CLASSIFICATION AND CATALOGUING

IN ETHNOMSICOLOGY

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INTRODUCTION

Objectives and significance of the study

The objective of this study is the investigation of the special problems involved in the classification and cataloguing of ethnomusicological materials. The significance of ethnomusicology as an area of study is succinctly expressed by Boyd (1972: 863) in the following passage:

> The fact is that the comparatively new study of ethnomusicology is gaining the wide attention of musicians of all kinds--composers, performers, teachers and scholars--and is rapidly being recognized by universities as an important way of relating music to an increasingly interdisciplinary approach in both the humanities and the sciences...
>
> ...ethnomusicology is defined less by what is studied than by the approach used. It remains true, however, that the principal aim...is the exploration and preservation of the rich traditions of non-Western cultures, an urgent task when some of man's most ancient and beautiful music is being irretrievably lost...There is still much to be learnt about Western music through a re-examination and re-evaluation of our own traditions in a truly world perspective. Without the help of the ethnomusicologist in providing us with well documented and recorded information about the musical traditions of non-Western people...an understanding of music as an international phenomenon would simply not be possible.

In a recent article, "Musicology and the music library," Samuel (1977: 839-840) has described the inadequate support of several new areas of musical research provided by libraries and makes the following remarks with regard to ethnomusicology:

> Ethnomusicology is growing faster than any other graduate study in music...Researchers have only scratched the surfaces of possible topics, so the field will surely continue the rapid growth it has experienced since World War II; its scholars will become more prominent on music faculties, and its publications more noticeable on library budgets...Much work needs to be done with the classification of this material and the centralization of the information.

In contrast to earlier developments in other parts of the world, notably in certain European countries and in the United

States, interest in ethnomusicology has been a recent phenomenon in Britain. As part of an investigation of the teaching of ethnomusicology conducted by Kunst in 1958, Laurence Picken (in Kunst 1974: 75) reported that "to my shame I have to tell you that there is no training of ethnomusicologists in any University in the United Kingdom." A.A. Bake (Ibid: 75-76) added that

> although ethnomusicology is not yet officially recognized as a degree-subject, the School of Oriental and African Studies of the University of London takes an active interest in the matter....
> The possibilities of making this a subject for degree studies are earnestly [being] explored.

However, investigations undertaken as part of this study have revealed that ethnomusicology and related subjects are now included in the curricula at fifteen British academic institutions (see Appendix I), and correspondence with individuals in other institutions indicates that additional programmes are likely to be offered in future. These developments will undoubtedly lead to a demand for the provision of relevant ethnomusicological materials in libraries and archives. The special focus of this study is, therefore, the examination of the subject field known as ethnomusicology, the special characteristics of ethnomusicological materials, and the problems involved in the classification and cataloguing of these materials.

The significance of this study is directly related to the increasing significance of ethnomusicology, as noted above, and to the fact that, until recently, music librarians have been largely preoccupied with the problems involved in the classification and cataloguing of Western classical music. Although a large number of sources in librarianship have been consulted in the course of this study, a significant number contained no reference whatsoever to music outside of the Western classical tradition, and the majority of professional sources listed in the Selected Bibliography of this paper made only passing reference to the material under consideration. The need for a comprehensive examination of the problems involved in the incorporation of ethnomusicological materials in libraries and archives is evident, and the present study has been undertaken as one attempt to meet this need.

Scope and research design

This study was officially carried out between October 1977 and November 1978, in fulfillment of requirements for the degree of M.A. in Library and Information Studies, University College London. However, preliminary research was undertaken as early as February 1977.

The research design was divided into four parts, described as follows: 1.) Ethnomusicology. An examination of the literature of ethnomusicology was carried out in order to ascertain the scope of the discipline, its origins and historical developments, the definition(s) of the discipline as articulated by ethnomusicologists, the special characteristics of the subject, the nature and type of materials produced by ethnomusicologists, the most common approaches made to these materials, and the types of libraries and archives where these materials are most commonly found. An examination of general and specialized musical reference materials and other bibliographical tools with regard to their coverage of ethnomusicology was included in this phase of the investigation. As mentioned earlier, an investigation was carried out to determine the extent of research and teaching of ethnomusicology and related subjects in Britain. Due to limitations of space, the examination of reference and other bibliographic materials has been restricted to English language publications, chiefly those produced in Britain and the United States.

2.) Classification in ethnomusicology. Before examining the specific problems involved in the classificatior of ethnomusicological materials, a study was made of historical developments in classification theory and practice, examining the differing approaches made by enumerative and faceted schemes to the processes of subject analysis and expression, with particular reference to compound subjects, phase relationships, and complex multi-disciplinary materials. These considerations were related to the special nature of ethnomusicology, seen as a complex multi-disciplinary subject, lacking a clearly articulated literary warrant, and to the unique characteristics of the musical material. An examination of user approaches to the material was included at this stage of the investigation.

