is also being prepared for the Unesco study.

6.3 Technical Manual. Dietrich Schüller reported that it was being prepared for translation.

6.4 Sale and distribution of publications. Ulf Scharlau will handle Phonographic Bulletin back numbers, Dietrich Schüller all special publications. It was agreed to add the publications list to the preliminary programme details, and the publications will appear as a permanent feature printed in the Phonographic Bulletin.

## 7. Relations with other organisations.

7.1 Unesco. The Secretary General reported that we had had requests to attend the usual meetings. The Safeguarding of Folklore 14-18 January 1985 in Paris and Safeguarding of works in the Public Domain 11-15 February 1985 again in Paris. The most recent invitation is to attend a meeting on copyright of material for developing countries, in Paris April 22-26, 1985. After the Como conference the Secretary General completed the questionnaire about association status and sent it off the Unesco. This was for consideration at the Spring session of Unesco in 1985. We currently have C status with Unesco.

7.1.1 Unesco project. Helen Harrison reported that the first draft of the study should be completed by March 15th. There have been some developments including comments from Frank Evans who was asked by Unesco to approve the outline. But we have still had no cash advance from Unesco, and her attitude was no money, no study. The Board agreed with this attitude and advised the Secretary General not to spend too much time on the study until more encouraging signs are forthcoming from Unesco and ICA.

7.2 FIAF. Helen Harrison and Dietrich Schüller reported that they have been in contact with FIAF over the Joint Technical Symposium, scheduled for 21-22 May 1987, in West Berlin.

7.3 FIAT. The Secretary General sent comments agreed to by the technical committee on the paper FIAT produced on storage and stock control in TV libraries to the FIAT conference in Madrid in October. A member reported back that they had discussed the comments and agreed to revise and rewrite the paper to be presented as Guidelines, probably at their next assembly.

7.4 International round table of av organisations. This was scheduled for 18-19 April and was hosted on IASA's behalf by Rolf Schuursma in the Erasmus University. Rolf did not take part in the business meeting and the Treasurer joined the Secretary General in representing IASA. The Board agreed to funding for expenses, that is lunches and one dinner for the participants.

## 8. Constitution.

8.1 Election procedure. Ulf Scharlau summed up the situation which arose over the elections procedure in Como. The Nominating committee has decided on the final procedure. As the same situation of only one person being nominated per office is more than likely to arise again the Board felt provision should be made in the Constitution. Dietrich Lotichius suggested that we change the Constitution in East Berlin to allow time for implementations. Two months notice is required by the membership for changes in the Constitution and it will be possible to send any proposed amendments with the Phonographic Bulletin No. 42 mailing in July. These are included in this issue.

8.1.1 Nominating committee. The Board will consider electing the Nominating Committee



as soon as possible to give them time to carry out their work.

8.2 Board Nominations. In the face of the possibility of some members of the Board not being able to fulfil their terms of office for one reason or another, the Board agreed that they should be looking to younger members of the Association to fill posts. It was agreed to consider candidates for the new Board at an early date.

9. Any Other Business

- Future conferences. AFAS are unable to host the conference in 1987. IAML have been notified of this decision and informed that IASA are still investigating other venues.

- Greenwood Press. Following a request by Martin Elste for review copies of their books, Greenwood Press have offered to arrange for relevant books on their list to be sold to IASA members at discount price. It was agreed that the scheme should be accepted and the whole discount of 20% should be passed on to members unless some substantial space is required for advertising. In this case a small amount of the discount should be channelled into IASA funds.

- Ulf Scharlau informed the Board about Harald Heckmann's 60th birthday. Wolfgang Rehm had prepared a Festschrift and Ulf Scharlau had been asked to contribute from IASA.

- Anna Maria Foyer reported on the arrangements for the 1986 conference in Stockholm. The dates will be 10-15 August 1986. Planning meetings are taking place with 5 IAML and 2 IASA representatives. (IASA is represented by Anna Maria Foyer and Sven Allerstrand). It is hoped that one issue of the Phonographic Bulletin before the conference will include details of Swedish sound archives.

Helen P. Harrison  
Secretary General, IASA

## AGREEMENT OF MUTUAL AFFILIATION BETWEEN IASA AND ARSC

The Constitution of IASA was amended during the Washington Conference, May 1983. The new Constitution allowed for a category of affiliation by established organisations with IASA. (Article XI refers). IASA and the Association for Recorded Sound Collections (ARSC) began negotiations for affiliation during the Washington Conference and further negotiations took place in Como where an agreement for mutual affiliation was drawn up. This agreement has been ratified and signed by the Boards of IASA and ARSC and is printed here for the information of members.

1. The International Association of Sound Archives (IASA) and the Association for Recorded Sound Collections (ARSC) agree to a mutual organisational affiliation in order to further cooperation between the two associations in realising the following goals:
  - A. To encourage cooperation and communication among recordings archivists, collectors and others concerned with sound recordings.
  - B. To foster recognition and use of sound recordings as source of information by students and scholars.

- C. To encourage development of the highest standards of scholarship with respect to research involving sound recordings and their relation to other disciplines.
  - D. To develop standards of bibliographic control and access to sound recordings collections assembled for research and educational purposes.
  - E. To foster improvement of techniques for the reproduction, storage and preservation of sound recordings.
  - F. To publish from time to time, and to support publication of articles, monographs, discographies and correspondence which contribute to the knowledge and enjoyment of sound recordings.
- 2. This affiliation is recognised by IASA as the IASA/ARSC Affiliation and by ARSC as the ARSC/IASA Affiliation, and the joint communications as the Affiliation.
  - 3. This affiliation recognises the continued separate and autonomous existence of both organisations, and members of either association may continue to become members of the other association where appropriate.
  - 4. Designated representative.
    - A. The Executive Board of IASA shall designate a member of IASA to represent IASA at the Annual Membership Meeting of ARSC. The President of ARSC shall designate a member of ARSC to represent the Association at meetings of the IASA General Assembly. These representatives shall report on the activities of this Affiliation to their respective organisations.
    - B. The two designated representatives may each appoint other members to serve in the Affiliation under each organisation's committee structure.
  - 5. Joint committees or task forces may be established from time to time as agreed by the IASA and ARSC Boards.
  - 6. Affiliation Procedures.
    - A. The designated representatives of ARSC and IASA shall report on the activities of all joint committees and task forces as part of their reports to IASA and ARSC as outlined in clause 4 A.
    - B. The disposition of any products to be created by joint committees shall be agreed upon by the IASA and ARSC Boards in advance of the creation of these products.
  - 7. Each Association agrees to indemnify or hold harmless from liability the other in connection with anything it does or does not to do independently.
  - 8. Either Association may exercise voting privileges in the other as provided for in their respective Constitutions and By Laws.
  - 9. Dues or Compensation.

Under the Affiliation agreement shall be set by reciprocal agreement of the Boards of IASA and ARSC.

10. This agreement shall be considered dissolved on written notice of either the IASA or ARSC Boards directed to the President of the other Association.

Signed: Stuttgart, 10.12.1984

For IASA

Dr. Ulf Scharlau  
President IASA

Washington DC, 28.12.1984

For ARSC

Michael H. Gray  
President ARSC

# Radio Sound Archives Committee

ULF SCHARLAU, Süddeutscher Rundfunk Stuttgart, Germany

## COMPACT DISC: PROSPECTS AND EFFECTS ON BROADCASTING ROUTINE

*This paper was read at the Annual Conference in Como.*

Nine months ago, when I declared my readiness to speak about the use and influence of the new Compact Disc in the Südfunk, I believed that I would be able to give you a survey of rich experiences. At that time - in the autumn of 1983 - the CD began to succeed on the German market just half a year after it was officially established in Germany. The Südfunk immediately took an interest in this development and I myself was one of the few people in my institution who had a player at his disposal.

In the meantime things have not developed as fast as one could have expected them to do. However - the CD has become part (at least a small one) of the archives and the radio programme.

At first I should like to briefly discuss the importance of the CD on the German disc market. When CD's began to be produced in Germany about a year ago, the managers of the record industry did not expect much of them. In the meantime the CD turned out to be a great success. More than 70,000 people have bought a player since March 1983. Prices went down from DM 1,800 before Christmas to less than DM 1,000 today. Polls show that most buyers are pleased with their purchases. They especially like the easy way of operating and the superb sound quality of the players.

It is already certain that the CD will not become the failure that was the fate of Quadrophonie ten years before. During the first year 1,3 million CDs were sold in Germany. In 1984 they expect to sell about 2 million. The editions of the single titles are still - compared with bestsellers - very poor, but some titles - especially pop music sell 10 to 20 thousand times. It is quite similar with classical music. Bach's "Brandenburg Concertos" with Concentus Musicus and Harnoncourt sold 10,000 times. The first limited edition (limited to 1,000) of Wagner's "Ring der Nibelungen" 18 CDs (which cost about DM 700) was sold out within a month.

Yet many favorite titles - both for pop and classical music lovers - are still not available on CD. For example there is no disc from the Beatles or Pink Floyd on the German market. Popular pieces of classical music are on the other hand sometimes overrepresented. There are, for example, more than a dozen Vivladi's "Four Seasons" and six different recordings from Ravel's "Bolero" as well as Holst's "Planets". Music fans buy far more discs than the industry expected. According to available statistics every owner of a player has bought about 24 CDs, worth DM 1,000, and not just the eight that the marketing managers expected them to buy.

It is interesting to observe that many customers do not only buy new editions but also want to buy their favorite music on a CD, even if they have got the same version already on a normal disc. Therefore the recording industry makes a bargain with old recordings on CD, because their cost of production was paid for long ago.

In spite of the surprisingly good start of the CD, most firms do not want to immediately change their production. They are afraid of the high investment costs and wait for new and more profitable production methods. A new CD factory costs about 20 million DM, mainly because laser discs - like computer chips - can only be produced in rooms which are absolutely free from dust. Even today every third Compact Disc is wasted due to technical reasons. There is only one firm in Germany - the Polygram in Hannover - where CDs are produced. The factory cost 60 million DM, but when more and more firms wanted their CDs pressed in Hannover, they were soon overloaded with work. At this point Japanese firms stepped into the breach: within a few months they were able to build six CD-firms in Japan. The biggest one was built by Sanyo which produces 8,5 million CDs a year, many of them for German record firms. The strong Japanese effort allowed the prices in Germany to go down. Therefore a pop CD today costs DM 29, DM 10 less than last year. During the last weeks there were even special offers of less than DM 20. I suppose that prices for CDs will generally go down like they did for the players.

The Südfunk has broadcasted CDs right from the beginning. We did not buy every disc, but made a selection. At the moment we own about 50 discs of serious music and 190 discs of light music, which means 2,500 different pop titles on CD. The studio of the pop music programme was supplied with a CD player of high quality (Studer), and also a player which an Hi-Fi-fan might also use in his home (DM 3,000). However, professional equipment (Philips) is planned for next year, the price being more than DM 11,000. One studio will be supplied with three players so that we expect that the price of DM 40,000 will include all possibilities of information input and output on a discplayer with a screen. Home players are used in disco studio equipment in which lower quality is sufficient.

From the beginning we believed the CDs to be a true alternative, to be the beginning of a new generation of sound recordings. Therefore, in our opinion a radio station had to respond to this new development at once. Soon we started pilot programmes with CDs. Especially some programmes in the light music department play their titles directly from CDs. Of course it is impossible to get the optimal tone quality as long as the transmission is put on the air, because this automatically means a loss. The advantage of CDs over conventional discs is therefore lost. A closed system from the player in the radio station to the loudspeakers at home would be necessary to obtain optimal tone quality. This will be possible in the near future, when the radio station and the listeners are connected by cable circuits.

What consequences did the access of CDs have on the work of the archives? As we have different types of archive numbers for different sorts of discs (singles, LPs, etc.), it was no problem to start a new number system for CDs. We have an archive number system with seven figures, of which the first two signify the kind of sound carrier and also the place where it is kept within the archives. Since all discs in the archives are recorded by EDP, certain arrangements had to be made. This meant especially the invention of a new number system for CDs and for example the computer input for the rotation speed which we have to supply: The rotation speed ("45" for singles and "33" for LPs, "38" for tapes) is marked in a special field which of course does not make sense for CDs. But as something had to be put in this place, we decided to define the rotation speed "99" for CDs. In a special field for remarks we put in "Compact Disc". When searching on the screen you can get those CD titles from the whole amount of data input by combining two fields. You can combine the input of a title with speed "99" or in our archives numberfield with "19" which are the first two figures of our number system for CDs.

Now a few remarks concerning the technical quality and care of CDs. It is well known that many CDs have defects which cause a player to stop. Therefore we test - at least when serious music is concerned - every CD before we put it into our archives. Where pop music CDs are concerned we accept them into our archives like all other pop records, without testing the technical quality. We simply do not have the time to test the immense amount of pop titles.

Serious music in the Südfunk is on principle broadcast from tapes. Conventional discs are only for our information, they are not broadcast because of their minor quality compared with tapes. This is of course expensive and we need a lot of room for those tapes. So the question was, whether to use CDs for broadcasting purpose which do not have the susceptibility for trouble that normal discs have. Was it necessary now to buy a CD-title which was still on tape? If one considers the lack of room in every archives this would be a tempting idea indeed. For example: the whole "Ring des Nibelungen" includes 30 tapes of 38 cm, whereas on CD it is only 18 small discs. Mahler symphonies normally include 2 or 3 tapes (the Eighth even 5) whereas on CD it takes one or two small discs. Another aspect for the programme maker is that the printed information about the music is directly enclosed with the CD-cover, whereas with the tapes it is not.

However, we have decided that we do not want to give up the purchase of tapes for the next few years, even if we buy the same piece of music on CD. The reason is that we do not know anything about how the quality of CDs will probably be after 10 or 20 years. It would therefore be careless not to archive tapes as long as one can be sure of their good technical quality over the long term. The "Institut für Rundfunktechnik" in Munich started to test CDs in order to find out how they react in the long run under different climatic and spatial conditions. We have not got any results yet.

I would like to add a few words about the care of CDs. The industry wants to make us believe that the disc is almost insensitive. This is true as far as dust is concerned. But fingerprints or grease on the surface of the disc may cause a breakdown of the player.

CD players do react differently, but none of them is totally reliable. Of course you must avoid scratches or other mechanical damage on the front as well as on the reverse. The reverse printed side of the disc has got only a thin cover of paint under which the digitalized

information is fixed. We tried to scratch it with a coin, and even our strong player rejected the disc afterwards. It is important to put the CD back into its box immediately after playing it. There are even special lockers but we do not use them in our archives. We keep the discs in their original boxes and put them on the normal shelves. Tests have shown that the CD is resistant against heat, water and pressure. Like most articles made of plastic you can notice the static charge of the CD because it attracts dust. It does not harm the CD if you dust it with a soft cloth. It is not advisable to use normal liquid record cleaners. Soft household cleaners are better and remove every fingerprint. The most simple method, however, is special cleaning cloths for records.

So this has been a short description of my own experience after one year's use of CDs. I would like to add one thing: Those of you who have attended the demonstration of the Technical Committee two years ago in Brussels may remember the alphanumeric code which is fixed on the CD and can be made visible on a screen. It is also possible to transfer this information directly into a computer and to keep it in the system. Therefore German radio archivists soon thought about a way of transferring information like title, composer and artist without using manual methods directly from the CD into their own EDP cataloguing system. The information which is put on the CD by the industry is not sufficient for archival use. A few months ago we had a discussion with representatives of the German record industry and learned that it would be possible but extremely expensive to supply the radio sound archives with all the information they need. Because the German radio stations are not able or willing to pay the complete cost and the industry on the other hand does not need this information, things will not change in the near future. So we have to be satisfied with the fact that we have to register the most modern sound carrier with conventional input in catalogues or computers. In any case sound archivists will not be put out of work because of the new CD.

# Discography & Cataloguing

MARY McMULLEN, National Library of Australia,

## DISCOGRAPHY: OBJECTIVES AND STANDARDS

*This paper was read at the Annual Conference in Como.*

My aim is to present a starting point for developing a workable standard for creating discographies. I will be broad in my statement on the objectives of discography, and I will then discuss some specific details of concern on the presentation of a discography, while introducing you to dejargonised aspects of some of the current international standards for documenting sound recordings.

Ultimately, there is one objective for any discography. That is for it to be used as a reference source by persons researching information.

Although a massive volume of output on sound recordings is of music, there are many recordings of conference proceedings, drama, comedy, sound effects, environmental sounds, language courses and oral history interviews, to name but a few. It follows, then, that recorded sound is becoming more heavily used to document all kinds of information - as long as it is phonetic!

Thus, it is feasible that more of the general public shall need or want to use a discography - firstly, because any particular discography may address a researcher's specific subject area of interest; and secondly, because more people have become accustomed to the idea that access to all kinds of information is a right rather than a privilege. Not only other discographers, but archivists, school teachers, radio programmers, reference librarians, students, sound engineers, politicians, etc., may all need or want to use a discography at some time. This means that today's discographer must consider the layman when he is compiling a discography.

Here are some points to consider in creating a discography:

1. Sequence
2. Good indices
3. Clarity of information
  - Discrete entries
  - Elements of information



- Sources of information
  - Discographer's access or non-access to the recording
  - Use of abbreviations
  - Avoiding ambiguity
  - Attractive layout
4. Introduction

#### SEQUENCE

Gordon Stevenson has listed 16 different systems which have been used to organise discographies (1):

1. Alphabetical by composer
2. Alphabetical by title
3. By country of manufacture
4. By country of origin (e.g. French music)
5. Numerical by matrix number
6. Numerical by catalogue number
7. Chronological by date of publication
8. Chronological by date of recording
9. Chronological by date of composition
10. By qualitative standard (e.g. "best books")
11. Alphabetical by performer
12. Physical format
13. By subject or form
14. Performing media (e.g. flute music)
15. Trade status (e.g. out of print)
16. Arrangement based on author's text (e.g. settings of Shakespeare)

The above list would appear to cover all broad possibilities for arranging a discography, so that a discographer should be able to satisfactorily select and/or adapt a system from it for this purpose.

The list also presents what we may consider as a hidden bonus for the discographer. Once the criteria for the main sequence is established, the discographer then has a ready-made checklist of 15 other points from which he may select his indexing systems. Of course, Stevenson's list may not be conclusive here. Some of these systems may not be appropriate for indices in some discographies, while additional types of indices not represented here may be required according to the information presented in the main entries in other discographies.

#### GOOD INDICES

These are essential in a discography. A researcher may refer to a discography merely because its scope indicates to him that he shall be able to identify one or more recordings which he needs. The problem is that no discographer can perceive what is already known by each researcher who shall wish to refer to the discography. The discographer must therefore consider all possibilities when he creates his indices, otherwise some researchers may not be able to find even a starting point.

Once a discographer has decided on the indices he is to include in his work, he must then consider how helpful these indices are to be, and how to make them easy to use.

Here is the first of a set of 4 examples of progressively more helpful approaches to indexing. It is from a hypothetical index of composers' names, to a hypothetical discography of classical piano works, with the main sequence organised by performer:

Beethoven, Ludwig van, 1770-1827.

1, 3, 15, 21-2, 28, 30, 49, 52, 58, 72, 74,  
77, 88, 99, 101, 108, 110, 138, 147, 180,  
192-7, 215, 238, 276-9, 297, 322, 335-9,  
356-62, 373, 378, 390, 402-10, 432, 456,  
486, 495, 499, 513, 579, 588, 597, 599,  
632, 640, 644, 650-5, 660, 663-4, 668,  
690, 698, 720, 755, 769, 801, 805-16,  
824-35, 854, 875, 883, 897, 915, 922,  
936-47, 954, 968-75, 997, 999-1003,  
1065, 1079, 1115, 1138, 1154-57, 1168-72,  
1375, 1692.

A researcher would need both considerable time and patience to preserve with such a cumbersome index as this, and he may instead look for another discography, one which will give him faster access to his selected recordings. An index such as in the example above, would be more useful if broken down to be more specific, as in the following example:

Beethoven, Ludwig van, 1770-1827.