Separate investigations were made with regard to the specific problems involved in the classification of ethnomusicological literature and sound recordings because of basic differences in the nature of these materials. A pragmatic approach was basic to these investigations and involved the examination of how specific classification schemes and other organizational methods have been applied to the material. Due to limitations of space, the decision was taken to restrict examination and analysis to schemes used in Britain and the United States.

With regard to ethnomusicological literature, four classification schemes were selected for the purposes of the investigation: the 18th edition of the Dewey Decimal Classification, the Library of Congress Classification, the proposed Phoenix revision of Dewey Class 780 Music, and the British Catalogue of Music Classification. As mentioned above, the selection was made on a pragmatic basis. The Dewey and Library of Congress schemes were selected because they are most commonly used in libraries containing ethnomusicological literature. Phoenix was included because there is a possibility that it may be included in the 20th edition of Dewey and thus ultimately be used to classify ethnomusicological materials, while the BCM classification was included because it is utilized in a national bibliography of music. An important aspect of this investigation was the examination and analysis of the actual classification of specific ethnomusicological documents by the three published schemes.**

The investigation of classification with regard to sound recordings was necessarily brief, in view of the fact that these materials are rarely classified, and are generally kept in closed stacks and shelved in some form of numerical sequence. A discussion of the significance of sound recordings in ethnomusicology, the special characteristics of the material, the problems

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**It is unfortunate that the Bliss Bibliographic Classification does not fall within the selection criteria mentioned above and has, therefore, been excluded from this study. The original edition includes an excellent analysis of the problems involved in music classification, and according to Redfern (1978: 72-73,75), the revised music schedules, which have been prepared by Jack Mills, are based on the principles of faceted classification exhibited in BCM and provide a better approach to the problems of classifying non-Western music than Phoenix, although criticisms applied to the Phoenix approach apply equally to the Bliss revision.

involved in the subject analysis of the material, and user approaches was included at this point, followed by a brief description of organizational methods employed by certain archives. The organization of materials on film and videotape was not included within the scope of this study, because the actual amount of material in this form is still extremely limited.

3.) Cataloguing in ethnomusicology. A similar pattern of investigation was followed with regard to cataloguing. An examination of developments in cataloguing theory and practice was related to the special requirements of ethnomusicological materials and users' needs. These investigations revealed that the fundamental problem was the adequate provision of subject access to the material from an infinite variety of concepts and terms. The examination of the specific problems in cataloguing the literature and sound recordings were again handled separately.

With regard to the literature, after a brief examination of author/title cataloguing, the major focus was the examination and analysis of the subject indexing of specific ethnomusicological documents by three national bibliographies using the classification schemes studied in the previous section: the British National Bibliography, the National Union Catalog of the Library of Congress, and the British Catalogue of Music.

The investigation of the problems involved in the cataloguing of sound recordings focused on the unique characteristics of these materials, with particular reference to the provision of adequate subject access and the complexity of user approaches. Recent cataloguing codes designed for nonbook materials were examined and evaluated with regard to their usefulness in connection with ethnomusicological recordings. In view of the fact that these codes and other conventional cataloguing tools do not provide a useful basis for the organization of these materials, archivists have devised a wide variety of ad hoc systems. An indication of the variety of approaches was obtained from visits made to the following libraries and archives: the Vaughan Williams Memorial Library of the English Folk Dance and Song Society, the Archive of the School of Scottish Studies, the Library and Resources Centre at Dartington College of Arts, and the British Institute

of Recorded Sound. The final phase of the cataloguing study involved the specific examination of three different cataloguing approaches in the following institutions: the Archive of the School of Scottish Studies, the Indiana University Archives of Traditional Music and the University of Illinois music library and Archives of Ethnomusicology.

4.) Conclusion. The summarization of the results of the investigations undertaken in the present study, along with a statement of basic problems and suggested solutions are presented at the conclusion of the paper. Mention is also made of positive steps that are now being taken by members of the profession to improve the classification and cataloguing of ethnomusicological materials. In the closing section, although recognition of the significance of recent developments is taken into consideration, it is noted with regret that effective subject cataloguing of ethnomusicological materials will continue to be hindered by the inadequate classification provided by existing schemes, and that the proposed utilization of computerized cataloguing systems at a national level will not provide access to the vast amount of material contained on archival field recordings, one of the most important resources in ethnomusicology.