Appassionata Sonata

see Sonatas, op. 57, F minor

Moonlight Sonata

see Sonatas, op. 27 no. 2, C sharp minor

Sonatas

op. 27 no. 2, C sharp minor	3,22,58
op. 31 no. 1, G major	15,28
op. 31 no. 2, D minor	49,72,101
op. 31 no. 3, E flat major	21,74,88
op. 53, C major	29,57,99
op. 57, F minor	1,52,77

Waldstein Sonata

see Sonatas, op. 53, C major

If, however, the above level of specificity became unwieldy:

Beethoven, Ludwig van, 1770-1827.

Sonatas

op. 53, C major	1,21,52,88,138,215, 496,515,597,663,796, 834,954,1002,1065
-----------------	--

a more useful approach would be:

Beethoven, Ludwig van, 1770-1827.

Sonatas

op. 53, C major

pianist:

Anda, Géza	1,21
Brendel, Alfred	52
Ciani, Dino	88
Davis, Ivan	138
Dohnányi, Ernst von	215
Gabos, Gábor	496
Gould, Glenn	515
Jost, Mack	597
Katchen, Julius	663
Masseios, William	796
Parkin, Eric	834
Ruzickova, Zuzana	954
Schnabel, Artur	1002
Shaulis, Zola Mae	1065

Thus, the more intensive the discographer's preparation in this matter, the easier the discography will be to use. To ease the burden of having to commence the creation of an index after all the entries have been compiled, the discographer could, instead, create the headings to go into each index at the time he prepares the corresponding entry. All that would be left to do at the end would be to add the numbers for the final arrangement of the main entries, which would be reflected in the headings.

#### DISCRETE ENTRIES

One of the most helpful things a discographer could possibly do, is to make sure that all the information about the recording is in the entry in the main sequence, so that each generated entry may stand alone and intact.

I know of one discographical editor who found it necessary to completely rewrite a substantial sequence in a discography, because the compiler had originally presented his manuscript with asterisks and numbers to indicate changes in the line-up of performers on the recordings in that sequence.

Without that editor's painstaking work, the compiler's short cuts would have forced the researcher to go back - not one - but several entries to find out just who was performing every time that particular sequence was referred to in the final published work.

Once the required entry has been located, the researcher will not appreciate being sent on a treasure-hunt through the discography to collect all the information relating to the particular recording.

Try to imagine a researcher, probably with little time to spare, attempting to manage a notepad and pen, attempting to keep a place in the index, to which he may wish to refer again, looking at an entry, and then being directed to look at one or more other entries to extract all the information about the recording. Now try to imagine that you are that researcher, and think how you would feel in that situation. Ideally, then, discographers should not even think of directing a researcher to even one entry above the one which is required, and which has been found.

#### ELEMENTS OF INFORMATION

The most important point to make here is: an entry must include enough information for the researcher to be able to identify the recording. I particularly like the list of 17 information elements by Kelly, Perkins and Ward (2):

1. Matrix number (including prefix, suffix, and take number, if any)
2. Date of recording (day, month, year)
3. Place of recording
4. Name of recording engineer
5. Name of artist
6. Title of work, or details of extract
7. Composer
8. Language used (if relevant)
9. Accompaniment
10. Main catalogue number
11. Subsequent catalogue numbers
12. Date of issue (and country or countries of issue)
13. Date of withdrawal
14. Playing speed
15. Optimum radius of reproducing stylus
16. Current ownership and location of original master
17. Details of long-playing transcriptions

These three authors are concerned here, with the need for a discography to be complete, and to solve problems. Their approach is also a practical and reasonable one. This is clear from their comments on these 17 information elements, which, they say "one might include" in an entry:

"It soon becomes obvious that firstly, this list can be expanded either by subdividing the entries or by adding new ones and secondly, that some of the entries can only be completed under certain conditions. Thus, optimum radius of stylus tip can only be determined from a pressing or from the metal master, date of issue requires a complete set of catalogues and pamphlets for all countries: playing speed requires not only a pressing, but also a fair amount of musical intuition and knowledge.

It is thus evident that a discography of any size must be fairly selective in the information which is included. In our case it is obvious that any attempt to include details under items 12 to 17 would make the task impossibly long to complete, while on the other hand, a complete list (or even 90% complete list) which included no more than items 1 and 2 would be a valuable document in itself, and would run to no more than about a thousand pages, thus putting it within reach of libraries at least. The question is therefore: What additional information can reasonably be included in a work of this kind without overloading either the production or the producers? The answer then lies quite simply in the facilities which are available. In practical terms, we have assumed the key entries to be items 1 to 5 and item 10, the reasons being that items 1, 5 and 10 are essential, items 3 and 4 happen to be accessible and cause little additional trouble, while item 2 is intrinsically important, though usually having to be estimated.

The omission of item 6 may seem strange and the reason for it may not be obvious until explained. It is that titles occur in almost every language under the sun (including Chinese and Tibetan), are relatively lengthy and require skilled translation. Their value is not always in proportion to their length (as with various Indian records of bird imitations) and the work involved in the transcription of titles into a large list is therefore enormously difficult and may jeopardise the entire production. On the other hand, the titles are of intrinsic value and it is hardly fair for a compiler to make a selection. The only answer to this problem is to press ahead with the main project and at the same time to include brief titles for selected areas, such as German vocal recordings, but in these areas, to list every title without further selection.

The intermediate goal therefore is the listing of items 1 to 5 and item 10, with the addition of item 6 as a secondary consideration. Even at this, the intermediate goal may still be too distant, in which case a further limitation must be imposed, such as the restriction of the main list to a decade at a time..." (3)

I think that there is one very important lesson to be learnt from this kind of approach in the context of developing a standard. The lesson is, that a standard must contain sufficient internal flexibility in its structure if its author really intends it to be widely used; and while a standard should certainly address all possibilities, it should also include a specified minimum level of information for one entry.

Lewis Foreman suggests these essential elements (4):

1. Title
2. Creator
3. Edition statement
4. Recording date
5. Producer
6. Release date
7. Distributor

I would suggest (5):

1. Title
2. Name(s) of person(s), group(s), organisation(s) who have created the recordings
3. Name(s) of performer(s)
4. Instrument(s) (if applicable)
5. Matrix number (including take, if applicable)
6. Date and place of original recording
7. Catalogue number (if applicable)
8. Publication details (if applicable)
9. Physical description (including duration if the recording)

Each one of us would possibly arrive at a different set of information elements which we could class as essential, recommended, or optional, depending on our experiences, and areas of interest. Perhaps the IASA Discographical Committee may initiate an investigation into this aspect of discography.

#### SOURCES OF INFORMATION

In the context of a researcher's expectation to be able to match up exactly an entry in a discography with the recording in his hand, the following list of primary sources of information as set out in the currently and internationally used Anglo-American cataloguing rules.- 2nd ed. (6) is most logical, especially when one considers that the first means of identifying a sound recording is visual rather than aural:

for a disc:	use the label
for a reel-to-reel tape:	use the reel and label
for a cassette tape:	use the cassette and label
for a cartridge tape:	use the cartridge and label
for a piano roll:	use the label
for a sound recording on film:	use the container and label

From these prescribed primary sources of information, a discographer should transcribe exactly as they appear: the title; the names of the persons, groups, or organisations responsible for creating the work on the recording; the edition (if applicable); the details of the publisher and date of publication and of the distributor and date of distribution (if applicable); and finally the name of the series (if applicable).

If the above information elements cannot be extracted from the primary source (for example if there is no label on the disc), three alternative sources are offered for use in the following preferential order:

- (i) Accompanying textual material
- (ii) Container (i.e. sleeve, or box, etc.)
- (iii) Other sources, including the sound recorded on the item itself

The information elements listed above should be enclosed in square brackets when they are taken from one of the alternative sources.

Information elements about the physical description of the record, catalogue, matrix, and any other numbers (e.g. face number), and the terms of availability may be taken from any source, as may any notes which the discographer either needs or chooses to include.

#### DISCOGRAPHER'S ACCESS OR NON-ACCESS TO THE RECORDING

Ideally, then, a discographer should at least look at each recording which he lists in his discography. Realistically, this is not always possible, as we are all aware, and sometimes the discographer may have to compile an entry from what he has heard about the recording instead. In such situations, the discographer would be well advised to annotate the entry

with a statement such as: "Record not sighted."

The advantage of this is twofold. First, should a researcher identify a recording from such an entry, and then find that the entry does not quite match the physical item in some way, he will have a much better chance of understanding what has happened, and will be able to take any inaccuracy in the discographer's entry "in his stride" as it were, and without being confused. Second, this kind of annotation on the discographer's part will greatly increase the discography's credibility, for the discographer will have automatically accounted for possible inaccuracies in such an entry.

#### INACCURACIES ON THE LABEL OR SLEEVE

We all know that these are inevitable, and that sometimes, inaccuracies are instantly obvious (e.g. if a recording has two side A labels instead of a side A label and a side B label); while, on other occasions the inaccuracy may lie hidden, and may be discovered only through re-playing the record.

Ideally, then, a discographer should not only see each recording listed in his discography, but he should also listen to them all.

If this is not possible, then the discographer should consider annotating such entries with "Sighted, but not heard", which will immediately indicate to the researcher that any hidden inaccuracies on the recording itself, will not be noted in the entry.

Indeed, inaccuracies on the label or sleeve should be reported in a note; or in square brackets immediately following the transcription of the error, if the correction is to be very brief (e.g. correcting a spelling mistake):

"The Paul Anthony Buck /i.e. Brick/ lectures"

Conversely, should a discographer merely correct inaccuracies in his discography, and not report them instead, his discography will be misleading and therefore unhelpful to the researcher, because it will not match up with the item in hand.

#### ABBREVIATIONS

In his System discography, Foreman considers (7) typographic style and use of abbreviations mainly through comparisons between various published discographies. The only rules he mentions are to be consistent, and to provide a Guide to Usage at the beginning of the discography. Regarding abbreviations for musical instruments, he recommends the British Standards Institution's Specifications for the presentation of bibliographic information in printed music BS 4754: 1971 (8). This is fine, but in a spot check comparing this standard with the abbreviations used in Brian Rust's Jazz records 1897-1942 (9); and in Michel Ruppli's Atlantic records (10), I found that this recommendation would seem to have gone unheeded by these two discographers, as there are inconsistencies between all three works.