Style, definitions, and spellings

The style adopted for the presentation of this paper is largely based on Kate L. Turabian, A manual for writers of term papers, theses, and dissertations, 4th ed. (Chicago: University of Chicago Press, 1973). However, the practice adopted with regard to footnotes is as follows: in the case of direct quotations or statements of fact requiring the citation of an authority, the reader is referred to the appropriate entry in the Selected Bibliography by the inclusion (in parentheses) of the year of publication in the text directly after the name of the authority. Relevant page numbers follow the year of publication when required. In the Selected Bibliography publications are cited by title rather than by year, in keeping with common practice in the field of librarianship, and in view of the fact that the majority of sources appear as single entries. In the case of multiple entries for a single source, publications are

arranged alphabetically by title. Amplifying or qualifying remarks are placed under a solid line at the foot of the page and linked to the appropriate part of the text by the use of double asterisks. When required, definitions are provided at the most appropriate point in the text. Spellings follow The concise Oxford dictionary of current English, 6th ed. (1976).

Final remarks

It must be stressed that this is not a definitive study of the problems of classification and cataloguing in ethnomusicology. Due to limitations of space it has been necessary to present many aspects of the study in condensed form and also to exclude a great deal of valuable material. However, it is hoped that the main issues and most salient points will emerge from this study and will encourage and assist others to undertake further studies in this important field.

1. ETHNOMUSICOLOGY

Introduction

Ethnomusicology is still described as a relatively new branch of learning (Nettl 1967: x, 24; Kunst 1974: 1) and is not yet regarded as an established discipline, in spite of the steady growth in scholarly research and publication since its beginnings in the last century. An examination of recent literature reveals a continued preoccupation with problems of definition regarding the scope of the subject and its methodology, as well as its relationship to other disciplines (Blacking 1973; Elbourne 1975; Hood 1971; Merriam 1964, 1975, 1977; Nettl 1964, 1975). According to Merriam (1964: 3):

> Ethnomusicology today is an area of study caught up in a fascination with itself. Although its roots can be traced back some eighty years, and its origin perhaps even earlier, it is only within the past ten or fifteen years that...it has taken a sudden forward surge. The result has been a new awareness of its obligations and an internal probing for a real understanding of what it is and does and the purposes toward which it is directed.
>
> Ethnomusicology carries within itself the seeds of its own division, for it has always been compounded of two distinct parts, the musicological and the ethnological, and perhaps its major problem is the blending of the two in a unique fashion which emphasizes neither but takes into account both. This dual nature of the field is marked by its literature, for where one scholar writes technically upon the structure of music sound as a system in itself, another chooses to treat music as a functioning part of human culture and as an integral part of a wider whole.

Moreover, Bruno Nettl (1975: 67-68) claims that ethnomusicology is not a discipline but a <u>field</u> (his emphasis) which draws its practitioners from other disciplines, particularly musicology, anthropology, and folklore.

How then is the librarian to approach the classification and cataloguing of ethnomusicological materials? On the one hand, there is a steadily increasing amount of material (mainly in the form of literature and sound recordings) dealing with the area commonly referred to as ethnomusicology, while, on the other hand,

scholars in the field cannot seem to arrive at a firm consensus regarding definitions, status, methodology, and organization of the field.

Before considering the problems involved in the organization of ethnomusicological materials, I propose, first of all, to examine the origin and development of ethnomusicology to the present day, and then to provide a description of ethnomusicological materials and the types of libraries and archives in which they are most commonly found.

Origin and development of ethnomusicology

Both musicology and ethnomusicology, in their modern sense, originated in the same decade, with the publication in 1885 of the Vierteljahrschrift für Musikwissenschaft in Germany. However, the earliest origins of both approaches to the study of music can be found in attempts by eighteenth century rationalists to write encyclopaedic histories of the music of the world; among the most notable examples were Hawkins' General History of the Science and Practice of Music (1776), Burney's General History of Music (1776-1789), Gerbert's De cantu et musica sacra (1774), Martini's Storia della musica (1757-1781), and Forkel's Allgemeine Geschichte der Musik (1788, 1801).

One of the earliest 'ethnomusicological' works was Jean-Jacques Rousseau's Dictionnaire de musique which was published in 1767, and contained the first serious notation of oriental and folk music, with examples of Chinese, American Indian, and folk melodies. The collection and publication of folk songs in the early nineteenth century, especially in England and Germany, reflected, in part, the idealization of rural life of the Enlightenment, as well as the emergence of nationalism. According to Nettl (Hamm, Nettl, and Byrnside 1975: 193-221 passim), the folk community represented, on the one hand, unspoilt purity (much as people in the world's 'primitive' cultures were sometimes described as 'noble savages'), and, on the other hand, symbolized national tradition.

With increased travel abroad on the part of missionaries and traders, descriptions of non-European music began to appear, among them the writings on Chinese music by the French

missionaries, du Halde and Amiot, and an assortment of 'quaint' and biased descriptions of other unfamiliar cultures. Hood discusses these writings and puts forward the supposition that "it is not impossible that such early reports are still accountable for a certain prejudice among Western musicians and are therefore partially responsible for the continuing separation of the musicologies of the Western and non-Western world." (Harrison, Hood, and Palisca 1963: 217).

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The Harvard dictionary of music, 2d ed., notes that the term musicology was first used by Friedrich Chrysander in 1863 in the Jahrbuch für musikalische Wissenschaft. Chrysander and others wished to apply scientific methods to the study of music and to equate musical scholarship with that employed in the natural sciences. The founding of the Vierteljahrschrift für Musikwissenschaft in 1885 was designed to further the scientific and professional approach to musical studies. The first volume included an article by Guido Adler setting out the following objectives for musical scholarship: the study of historical art forms, the history of composition and of instruments, the study of musical elements (harmony, rhythm, melody, etc.) and notation, the study of theory and aesthetics, as well as of music pedagogy and research (Apel 1970: 558). Although a distinction was made between the study of the history of music and the scientific study of music (which included the study of the music of non-Western cultures), it seems likely that music scholars of the time did not foresee the eventual separation of the study of Western and non-Western music. Evidence that early musicologists considered all serious research to fall within the confines of the discipline can be seen in the publication of Carl Stumpf's important ethnomusicological study of the songs of the Bella Coola Indians in the second volume of the Vierteljahrschrift für Musikwissenschaft in 1886 (Carl Stumpf, "Lieder der Bellakula Indianer," Vierteljahrschrift für Musikwissenschaft 2 (1886): 450-426 [sic]).

Nevertheless, as Nettl points out, "musicology, defining

itself as the field which involves the scholarly and objective study of music of all types and from all approaches, has actually given the lion's share of its attention to the music of Western urban civilization, the music of the European written tradition." (Nettl 1964: 1). The lines that have governed musical scholarship to the present soon became apparent, as musicologists turned increasingly toward a preoccupation with the history of Western music, the study of techniques and methods of composition, the description, analysis, and comparison of the works of European composers, and the publishing and performing of authentic versions of the works of these composers. This emphasis, supported by evolutionist theories popular at the time, led to the conviction that European composed music was a much more highly developed art form than the musics of other societies; and, in addition, to

> an inclination to regard all exotic music, even in its highest forms, as nothing more than either expressions of inferior, more primitive civilizations, or as a kind of musical perversion... (with) differences...frequently felt as deficiencies. (Kunst 1974: 1-2).

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The study of non-Western music and of Western folk music was known as comparative musicology until Kunst introduced the term ethnomusicology in the 1950s.** The field of musicology was sometimes regarded as incorporating three separate branches: the historical, the comparative, and the systematic (or scientific). However, comparative musicologists were often regarded with ambivalence by scholars from the historical and systematic branches of the discipline. In the words of Nettl (1964: 1):

> while...musicologists have occasionally considered also the music of other cultures, they have more frequently withdrawn from this large area and relegated it to the ethnomusicologist, whom they have sometimes considered

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**I shall, however, use the terms ethnomusicology and ethnomusicologist interchangeably with comparative musicology and comparative musicologist in accordance with common practice on the part of present day scholars when writing of this period.

> as just another kind of musicological specialist, but at other times a representative of a related but separate field from theirs.

From its beginnings, comparative musicology was associated with anthropology and its related fields. Adler (in Haydon 1941: 217) defined the objective of the new discipline as "the comparison of the musical works...of the various peoples of the earth for ethnographical purposes, and the classification of them according to their various forms." Merriam (1964: 4) points out that both disciplines began to develop out of the desire on the part of Western scholars to learn more about human society and behaviour in other cultures

> beyond the boundaries of the classic civilizations of Europe and Asia... [The anthropologists focused on the study of] so-called 'primitive' men, [and] the early ethnomusicologists...assumed responsibility for studying the music of all hitherto unknown areas of the world.

Ethnomusicologists regard the work of two scholars, Alexander John Ellis and Walter Fewkes, as equally significant in the development of their discipline. Ellis developed a convenient method of measuring and comparing tones, intervals, and scales which enabled scholars to study non-Western music objectively; while Fewkes made the first gramophone recordings of non-Western music which revealed the ability of the gramophone to capture and preserve musical performances more accurately than had previously been possible, as well as providing a much greater amount of raw material for analysis. These two developments greatly facilitated the empirical study of non-Western music and the techniques were widely adopted by scholars working in the field.

From the beginning scholars from a variety of disciplines were attracted to comparative musicology. Ellis was an English philologist and mathematician who studied non-European scales from an acoustical, psychological, and historical viewpoint. He was concerned more with methodology than with the investigation of any particular individual style or culture, but the cents system which he devised was (and still is) used by scholars in the description of the musical tones, intervals, and scales of non-Western music. Assisted by Alfred James Hipkins, the results of his work appeared in the paper "Tonometrical Observations on Some Existing Non-

Harmonic Scales" (Proceedings of the Royal Society, 1884) and in an enlarged revision, "On the Musical Scales of Various Nations" (Journal of the Society of Arts, 1885). Ellis and Hipkins studied the tones produced by a variety of 'exotic' instruments, and by dividing the tempered European tone into one hundred equal parts called cents, developed a method of expressing intervals which is sufficiently accurate, both in theory and in practice, to make possible the comparison of Western and non-Western scale steps. The two men also concluded that the Western scale was not derived from a single 'natural' law, but that there were other scale constructions, "built on totally different principles, which by ears accustomed to them, were experienced as normal and logical." (Kunst 1974: 3).