Regarding typographic style, Foreman applauds the use of what he calls "typographical ingenuity", meaning the use of single character symbols, light and heavy type, and italics to indicate the greatest possible amount of information in the briefest possible way.

One of the best models of typographic style, according to Foreman, is the World's Encyclopedia of Recorded Music. He reminds the reader, though, that the specific typographic style in WERM

is a copyright feature of that work (11), which means, of course, that no one else is legally entitled to use it. Further, in trying to achieve a standard which will work for every discographer, the use of special type may, for example, present problems concerning access to a machine with a sufficiently sophisticated character set for a discography still at the manuscript stage.

Also, unless particular special characters and abbreviations are universally accepted in everyday life, the consequences for a researcher not expert in discography will be visual bewilderment followed by more of the same, on opening subsequent discographies. Foreman, unwittingly, but very effectively, demonstrates this reality with a number of examples from various discographies, each of which looks completely different from the others (12).

Although it will certainly take the discographer longer to compile a work without the use of special symbols, and without individually styled abbreviations, it would be a giant step in the direction towards standardisation, and would greatly increase ease of use at the lay man's level, if all discographers were to eliminate the use of such unique abbreviations and typographic styles, and instead, spell out those details in pithy terms.

#### AVOIDING AMBIGUITY

Ambiguity is probably the easiest trap for anyone to fall into, and, usually, one does not even realise that it had happened. If the information is even slightly ambiguous, the researcher will:

- (i) not know what is meant, and not be able to attempt to guess;
- (ii) guess wrongly (and I have seen an expert discographer guess wrongly about another discographer's ambiguous work); or,
- (iii) may just be lucky enough to succeed with an accurate guess.

A discographer, however, cannot afford to depend on the continued good luck of every researcher who refers to his work. The onus for avoiding ambiguity is on the discographer and his editor to read critically each entry in the manuscript, and to ensure that no detail is missing, or could be misconstrued.

In particular, the following should be avoided:

- (i) use of short cuts, so that the information in an entry is insufficient;
- (ii) inconsistency in style and layout, so that similar information is recorded in a different position, or style, from entry to entry; and,
- (iii) carelessly constructed notes which do not present information clearly and concisely.

#### ATTRACTIVE LAYOUT

At present, there is no standard for the layout of an entry in a discography. This is entirely at the discographer's discretion. Layout is something to which a discographical standard should give more attention.

In the very early days, recording were of short playing time. In early discographies, entries would consist of the heading (possibly the performer), with the matrix number, title, and catalogue number running horizontally from left to right. Some discographers still use this format today.

However, the nature of the format of recordings is changing, so that in the early style of layout, titles listed from an LP or compact disc may run down the middle of the page, with wasted space on either side; while catalogue numbers indicating a number of reissues clutter the right edge of the page, with wasted space in the middle and on the left. Notes may appear across the bottom of the entry, which, if it is a complex one, may distract rather than attract the eye.

Other discographers use a vertical style of layout, as the following example from Peter Pinne's Australian film, tv, theatre, radio, and concert on disc (13), soon to be published in Sydney, Australia, shows:

<u>TITLE:</u>	ASK ME ANOTHER
<u>COMPOSER/LYRICIST:</u>	
<u>DESCRIPTION:</u>	RADIO QUIZ PROGRAMME
<u>DATE OF AUSTRALIAN PERFORMANCE:</u>	MACQUARIE BROADCASTING NETWORK PROD. May 9th, 1950(3AW)
<u>VENUE, CITY, YEAR</u>	Prod JACK DAVEY
<u>STARRING:</u>	JACK DAVEY(Compere)
<u>RECORDING:</u>	HI-HO EVERYBODY THIS IS JACK DAVEY
<u>RELEASED BY:</u>	FESTIVAL FL-30,806 (LP) (June 1962)
<u>CO.NUMBER, DATE</u>	
<u>SIDE ONE:</u>	1. QUIZ WITH JACK 2. DAVEYBURG "THE ELECTION" 3. TONGUE TWISTERS 4. DAVEY QUIZ
<u>SIDE TWO:</u>	1. ANIMAL, VEGETABLE AND MINERAL 2. DAVEYBURG "THE VEGETABLE GARDEN" 3. QUIZ-MASTER 4. MORE TONGUE TWISTERS
	Prod HAL LASHWOOD

ALSO AVAILABLE ON:

The elements of information in this entry are identified by a heading on the left side of the page, which leaves the centre and right side of the page available for the relevant information to describe the recording.

The next example of layout is in "wrap around" form, which conserves quite a lot of space. It is from Discography of Australian Aboriginal Music by Alice Moyle (14), which I am in the process of editing:

Australian Aboriginal songs / recorded  
and annotated by E. Harold Davies. -  
Adelaide : University of Adelaide,  
Board for Anthropological Research,  
[1931?] (Columbia Graphophone (Aust.)  
Ltd.). - 3 sound discs (ca. 30 min.) :  
78 rpm., 30 cm.



Originally recorded on wax cylinders.  
Songs recorded at Macumba River,  
S. Aust., and Stuart, N.T. during 1926  
and 1927; Koonibba and Yardea, S. Aust.  
in 1928; and Hermannsburg, N.T. in 1929.  
Discs include spoken commentary.  
Matrix no.: X22 and X23; X24 and X25;  
X26 and X27.  
Columbia Graphophone (Aust.) PRX 9-11.

Before explaining how the above example "works", I will include here, a copy of the access points to go into the different indices, which the entry in this example has generated:

- |   |  |
|---|--|
| 1. <u>Title index</u><br>Australian Aboriginal songs.   | 4. <u>Matrix number index</u><br>X22-X27                                   |
| 2. <u>Name index</u><br>Davies, E. Harold.<br>Columbia Graphophone (Aust.) Ltd.<br>University of Adelaide. Board for<br>Anthropological Research. | 5. <u>Catalogue number index</u><br>Columbia Graphophone (Aust.) PRX 9-11  |
| 3. <u>Geographical index</u><br>Hermannsburg (N.T.)<br>Koonibba (S. Aust.)<br>Macumba River (S. Aust.)<br>Stuart (N.T.)<br>Yardea (S. Aust.)      | 6. <u>Date of original recording index</u><br>1926<br>1927<br>1928<br>1929 |
|   | 7. <u>Date of release index</u><br>1931?                                   |

The above example is done according to ISBD (NBM) (International Standard Bibliographic Description (Non-Book Materials)). - 2nd ed. (15). This is currently in draft form, and is not unlike its first edition which has been available for some time.

ISBD (NBM) specifies the order in which the elements of information must occur; the punctuation to separate those elements; which abbreviations are to be used; and how those abbreviations are to be formulated. The geographic abbreviations are from AACR2 (16), which I have already noted as an international standard; and which, it is interesting to note, incorporates the basic principles of ISBD.

In the example, three recordings published as a set are identified. Alice and I are also considering the best way to show the contents of the recordings in the set, and we shall either expand this entry with contents notes (which will result in quite a long entry), or, make separate entries for each "track" (or "item"), as it were. If we make separate entries, we will ensure that they include enough information for a researcher to identify the recording required, without having to go backwards or forwards (whichever it would be) to this entry first. The remaining points which we must also consider concern information about the individual and group performers, and the names of the Aboriginal Peoples or languages featured on the recordings.

ISBD (NBM) is intended for international exchange of computer cataloguing data regardless of the language or script used in the country of origin. For example, an entry in Jawi would run horizontally from right to left, and even though I cannot understand the words, I am able to identify all the parts of this entry, because of the very specific punctuation requirements used (17):

مستیک حدیث رسول الله صلی علیہ وسلم /  
داوسهاکن اوله حاج محمد نور بن حاج ابراهیم ؛  
دترجمهکن اوله حاج اسمعیل بن حاج یوسف دان  
عبدالله بن محمد . — کوالا لومفور : مجلس کبئسان  
باگی حال احوال اکام اسلام ملیسیا  
جیلید یغفرتام . — 1974 . — 300 موك سورۃ ؛ 24  
سینتی مینتر .  
کولیت کرنس : \$10.00

Editorial comment: Example in Jawi script which reads  
f. om right to left.

Both examples of the use of ISBD above begin with the Title of the work;  
" / " precedes the Name of the person or organisation Responsible for creating the work;  
". -" precedes the Place of Publication;  
" : " precedes the Name of the Publisher;  
", " precedes the Date of Publication.

In the English language example, the Date of Publication is in square brackets, because it is an estimated date, while both the National Library of Australia's Jawi expert and I believe that there is a mistake in the Jawi example here and that the "- ." before 1974 in that example should be ", " instead.

The English example then continues with the Distributer's details in parentheses.

". -" precedes the physical description, which in the English example begins with the physical format of the recording;  
"( )" enclose the duration of the recording;  
" : " precedes the replaying speed of the recording;  
", " precedes the diameter of the discs.

The English example then continues with four notes, each of which begins as a new paragraph (and, if this were not the case, each note would begin with a ". -").

The English example then concludes with the standard numbers of the items (i.e. the records' catalogue numbers).

The Jawi example differs from the English example from the point of physical description onwards:

". -" precedes the physical description; which, in the Jawi example begins with the number of pages in the book;  
" ; " precedes the measurement of the book's height (given in centimeters).

The terms of availability are given in a separate paragraph, which, if they were to run straight on from the information in the line above, would be preceded with a ". -".

Although I think that this style of layout is easy to read, and attractive in presentation, I would be interested in your comments on what you see as merits and disadvantages of ISBD (NBM) for setting out a discography, and I also invite the IASA Discographical Committee to consider this standard during its discussions on the matter of layout in particular.

## INTRODUCTION

Writing the Introduction to a discography should come last, and just before the discography is ready for publication. In it there must appear a description of the scope of the discography, and a description of the indices. Also, a diagram of the layout of an entry should be included, so that the researcher knows what the entries mean. Most discographers would also want to include some background information on the scope of the discography, and the history of the subject area as it relates to recorded sound.