Scholars in the field of comparative musicology were among the earliest to appreciate the value of the gramophone and to use it extensively in the collection and analysis of music. In 1889, the first phonographic field recordings were made in the United States by an anthropologist, Walter Fewkes, who made Edison cylinders of Zuni and Passamaquoddy Indian songs. Transcriptions of these melodies made by B.I. Gilman appeared in Gilman's article, "Zuni melodies" (Journal of American Archeology and Ethnology, 1891). The German pioneer, Carl Stumpf, also published a study of Indian music based on recorded material, "Phonographierte Inderiandermelodien" (Vierteljahrschrift für Musikwissenschaft 8 [1892]: 127-144).

> The need for using recordings in the study of non-Western music was immediately obvious to the student. He was...confronted by a kind of sound which...made no musical sense to his Western-oriented ear, and he needed repeated hearings in order to...reduce this mass of strangeness to something which his mind could perceive as a system. In the area of folk music, the need for studies based on recordings was not generally accepted quite as early. Here the student thought himself to be faced by a kind of music with whose style he was already familiar through his acquaintance with Western cultivated music, and because folk songs had already been written down and published in collections for decades. It was not until...Béla Bartók (whose notations, based on recordings, differ so greatly from those presented in commercial folk song collections) showed that ethnomusicological methods of notating music produced a page of music which looked quite different from the pages of older...collections...that European

> folk song began routinely to partake of the processes of field recording and transcription. (Nettl 1964: 16-17).

In addition to preserving purely musical elements such as rhythm and pitch, gramophone recordings of non-Western music and European folk music were able to capture stylistic features which cannot be represented in notation. Anthropologists, ethnomusicologists, and folklorists took a keen interest in the cultural aspects revealed in such recordings, and felt that it was essential to preserve musical and other cultural traditions that were in danger of dying out under the influences of colonialization and urbanization.

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Scholars began intensively to study the field of music encompassed within the frame of reference of comparative musicology. Research methodology, as described by Merriam (1964: 7-8), usually involved 1) the collection of musical data, by means of recordings and notes gathered in the field (either on the part of the scholar himself or obtained from other sources), 2) the analysis of the data (involving the technical analysis and transcription of the musical material as well as the study of cultural factors related to the musical performance), and 3) the publication of the results of the study.

An indication of the amount of activity undertaken can be obtained from the bibliography of ethnomusicology published by the eminent Dutch ethnomusicologist, Jaap Kunst, in 1958-1959, in which he listed at least 5756 items published since the late eighteenth century. In view of the fact that he restricted coverage to

> ...works concerned with music and musical instruments of non-Western peoples... and many (but certainly not all) publications on ancient and early European music and musical instruments and on Western folk music... while excluding publications of a more general nature...even though they might be of interest to the ethnomusicologist [and]...materials in Arabic, Hebrew, Chinese, Japanese, and the Indonesian, Javanese and Sudanese languages, as well as those of the Indian subcontinent (Kunst 1974: 79),

it seems likely that there must have been many more publications of ethnomusicological interest than those included in this

bibliography.**

The dichotomy between the anthropological and musicological elements in comparative musicology has already been mentioned. An analysis of the literature of this period also reveals a division according to the geographic or ethnic orientation of research undertaken. Broadly speaking, ethnomusicologists approached the study of music from three different angles: 1) from a consideration of music on a world-wide basis, 2) through studies of the music of larger cultural groups (such as non-literate societies and the Oriental high cultures), and 3) through specialized studies of smaller, more homogeneous geographic regions and/or ethnic groups.

The German scholars, Erich von Hornbostel and Curt Sachs were among the most influential members of the first group. Von Hornbostel's writings reflect his interest in all aspects of musical scholarship, both technical and historical. His studies in musical prehistory led to the postulation of the theory of the 'blown fifth', described in the paper, "Über einige Panpfeifen aus nord-west Brasilien" (1910) which tried to show the diffusion of a musical concept through the comparison of instrumental forms and tunings (Nettl 1964: 31). Von Hornbostel also collaborated with Sachs in publishing a classification for musical instruments, the "Systematic der Musikinstrumente" (1914); the classification is based on acoustical principles of sound production, makes use of decimal notation, and remains in general use today (see Diagram Group: 1976).

Curt Sachs had an equally encompassing interest in both European and non-European music, and in publications such as The rise of music in the ancient world (1943) put forward an evolutionist view of musical history, which assumed that all musical cultures must pass through similar stages of development, from simple to complex (Nettl 1964: 32). His encyclopaedia of

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**Separately published monographs account for 27% of the total number of entries. Eight hundred and forty-eight titles are listed in the "Index of periodicals and of some publications containing articles by various authors." Periodicals listed cover a wide range of subjects, such as geography, history, anthropology, ethnography, musicology, folklore, sociology, psychology, museology, archeology, dance and the fine arts.

musical instruments of the world, the Real-Lexikon, published in 1913, contains etymology and equivalents in many languages for each instrument, in addition to information on structure and geographic distribution (Nettl 1964: 34).

German scholars also figured prominently in the second area of study. Robert Lachmann studied composition in Oriental art music and in Musik des Orients (1929) discussed the fundamental role of melodic 'skeletons' such as patet, rasa, and maqam in Indonesian, Indian, and Middle Eastern music. In 1953 Fritz Bose published Musikalische Völkerkunde in which he examined vocal and instrumental styles in the music of non-literate cultures and put forward the theory that truly instrumental styles were to be found only in cultures possessing a body of music theory (Ibid: 35). Werner Danckert attempted to describe the folk music of Europe, nation by nation, in Das europäische Volkslied (1939). Danckert was influenced by the controversial Kulturkreise theory put forward by German anthropologists: that the origin and history of various elements of culture might be revealed through a study of the geographical distribution of similar cultural traits. This theory had a strong influence on many scholars in the field of comparative musicology during this period (Merriam 1964: 286-288).

The third approach was by far the most common;** in addition to the publication of numerous articles and monographs, scholars made a large number of musical recordings which were deposited in newly established sound archives in Europe and America. Limitations of space permit the consideration of only a few representative examples of this approach.

An American, Frances Densmore, was one of the earliest to study the music of the North American Indians. She published a great many books and articles containing a wealth of musical notations, background information of individual songs and general information about Indian music. The German anthropologist, Franz Boas, who emigrated to the United States, studied and

**Of the first one hundred entries in Kunst's bibliography, seventy-one are studies of the music of particular ethnic groups or musical instruments, or, less commonly, are technical studies of musical elements such as melody, rhythm, etc.

recorded the music of the Indians of the Pacific north-west, and was noteworthy because he encouraged his pupils to record and transcribe the melodies associated with the rituals and ceremonies they observed.

The music of Asia has been widely studied; notable contributions have been made by Kurt Reinhard and Ernst Emsheimer, both German-trained ethnomusicologists, who have written important works on the music of Turkey and China,** and by the American scholar, Mantle Hood, whose highly regarded study, The nuclear theme as a determinant of patet in Javanese music (Groningen: J.R. Wolters, 1954), demonstrates the author's intimate familiarity with this style of music, derived from extensive field work as well as from his ability to perform the music himself.

Studies of Western folk music require special consideration since scholars in this field were often preoccupied with definitions of folk music and methodology, outside of the mainstream of comparative musicology. European folk music specialists were especially concerned with the preservation and propagation of the songs of peasant communities. The English collector, Cecil Sharp, was one of the first of many folk song collectors to be concerned with questions of the definition of folk song, which he described in terms of national traits and class background in the following passage (first published in 1907) (Sharp 1965: 1-2,4):

> Now, as a matter of fact, in every land, we do find music of a distinctive and often of a very beautiful quality, prevalent among the unlettered classes...of a beauty and character of its own...This spontaneous utterance is called folk song...
> ...(and) has been created by the common people, in contradistinction to the song, popular or otherwise, which has been composed by the educated.

Sharp distinguished between folk song and art song on the basis of a theory of communal authorship through oral transmission, and formulated three basic criteria for folk song: 1) the continuity of tradition, 2) variation of the material on the part of

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**Kurt Reinhard, Chinesische Musik (Kassel: E. Röth, 1956). Ernst Emsheimer, The music of the Hongots (Stockholm: Sino-Swedish Expedition, Publication 21, 1943). Emsheimer's most important works, however, are concerned with the study of the musical instruments of Asia and northern Europe.

performers over the years, and 3) selection on the part of the community, in which the taste of the community operates to ensure that only variations with general approval are perpetuated. (Elbourne 1975: 10) (Emphasis mine).

Folk music specialists showed a marked interest in devising methods of classifying folk melodies. Sharp formulated a classification "according to the modes of Gregorian chant, believing that the modal character of the tunes indicated the early date of their origin and that the modal system provided a good scheme for grouping tunes." (Nettl 1964: 41). On the other hand, the eminent Hungarian composer and musicologist, Béla Bartók, devised a system based on the rhythmic analysis of tunes, and on the number of lines and the number of syllables per line in the song texts (Ibid: 41). Bartók and his colleague, Zoltan Kodaly, were forerunners of a strong tradition of folk music scholarship in eastern Europe that continues to the present day.