I would like to conclude with another, brief, quote from Kelly, Perkins, and Ward: "/Discographers'/ differences, as they should be, are concerned with emphasis and interpretation, and it is precisely these differences, which, if pursued in open discussion, will lead to an agreed set of rules - not rigid, but professional - and will enable standards to rise."(18)

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## THE CATALOGUING SYSTEM AT THE STAATLICHES INSTITUT FÜR MUSIKFORSCHUNG PREUSSISCHER KULTURBESITZ, BERLIN (WEST)

*This paper was read at the Annual Conference in Como.*

The sound archives of the Staatliches Institut für Musikforschung comprises phonograms of various types: approx. 2,500 LPs, 500 shellacs, 300 Edison cylinders (both commercial and instantaneous recordings), 500 singles and EPs, 2,900 piano rolls (both ordinary and reproducing rolls, as well as 200 punched discs and tapes and pinned barrels for mechanical instruments. At present the magnetic tape holdings are managed separately.

The function of the sound archives is limited to some clearly defined purposes:

- a) to support research conducted at the institute,
- b) to supplement the institute's documentation of musical instruments by means of sound recordings,
- c) to store those sound carriers that come with certain instruments (such as gramophones, phonographs, pianolas, orchestrions etc.) put on exhibition at the institute's museum of musical instruments (Musikinstrumenten-Museum).

The archives are too small to have a permanent full-time archivist and cataloguer. However, they are too large and too important to receive no archival attention. Thus a special strategy of intermediate cataloguing that can be done by ordinary typists under the supervision of a trained discographer has been adopted.

This cataloguing system works in connection with various published discographies and other discographical reference literature. The only cataloguing consists for the time being of the production of a series of refined numerical catalogues. These numerical catalogues list record numbers as well as order numbers (such as set numbers). Any of those numbers can be used as an access point in order to search for a particular phonogram in the institute's collections if one or several numbers of a given recording are known from discographical literature.

A typical example of the cataloguing of a set of two records is shown in fig.1:

Each entry is typed on a card. That card in turn is mimeographed several times. Those duplicate cards are sorted according to the type of catalogue.

Naturally such a variety of different numerical catalogues does not make up for the lack of a catalogue proper. But, at least, it helps to get access to the holdings as long as there is no detailed authoritative catalogue.

Fig. 2 shows a list of the numerical catalogues of the phonogram archives.

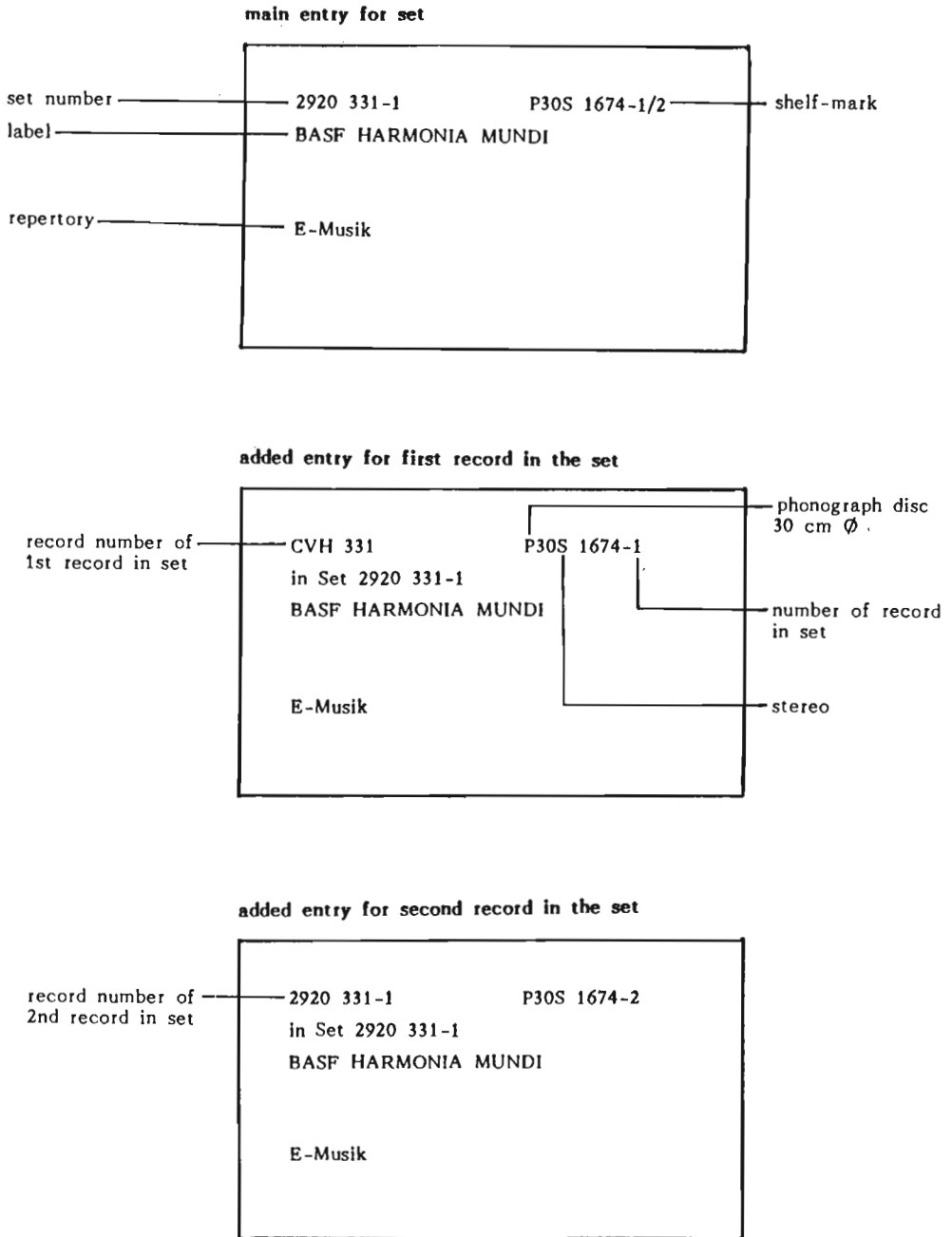


Figure 1

NUMERICAL CATALOGUES OF THE PHONOGRAM ARCHIVES OF THE Staatliches Institut für Musikforschung  
Preußischer Kulturbesitz

<u>function:</u>	<u>access points</u>	<u>type of catalogue:</u>	<u>units for sorting (in the order stated)</u>
to assign shelf-marks to new acquisitions	shelf-mark	<u>location register</u>	consecutive number of the shelf-mark
to get access to a phonogram	label <u>and</u> record number (respectively order number)	<u>label catalogue</u>	1) label (in alphabetical order) 2) record number (respectively order no.) 3) prefix 4) suffix
	record number <u>or</u> order number (not the label)	<u>general numerical catalogue</u>	1) record number (respectively order no.) 2) label 3) prefix 4) suffix
	repertory classification	<u>repertory catalogue</u>	1) type of repertory - for the time being a) composer-oriented music (i.e. 'classical' music) b) non-European music c) European folklore d) jazz e) pop-music (performer-oriented music) f) organological recordings g) spoken word h) others 2) consecutive number of the shelf-mark
	name of artist	<u>artist catalogue</u> (for piano rolls only)	1) name of artist 2) order number 3) label

Figure 2

H. J. KUIJER, N.O.S.-Folklore Research, Hilversum, Netherlands

## PLANS FOR A CENTRAL CATALOGUE FOR SOUND RECORDING COLLECTIONS IN THE FIELD OF ETHNOMUSICOLOGY IN THE NETHERLANDS

Cataloguing sound recordings is already a complicated business but it is especially so in the field of ethnic music. Names of artists and instruments in this field sometimes do not make a lasting impression and the cataloguer has to deal with titles which are far from uniform.

Defining the area of ethnic music is also difficult. The field of ethnomusicology is often negatively formulated: the study of non-western, non-European, i.e. non-classical music. The terms folk music and authenticity appear unusable as soon as a precise definition is needed. In this article, the term ethnic music has been chosen despite the objections to it.

The Do-re-mi committee, set up on the 20th of March, 1979 in the Netherlands, has been active in this area. This committee has brought together specialists in cataloguing and ethnomusicologists. The acronym do-re-mi was chosen for the name of the committee (documentation of the registration of ethnic music and information).

The following bodies are represented:

1. The Jaap Kunst Centre for Ethnomusicology (University of Amsterdam)
2. Municipal Museum, Den Hague
3. Royal Tropical Institute
4. The Dutch Broadcasting Authority (N.O.S.)
5. Public Music and Sound Recordings Library, Amsterdam
6. Dutch Radio World Service

The most important collections of ethnic music in the Netherlands are administered by these organisations, which have the following collections: 1. research; 2. and 3. specialist research; 4. and 6. broadcasting (no. 6 has a very wide-ranging collection); 5. public library.

Although initially the idea of a central catalogue/network for the most important collections of ethnomusicological material in the Netherlands was quickly accepted, the problem of cataloguing all the entries required in the catalogue soon became apparent. It appeared that for this material neither the accepted international level of the standard description (ISBD/NBM) nor a formal means of cataloguing would satisfy all the wishes of the committee. The central problem lay in subject accessibility and in this area the committee has insufficient access to publications which could help eliminate the biggest part of this difficulty.

In the following we assume an ideal situation, that the description of the document and the cataloguing of all the possible relevant information is as detailed as possible. This is in order that the time taken to retrieve a document can be kept to a minimum.

There are several arguments which can be put forward in favour of this ideal situation. Without going into detail, we would like to point out that any restriction imposed initially - as a rule out of financial considerations - will direct the line of thought prematurely in one direction. It is more advisable to introduce restrictions at a later stage.

Everyone including those immediately involved with sound recordings will be able to use the collected inventory of suitable catalogue entries for their own documentation. Unintentionally producers, field workers and other compilers leave out information which make the cataloguer's task much easier. Usually research takes much more time at this later stage.

What do we imagine our ideal situation to be?

We start from an extended standard description (ISBD). Attention should be especially focussed on the Annotation field (field 7), because using the field for the Title and Statement of Responsibility (field 1) will appear inadequate for cataloguing. Unfortunately it is not possible to predict whether, and how far, this formal information will correspond to the users' methods of consulting the catalogue. The committee compiled a list of almost forty entries which should be made directly available but not all the entries will be relevant for any one document. The term document is to be understood for a record, tape, cassette, etc. in this entirety. It may appear advantageous not only to catalogue the document as a whole but also to catalogue individual items from the document. In the list given below of desirable entries there are no clearly defined rules as to which entries are related exclusively to individual items or to those which are intended for the document as a whole. Where the boundary lies will have to be decided separately for each document.

It is just as difficult to establish precisely where the boundary lies between cataloguing the contents and formal cataloguing. For example a certain item is presented as a cradle song. This can be the original title of that song, a translated title, or a title in which only the function of cradling is given. For the original title - or if without title the first words of the text - in this last case it is a matter of working in the dark. Depending on the sort of collocation which is required, the cataloguing body can also give a function indicator such as cradle song, pilgrims' song etc. or a genre indicator e.g. choral song or something similar.

The function of the music can differ a lot from the Occasion when the recording was made. Recordings can be made during a festival of folk music and dance of a ritual of initiation or of a war dance with the corresponding music...when there is no question of initiation or of an impending tribal war at that time. Even if the music is not so isolated from its original purpose as in the example above, the Occasion when the music is performed can be completely different - a cradle song used not to sing a baby to sleep but as an answer to the advances of a young man, just to give one example.

The text can, like the music, be adapted. This can be, in addition to a translation, also an alteration to the text meant possibly as a joke. This entry in the list from Composer to School corresponds with the entry Translated title/contrafact under Title of each separate item. The first three entries of this list have no special cataloguing function, but were considered useful for the efficiency of the network. The other entries are hopefully self-explanatory.

The committee has not made any comments on a classification for musical instruments because on this subject is already useful material available elsewhere. The committee has also not commented on the question of entries for rhythmical characteristics and thematical characteristics/thematic locators. (1)



The following inventory of catalogue entries has been proposed (entries marked with \* are discussed in the text):

* Place of document in collection	Country
* Unique registration number	Area/town/village
* Catalogue number	Language area
Trade mark and number	Ethnic group
Publisher/Editor	Religious group
* Occasion of recording	Title of series/subseries
Composer	Title of record
Arranger	* Uniform title given
Improviser	* Title of each separate item
Lyricist	- original title
* Translator/text editor	- title given
Style/school	- added entry title
Name(s) of performer(s)	- extra title e.g. function indicator (pilgrims song, dancing song) genre indicator (choral song)
Instruments	- translated title/contrafact
- authentic name	* Rhythmical characteristic
- English name/attributed name	* Melodic characteristic/thematic locator
- classification	* Occasion for which the music was originally intended
Song	Subject heading
Place of recording	
Date of recording	
Recorded by (name)	

The members of the do-re-mi committee are:

O. H. Mensink, Municipal Museum The Hague  
H. Deetman, Public Music and Sound Recordings Library Amsterdam  
P. van Amstel, Royal Institute for the Tropics  
P. G. v. d. Kleut, Royal Institute for the Tropics  
F. van Lamsweerde, Royal Institute for the Tropics  
E. L. Heins, Ethnomusicological Centre Jaap Kunst  
R. Huysinga, Dutch Radio World Service  
A. Jansen, Dutch Broadcasting Foundation (N.O.S.) Sound Recordings Library  
H. Kuijer, Dutch Broadcasting Foundation - Folklore Research Department

Finally an appeal. The committee would like to be brought into contact with projects in this field and solutions which have been found elsewhere for cataloguing sound recordings collections of ethnic music.

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Telex 43470 repr.n.1

#### NOTES

- (1) There are a number of different thematic locators known from various sources. From these it appears that a combination of the various thematic locators will solve the problem most effectively rather than just one. In this combination at least the opening or the most suitable section of a melody will be able to be catalogued, as well as exact information about the sound material used.

# Reviews and Recent Publications

Bloch, Francine: Francis Poulenc. 1928 - 1982. Paris: Bibliothèque National, 1984.  
255 pp.: illus., 26x20cm., ISBN 2-7177-1677-7: F 250 (relié). (= Bibliothèque Nationale,  
Département de la Phonothèque National et de l'Audiovisuel. Phonographies. Tome 2.)

Ce deuxième volume de la série 'Phonographies' est construit selon le modèle utilisé pour le premier sur Gabriel Fauré, publié en 1979 par Jean-Michel Nectoux. Il est composé de façon luxueuse. La préface qui cite les sources et les principes de classement est suivie d'une énumération des références recensées dans la phonographie, classées selon les pays d'édition. Vient ensuite le catalogue proprement dit qui classe les oeuvres dans l'ordre alphabétique continu des titres, suivi d'une phonographie des oeuvres interprétées par Francis Poulenc lui-même. Le livre se termine par la liste des oeuvres par genres et par un index des interprètes.

Sur près de 200 titres relevés, seuls douze n'ont pas été enregistrés. Madame Bloch dénombre des enregistrements dans 20 pays et parmi ceux-ci, plus de 60 marques aux Etats-Unis d'Amérique, près de 30 en Grande-Bretagne et 50 en France.

La phonographie a été établie avec un soin méticuleux, chaque enregistrement avec les versions parallèles, la date de sortie et un code indiquant pour chaque disque le lieu où il est conservé. Madame Bloch va jusqu'à distinguer entre enregistrement stéréophonique et enregistrement stéréo-compatible, ce qui, dans la pratique, ne correspond pas à une grande nécessité parce que les données fournies par les maisons de disques sont souvent peu sûres de ce côté. Les numéros des matrices sont indiqués pour les 78 tours à aiguille et une date d'enregistrement est citée chaque fois que cela est possible.

Qu'une publication de ce genre contienne également quelques coquilles n'est que très naturel, d'autant plus qu'elles sont rares dans la foule des chiffres. Il s'agit donc d'une phonographie qu'il convient de classer parmi les meilleures du genre. 16 reproductions photographiques assez rares l'illustrent agréablement.

Trésy Lejoly

\* \* \* \* \*

Göttinger Händel-Beiträge im Auftrag der Göttinger Händel-Gesellschaft hrsg. v. Hans Joachim Marx. Bd. 1. Kassel u.a.: Bärenreiter Verlag, 1984. 220 S., 21x15cm, ISBN 3-7618-0729-5: DM 48.00 (brosch.)

Der erste Band des neuen Periodikums enthält den ersten Teil einer "Händel-Diskographie", in dem die Opern, Opernausschnitte (einschl. Arien-Zusammenstellungen) und Schauspielmusiken diskographisch erfaßt sind. Leider hat der Verfasser, der offensichtlich ein großer Verehrer Händels ist, nur laienhafte musikologische und diskographische Kenntnisse. So ist die spartanische Auflistung von Aufnahmen, die im wesentlichen die Privatsammlung des Verfassers konstituieren, nicht nur enttäuschend inkompetent ausgefallen, sondern sogar ein Ärgernis im Rahmen dieser ansonsten wissenschaftlich gewichtigen und kompetenten Publikation.

Martin Elste

\* \* \* \* \*

Körperschaftsdatei des Deutschen Musikarchivs. 1.Ausgabe. Berlin, West : Deutsches Musikarchiv, 1984. 6, 295 S., 30x21cm, brosch.: DM 20.00, excl. Porto.  
Erhältlich vom Deutschen Musikarchiv, Gärtnerstraße 25-32, D-1000 Berlin 45.

Das Deutsche Musikarchiv Berlin, eine Abteilung der Deutschen Bibliothek, weist in einem monatlich erscheinenden Musiktonträgerverzeichnis, das als Teil der Deutschen Bibliographie erscheint, die ihm zugegangenen Musiktonträger nach. Es handelt sich dabei um Pflichtexemplare von Veröffentlichungen aus der Bundesrepublik Deutschland einschließlich des Landes Berlin sowie um Belegexemplare aus der DDR, aus Österreich und aus der Schweiz. Die Katalogisierung der Tonträger erfolgt nach den Musiksonderregeln zu den Regeln für die alphabetische Katalogisierung (RAK-Musik), wobei die Form der Aufnahmen den Richtlinien der International Standard Bibliographic Description for Non-Book-Material ISBD (NBM) entspricht. Die monatlichen Veröffentlichungen werden jeweils nach Abschluß eines Jahres durch ein Jahresregister erschlossen. Datenerfassung, -führung und -kumulierung sowie die Erstellung der Register erfolgten mit Hilfe der Datenverarbeitung. Als Nebenprodukt dieser verdienstvollen Veröffentlichungsreihe hat sich im Deutschen Musikarchiv im Laufe der Jahre eine sogenannte Körperschaftsdatei entwickelt. Diese Datei enthält zur Zeit ca. 11.000 Einträge von Namen körperschaftlicher Herausgeber und Interpreten von Musiktonträgern. Dieses Register liegt nunmehr zum ersten Mal auch für den außenstehenden Benutzer in computergedruckter Form vor. Es soll, wie Heinz Lanzke, der Leiter des Deutschen Musikarchivs in seinem Vorwort schreibt, "vorrangig ein Hilfsinstrument bei der alphabetischen Katalogisierung von Musikalien und Musiktonträgern (darstellen), ist aber zugleich auch ein Nachschlagewerk für musikalische Körperschaften überhaupt". Verzeichnet sind musikalische Körperschaften, die als Urheber, Herausgeber, Interpreten und ähnliches am Zustandekommen von Musikalien und Tonträgern beteiligt sind. Dabei handelt es sich hauptsächlich um Orchester, Chöre, Kammermusikvereinigungen, Jazz-, Pop- und Folkloregruppen sowie Ensembles von Schulen, Theatern, Opernhäusern, Kirchen, Kongressen, Festwochen u.a.