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It has been noted earlier that the term comparative musicology was replaced during the 1950s by the term ethnomusicology. Kunst and others felt that the term 'comparative musicology' was misleading because it implied the inclusion of Western art-music within its frame of reference; and that the word 'comparative' was superfluous in that scholars were likely to employ comparative methods as a matter of course in any serious discipline. The definition of ethnomusicology that Kunst put forward was essentially rather simplistic and pragmatic (Kunst 1974: 1):

> Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music...it studies as well the sociological aspects of music...Western art- and popular (entertainment-) music do not belong to its field.

At the same time, the International Folk Music Council adopted a definition of folk song closely based on Sharp's, published more than forty years earlier (Elbourne 1975: 11). Both definitions were to be challenged in the ensuing years as ethnomusicologists repeatedly attempted to redefine and reframe the scope, objectives, and methodology of the discipline. The relationship between the

anthropological, musicological, and other contributing subject fields continued to be an uneasy one, in spite of efforts to bridge the gaps and to evolve some sort of meaningful fusion of the different elements.

As a result of increasing provision of training facilities for ethnomusicologists (Kunst 1974: 67-78), and the establishment of professional societies such as the Society for Ethnomusicology (founded in the United States in 1955), ethnomusicologists began to have a greater sense of identity and common purpose. There was a dramatic rise in the amount of research undertaken by scholars in the field, which was reflected in a marked increase in the publication of journal articles and monographs."*

As indicated above, this period has been characterized by a continuing preoccupation with definitions and by the inability of scholars to arrive at a widely accepted view of what ethnomusicology is. The American ethnomusicologists, Mantle Hood, Alan Merriam, and Bruno Nettl, have been among the most articulate and thoughtful participants in the debate, and an examination of their publications reveals some of the most fundamental issues.

In his earlier writings, Nettl accepted the traditional view of ethnomusicology in which the emphasis was placed on the geographic and/or ethnic focus. In Theory and method in ethnomusicology (1964: 1-2) he states that

> ethnomusicologists, whatever their definition of themselves happens to be...have worked, on the one hand, as the special kind of musicologist who investigates exotic music and, on the other hand, as the special kind of anthropologist who investigates music rather than other aspects of human culture, again outside Western civilization.

Mantle Hood has expressed a similar, but slightly more expanded view (Harrison, Hood, and Palisca 1963: 217). In his opinion

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**The current bibliography published in each issue of Ethnomusicology, as comprehensive in scope as Kunst, listed a total of 3295 entries in the ten year period, 1958-1968, in contrast to 5756 entries in Kunst for a period of over one hundred years.

> The discipline is directed toward an understanding of music studied in terms of itself and also toward the comprehension of music within the context of its society. Ethnomusicology is concerned with the music of all non-European peoples--the civilized nation of the Orient as well as tribal societies--and includes within its purview the tribal, folk, and popular music of the Western world, as well as hybridizations of these forms. It frequently crosses into the field of European art music, although such material is only an indirect object of concern.

Alan Merriam, who came to ethnomusicology as an anthropologist, took exception to such definitions, feeling that they implied that the significance of the discipline was only derived from the implied uniqueness of the area studied. Merriam felt that this view was far too narrow, and, in The anthropology of music (1964: 6), proposed a loftier definition of ethnomusicology as

> ...the study of music in culture...Implicit in it [the definition] is the assumption that ethnomusicology is made up both of the musicological and the ethnological, and that music sound is the result of human behavioral processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture.

Merriam wrote cogently (Ibid: 7) of the need for ethnomusicologists to reconcile the differing elements contributing to the discipline:

> ...ethnomusicology...has seldom come to grips with its own problem of where its interests lie. Whereas the dual nature of the discipline can be, and unfortunately often is, a divisive factor, it is also indubitably a strength...Music is a product of man and has structure, but its structure cannot have an existence of its own divorced from the behavior which produces it....
>
> Ethnomusicology, then [through the technical study of music and the examination of its interrelation with the rest of culture], makes its unique contribution in welding together aspects of the humanities...Neither should be considered as an end in itself; the two must be joined into a wider understanding.

Gradually a shift in emphasis from a narrower, geographic and/or ethnic orientation toward a more universal approach became apparent. This has been evident in recent developments in the scope of research as well as in aspects of methodology. The concept of bi-musicality,** originated by Mantle Hood at the

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**This concept involves the active performance, and even composition, in the idiom of another culture in order to learn the essentials of its musical elements and style.

University of California at Los Angeles, has gained wide acceptance; and there has also been an increased interest in the contemporary music of other cultures (including the investigation of Western influences on such music), as well as an interest in applying ethnomusicological techniques to the study of Western classical music. Scholars interested in the study of Western folk music are now challenging the definitions previously cited in this paper and are attempting to formulate definitions which would incorporate the study of folk music in urban settings. As noted in Elbourne (1975: 23):

> It is one of the tragedies of...folklife studies that...pioneer collectors ignored the wealth of musical material to be unearthed in towns and cities...Recent research has brought forth a mass of folklore materials which simply does not fit the [traditional] definitions and which until now has been arbitrarily ignored.