Oft genug stellt sich bei der Führung größerer Kataloge und bei der Verzeichnung größerer Tonträgersammlungen die Frage der korrekten Namensangabe und Abspeicherung bestimmter Ensembles. Dabei geht es nicht allein nur um die Zuordnung von Ensembles zu den Orten, aus denen sie entstammen, sondern vor allem auch um die korrekte Transkription ausländischer Namensformen. Das Problem verschärft sich dadurch, daß die Schallplattenindustrie selbst bei der Ansetzung von Ensembles oder Orchestern vielfach völlig inkonsequent vorgeht und bei der Diskographie beispielsweise sowohl von den "New Yorker Philharmonikern", vom "New York Philharmonic Orchestra" als auch nur von "New York Philharmonic" spricht (dies wohlgermerkt innerhalb der Produktion

derselben Firma). Für den Musikedokumentar ist in vielen Fällen nicht eindeutig zu erkennen, wie der korrekte Namensansatz erfolgen soll, wenn es denn überhaupt einen gibt. In vielen Fällen wird eine archivinterne einheitliche Regelung notwendig sein. In dieser Praxis leben vor allem auch Rundfunkarchive, bei denen die Einheitlichkeit der Registratur durch die Forderung nach schneller Informationsvermittlung noch im besonderen Maße gefordert wird.

Hierfür vermag das vorliegende Verzeichnis eine wertvolle Hilfestellung zu leisten, Anregungen zu vermitteln und Unsicherheiten aufzulösen. Zahlreiche Querverweise vertiefen die Trefferquote und führen unter jedem nur denkbaren Ansatz zum Haupteintrag hin. Die vielseitige Verwendbarkeit der Abspeicherungsmethoden der Datenverarbeitung werden hier frappant vor Augen geführt.

Wie in jedem Register dieser Art finden sich Einträge, die zur Verwunderung oder gar zu Zweifeln Anlaß geben. Auch die vorliegende Publikation ist hiervon nicht frei. So ist beispielsweise der RIAS-Chor als Haupteintrag erfaßt, während der RIAS-Kammerchor und sämtliche übrigen RIAS-Ensembles unter dem Haupteintrag "Rundfunk im amerikanischen Sektor Berlins" zu suchen sind. Die hier vorgeschlagene Aufteilung wird in einem praxis-orientierten Archiv wie dem einer Rundfunkanstalt mit Sicherheit nicht nachvollzogen werden können. Ähnliches gilt für die Transkription zahlreicher Ensembles aus dem östlichen oder fernöstlichen Ausland. So ist beispielsweise der vorgeschlagene Haupteintrag für das Tokyo String Quartet, nämlich "Tokyo-gengaku-shijusodan" wissenschaftlich bibliographisch sicherlich exakt, aber gleichwohl völlig praxisfern. Doch sind dies aufgespießte Einzelerscheinungen.

Alles in allem ist dieses Verzeichnis eine begrüßenswerte Bereicherung der bibliographischen Hilfsmittel zur Tonträgerarchivierung. Es wird in der Praxis sicherlich nicht in allen Einheiten nachvollziehbar sein, bietet aber für Zweifelsfälle doch Regelungen an, die in den meisten Fällen brauchbare Hinweise vermitteln.

Ulf Scharlau

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March, Ivan (Ed.): The complete Penguin stereo record and cassette guide. n.p.: Westbridge Books, A Division of David & Charles, 1984. xxiii, 1387 pp., 22x16cm, no ISBN: £ 10.95 (hardback). Available from Squire's Gate Music Centre, Squire's Gate Lane, Blackpool, Lancs. FY8 26P, Great Britain.

This properly bound hardback edition of the well established record guide published as paperback by Penguin Books Ltd. is of particular interest to libraries and sound archives that always disapprove of easily perishable paperback editions. This latest edition has been updated and includes recommendations for compact discs, too.

Martin Elste

\* \* \* \* \*

Alessandro Moreschi. The last castrato. Complete Vatican recordings. OPAL: 823 (1 LP, mono), available from dealers or directly from Pavilion Records Ltd., Sparrows Green, Wadhurst, Sussex TN5 6SJ, Great Britain.

Among the most sought-after records are the seventeen discs made in 1902 and 1904 by the last castrato Alessandro Moreschi. The small British company Pavilion Records that specializes in historical re-issues has put together all of his recordings onto one LP and concluded this

collection with the voice of Pope Leo XIII recorded on a Bettini cylinder. The subjective quality of the transfers is very good indeed. Quite apart from its musicological value this re-issue is a welcome opportunity to hear the effect of the Packburn Audio Noise Suppressor as several of the transfers were processed through it. Had the producer re-recorded simultaneously (split between the two channels) or successively the same tracks flat as well as processed, one would have had the chance to compare the results. But this is a commercial issue for which the criteria of re-recording and selection are different. Nevertheless a note telling at which actual speed the original discs had been re-recorded would have made this issue even more valuable as the recording speed employed in 1902 and 1904 has not been established. Record and matrix numbers as well as two comprehensive essays are included.

Martin Elste

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Murrells, Joseph: Million selling records from the 1900s to the 1980s. An illustrated directory.  
London: B.T. Batsford Ltd., 1984. 530 pp.: illus., 26x20cm, ISBN 0-7134-3843-6:  
£ 17.50 (hardcover).

This book represents a heavy investment of time by the author in what has obviously been a pleasurable activity. However, the purpose of the book is not clear - is it a selective bi-discography, is it a tool for the study of public taste, is it a statistical work? It is neither - it would appear that it is a book for those members of the general public who want to recall their decennium of intense interest in popular (party- and dance-) music, in other words fuel for nostalgia.

However, careful reading of page after page reveals that there is, after all, a wealth of information that could have been brought in a manageable form which might have made the book a useful reference tool.

The basic idea, that a record is eligible for inclusion if it has sold a million copies, is useful only for evaluating the worldwide consumption of vinyl compound over time. There is no consistency in bringing information on alternative versions which would tell something about the interest generated by the music (the "tune") as such - even though it is well-known that soundtracks are distributed from the original version to be overlain with local "lyrics" in the various target languages. The mixing of albums (LP format) and singles in the body of the book makes more confusion than good.

The arrangement of the entries is as follows: for every year the million-hits are arranged alphabetically according to performer, and the information given is basically biographical details on the performers and authors - the number of the record that purports to be the focus is not (!) given. Hence it is not a discography of public taste. There are on the average six entries per page.

The book is partly based on "The Book of Golden Discs", 1978 edition, however, all pre-1969 information is almost verbatim taken from the 1974 edition (the only easily obtainable by the reviewer), only supplemented by occasional information on the respective records' presence on the "hit lists" ("Top Twenty" or "Top Hundred" or the like). The spelling of e.g. Italian is somewhat unsecure, and it is sad to see that the indexes in the present book are frugal as compared to the 1974 edition.

The compiler is an authority on modern pop music in relation to copyright and related matters, and it is interesting to note that a number of hits were only "made" hits by being played by disc-jockeys on (in particular US) radio stations.

It is sad to see that the fascinating sociological study of music exposure and public taste based on sales statistics - sometimes termed "discometry" - is almost impossible to perform by means of this book without having to go through it with a fine-toothed comb.

George Brock-Nannestad

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Reimer, Derek (Ed.): Voices. A guide to oral history. Victoria: Provincial Archives, Province of British Columbia, 1984. vi, 74 pp.: illustr., 27x19cm, ISBN 0-7718-8396-X: Canadian \$ 4.50 (pbk.). Available from Sound Heritage Provincial Archives, Victoria, British Columbia, Canada V8V 1X4.

It would be interesting to produce a bibliography of oral history manuals or guidebooks, to see how many authors have now felt there to be a need for books on the subject. In 1969, Willa Baum published what I believe was the first of these guides on the techniques of oral history and, world wide, it seems that one or two new ones have appeared every year since then. The field of historiography would have produced few references to these techniques by the late 1960's and, with an already burgeoning interest in oral history, Ms Baum was clearly meeting a need as well as filling a gap. Today the market is, if anything, over-provided for. It would, therefore, be equally interesting to know the motives of new authors for adding to an already abundant literature.

As the author of one such manual myself, published by IASA in 1972. I can recall quite a few motives for my own endeavour. Among the more worthy of them was that all the available texts were American, and the different directions being taken by oral history in Britain seemed to justify a new field work manual. Another motive was that, once written, the manual provided a quick and convenient means by which to deal with the repetitive nature of most of the "How to" questions that my archive received.

I suspect that the authors of this work were similarly prompted. Certainly Canadian practitioners have striven to give their oral ("aural"?) history a character distinguishable from that of their American neighbours while, as the oldest and most well known centre, the Provincial Archives of British Columbia would be the obvious source of expert advice for many Canadians coming new to this field of historical research. For such beginners, Voices is a clear, well produced publication that offers practical guidance on the variety of tasks as well as raising several of the issues associated with oral history. The advice given for achieving technical excellence would meet with the approval of sound archivists and this emphasis distinguishes the book from many of its genre.

There are no new voices to be found in Voices. The book is a competent restatement of conventional oral history wisdom and practice, very much stronger on the technical and archival sides than the research aspects of the discipline. New practitioners will find it a useful reference source; it is also to be hoped that many established oral historians may be provoked by the guide into improving their technical standards. Voices is graced by a cover photograph of quite haunting quality. Consistently, it seems, the Provincial Archives' many publications

on oral history and its sound collection also give witness to the wealth of its photographic archive.

David Lance

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Thorin, Suzanne E. & Carole Franklin Vidali: The acquisition and cataloging of music and sound recordings: A glossary. Canton, MA: Music Library Association, 1984. viii, 40 pp., ISBN 0-914954-32-6: \$ 14.00 (stapled). (= MLA technical reports. No.11. ISSN 0094-5099)

This booklet contains two separate glossaries, one for printed music and one for sound recordings. In Part Two which is the glossary on sound recordings compiled by Carole Franklin Vidali some two-hundred terms have been included ranging from acronyms for professional associations such as ARSC and IASA to definitions of discographic terms. Not only English usage is covered, also included are a number of French, German, and Italian equivalents of English terms with references to the main English entry.

To sum up: This is a brief and quite useful though not comprehensive glossary which is definitely over-priced.

Martin Elste

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Whitton, Kenneth S.: Dietrich Fischer-Dieskau. Ein Leben für den Gesang. Übertragen und bearbeitet von Ulla Küster. Stuttgart: Deutsche Verlags-Anstalt, 1984. 316 S., Abb., 22x15cm, ISBN 3-421-06210-2: DM 36.00 (geb.).

Dietrich Fischer-Dieskau. Verzeichnis seiner Schallplattenaufnahmen von 1948 bis 1984. München: Max Hieber, 1984. 192 S., Abb., 18x26cm, DM 5.00 (brosch.). Erhältlich von Max Hieber GmbH, Postfach 429, D-8000 München 33, BRD.

Künstlerbiographien eine Diskographie beizufügen, ist in den letzten Jahren fast eine Selbstverständlichkeit geworden, wenn auch diese Diskographien meist zu wünschen übrig lassen. Häufig sind es lediglich Aufstellungen der gerade lieferbaren Platten oder der Veröffentlichungen einer einzigen Plattenfirma. Die 41-seitige, von der Firma Max Hieber für die deutsche Ausgabe der Biographie von Whitton, die als Dietrich Fischer-Dieskau: Mastersinger bei Oswald Wolff in London 1981 erschienen ist, erstellte Diskographie ist ein Kompromiß geworden. Die Diskographie verzeichnet zwar die Schallplattenaufnahmen des Künstlers in alphabetischer Folge mit zusätzlichen Angaben der Interpreten, der Schallplattenfirma und des Aufnahmejahrs. Doch fehlen jegliche Plattennummern. Bei Sammelprogrammen und Umkoppelungen wie Zusammenkopplungen erweist sich zudem die alphabetische Anlage, zu der es kein Register gibt, als Nachteil, da als diskographische Einheit nicht die Realisierung jeder einzelnen Komposition, sondern die letzte Plattenausgabe genommen wird. Ein Beispiel: Die Bach-Kantaten bei der Deutschen Grammophon erscheinen nicht einzeln, Kantate für Kantate, sondern zusammengefaßt entsprechend den Sammeltiteln der gerade lieferbaren Kassetten. Trotz dieser Mängel, die die Benutzung erschweren und den Informationsgehalt geringfügig reduzieren, handelt es sich um eine nützliche und brauchbare Diskographie, die in Verbindung mit den nationalen Schallplattenkatalogen das Schallplattenwerk des Künstlers dokumentiert.

Die Firma Max Hieber hat die Diskographie auch separat veröffentlicht. Inhaltlich identisch, ist dieser Separatdruck wesentlich übersichtlicher gedruckt und luxuriöser ausgestattet: Aus 41 Seiten werden so 192. Neben den diskographischen Angaben enthält das Buch zahlreiche Schwarzweiß-Abbildungen von Covers und Künstler-Portraits sowie zwei Interviews und einen Beitrag aus der Feder Fischer-Dieskaus. Wer hauptsächlich an der Diskographie interessiert ist, sollte den äußerst preiswerten Separatdruck der ziemlich nichtssagenden Biographie vorziehen.

Martin Elste

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Vor einem Jahr hatte der Deutsche Musikrat sein langjähriges Projekt einer Dokumentation der "Zeitgenössischen Musik in der Bundesrepublik Deutschland" mit 30 Langspielplatten abgeschlossen. Der Österreichische Musikrat hat dieses Konzept aufgegriffen und die ersten Ausgaben der Reihe "Österreichische Musik der Gegenwart", in der in zehn Jahren ca. 50 Platten erscheinen sollen, veröffentlicht:

Friedrich Cerha: Baal. Bühnenwerk in zwei Teilen nach Fassungen von Bertolt Brechts Baal.  
Mitschnitt von den Salzburger Festspielen 1981. Solisten/Wiener Philharmoniker/  
Christoph von Dohnányi, Ltg. Amadeo: 415 266-1 (3 LPs)

Roman Haubenstock-Romati: /1:/ Tableaux 3; /2:/ Les Symphonies de Timbres; /3:/ Sequences für Violine und Orchester; /4:/ Credentials. William Pearson, Sprechgesang /4/; Ivry Gitlis, Violine /3/; ORF-Symphonieorchester /1,2,3/; Ensemble "die reihe" /4/; Michael Gielen /1/; Christobal Halffter /2/; Milan Horvat /3/; Friedrich Cerha /4/, Ltg.  
Amadeo: 415 314-1 (1 LP)

Den Platten liegen ausführliche Begleittexte in deutsch und englisch bei, der Oper außerdem das originale Libretto (U.E. Nr.17209).

Die Reihe soll nach den Worten der AKM, der österreichischen Gesellschaft der Autoren, Komponisten und Musikverleger, österreichische Komponisten aus der Zeit nach 1945 vorstellen, und damit das zeitgenössische Schaffen in Österreich möglichst umfassend dokumentieren, wobei aus dem Bereich der E-Musik erfolgreiche wie auch entwicklungsgeschichtlich bedeutsame Kompositionen berücksichtigt werden sollen.

Das Unternehmen ist kulturpolitisch sehr zu begrüßen - ob allerdings die an den Gegebenheiten der Verkaufssituation im Schallplattenladen so völlig vorbeizielende graphische Gestaltung der Cover (mausgraue Einheitsumrahmung mit dem Komponistennamen in keiner Schriftgröße am unteren Rand: das ist vornehm, aber weder attraktiv, noch informativ, noch werbewirksam) dazu beitragen kann, die Edition auch außerhalb der offiziellen Repräsentations-Distribution in die Schallplattenläden und an den Individualkäufer zu bringen, bestreite ich entschieden. Hier sollte der Österreichische Musikrat schnell anders entscheiden.

Vertriebsnachweis: Österreichischer Musikrat, Lothringerstraße 18, A-1030 Wien, Österreich.

Martin Elste

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The Ethnomusicology Archive at the University of California, Los Angeles (UCLA) has reprinted parts one and two of its Music of the World: A selective discography originally published in 1977 and 1979 respectively. No piece of information has been updated in this reprint which is made as a computer output by a high speed printer, allowing to make multiple copies upon request - an uncommon but sensible publishing method.

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More a sales catalogue than a discography proper is the Recollections Catalogue no.2 by the antiquarian record dealer Ronald Penndorf, 2743 Eighth Street, Berkeley, CA 94710, U.S.A.

\* \* \* \* \*

The 11th edition of The new Schwann 1985 artist issue has been published late in 1984. The indexing of classical records available in the United States follows the same procedure as in the previous editions, only the typesetting has changed to a slightly lighter type face. Unfortunately Schwann catalogues do not stand extended usage, a reason why sound archives should invest in buying microform editions of such important reference catalogues for future consulting. As an up-to-date directory meant to last for a limited time the printed copy is available at US-\$ 7.95 (within the U.S.) or US-\$ 9.95 (air mail to any country) from ABC Schwann Publications, Artist Issue Dept. 11 F, 825 Seventh Avenue, New York, N.Y. 10019, USA.

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Das Schweizerische Musik-Archiv, Bellariastraße 82, CH-8038 Zürich, hat einen elfseitigen Nachtrag, datiert Ende 1984, seines Verzeichnisses "Schweizer Musik auf Schallplatten" herausgebracht.

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Drake, James A.: Richard Tucker. A biography. New York: E.P. Dutton, Inc., 1984. xvi, 304pp., illus., 24x16cm., ISBN 0-525-24194-4: US-\$ 18.95 (cloth.).

This piece of operatic hagiography contains a discography compiled by Patricia Ann Kiser op. pp.279-292. The listings fall into three sections: Operas / Private labels / Miscellaneous (i.e. recitals and collections). Only American labels and issue numbers are given.

\* \* \* \* \*

Die Sächsische Landesbibliothek in Dresden publizierte 1984 im Eigenverlag einen "Führer durch die Abteilung Fonothek", in dem sich zu Kapiteln, wie z.B. Erwerbungsprogramm und Bestandsinhalt, Erschließung, Benutzung, Technik sowie Literatur zur Sächsischen Landesbibliothek äußerst hilfreiche und informative Hinweise zu dieser, bereits 1556 gegründeten Bibliothek finden.

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## News and Notes

Burckhard Hellmich, Angerburger Allee 59, 1000 Berlin 19, personal member of IASA, seeks contact with collectors of yet unknown/unpublished recordings of Wilhelm Furtwängler. Recordings from 1914 - 1945 and any made later in South America, England and Scandinavia are of special interest. Burckhard Hellmich is looking for these materials in order to prepare a publication on the occasion of the 100th birthday of Furtwängler.

\* \* \* \* \*

No further News & Notes, as the manuscripts from the News & Notes editor did not arrive from Australia until today.

May 30th, 1985

D. S.

IASA SPECIAL PUBLICATIONS

	<u>Members</u>	<u>Non-Members</u>
	(skr)	
1. An archive approach to Oral History, by David Lance	40	50
3. IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
4. Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5. Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

Prices include postage by surface mail. Orders shall be sent to the  
Trasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet,  
S 105-10 Stockholm, Sweden. Checks shall be made payable to the  
International Association of Sound Archives

Contents

- |                                |   |                   |
|--------------------------------|---|-------------------|
| 1                              | IASA BUSINESS<br>IASA Annual Conference - General Assemblies<br>Constitutional amendments<br>Minutes of the Executive Board Meeting, Hamburg<br>IASA - ARSC: Mutual affiliation | Helen P. Harrison |
| RADIO SOUND ARCHIVES COMMITTEE |   |                   |
| 10                             | Compact disc:<br>Prospects and effects on broadcasting routine  | Ulf Scharlau      |
| DISCOGRAPHY & CATALOGUING      |   |                   |
| 14                             | Discography: Objectives and Standards   | Mary McMullen     |
| 26                             | The cataloguing system at the Staatliches Institut<br>für Musikforschung Preussischer Kulturbesitz,<br>Berlin (West)  | Martin Elste      |
| 29                             | Plans for a central catalogue for sound recording<br>collections in the field of ethnomusicology in the<br>Netherlands  | H. J. Kuijer      |
| 32                             | REVIEWS AND RECENT PUBLICATIONS   |                   |
| 40                             | NEWS AND NOTES  |                   |
| 41                             | IASA Special Publications   |                   |