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In looking back at all the attempts to 'crystallize' a recognizable discipline out of the elements in ethnomusicology, it is significant that even Alan Merriam, one of the most original and optimistic thinkers in the field, admitted in 1975 that "we do not seem to have been able...to create a true discipline of ethnomusicology, as opposed to a musicology of music and an anthropology of music living rather uneasily together under an artificial rubric." (Merriam 1975: 59).

The growing feeling that ethnomusicology should be defined as an 'approach' to the study of music and that all music should be included within its frame of reference is cogently expressed by Wade (1976: 538):

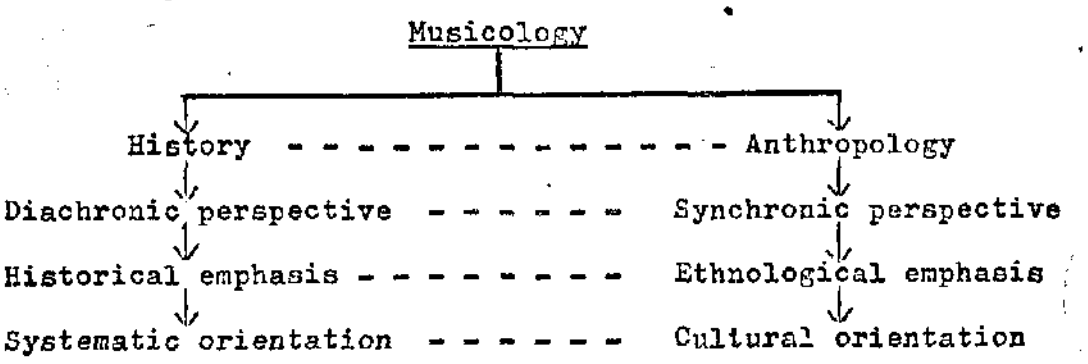
> I see ethnomusicology as the study of music, culture, and society all in one package which requires the combined study of music, anthropology, sociology, folklore, linguistics, or any other discipline that becomes pertinent to whatever music is under consideration. Ethnomusicology should mean the study of <u>any</u> music of <u>any</u> culture at <u>any</u> point in time. It <u>should</u> mean the study of <u>elite-lore</u> as well as <u>folklore</u>....
>
> ...The rationale behind the terms musicology and ethnomusicology is pejorative and flagrantly exhibits...socio-cultural biases on which the world still functions. Unfortunately, the separation of the

> study of music into musicology and ethnomusicology still carries the valuative overtones of nineteenth-century interpreters of the Enlightenment.

The musicologist Gilbert Chase picks up this theme and regrets that musicologists have, through their continued neglect of music outside the Western classical tradition, helped to perpetuate the polarization of the historical and ethnological branches of musical study. In his view, musicology should incorporate ethnomusicology and establish

> a new, multifaceted discipline comparable to sociology, anthropology, or linguistics, that could legitimately be called Musicology...with as many designated subdivisions or branches as might be necessary to accomplish its immense, many-sided task of knowing and explaining not only the history but also the mystery of 'musical man in society'. (Chase 1976: 239).

Chase suggests, diagrammatically, the following way in which both approaches might be encompased within the scope of musicology:



"The bidirectional lines indicate interrelationships...and also signify complementarity rather than dichotomy." (Ibid: 243).

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Bearing in mind the 'unsettled' state of ethnomusicology and the possibility that it may eventually be merged with musicology, as well as recent assertions that ethnomusicology is an 'approach' involving many contributory subject fields rather than a traditional discipline, the fact nevertheless remains that ethnomusicological materials do exist and that they are found in libraries as well as in special archives maintained specifically for such materials. The next section of this chapter will be devoted to a discussion of these materials, libraries, and archives.

Ethnomusicological materials, libraries, and archives

It has already been seen that there has been a steady growth in the publication and production of ethnomusicological materials over the years. These materials reflect the complexity of approaches within the discipline;** yet there are still significant gaps in the literature which need to be filled and there is concern over the lack of basic reference tools covering the subject. With regard to sound recordings, the situation is a good deal brighter in view of the enormous amount of recording activity on the part of ethnomusicologists since the early 1900s and the tremendous increase in the number of commercial recordings of folk and ethnic music produced during the past 10-15 years.

Nettl (1967: ix) has described the basic predicament of ethnomusicology and the situation with regard to basic literature in the field:

> The field of ethnomusicology has been emerging, since 1950, as a discipline requiring special treatment...This has not been, necessarily, the wish of the professional ethnomusicologist, for he has not desired separation from his parent-disciplines...But the study of non-Western music and, to an extent, of folk music requires methods and approaches which do not apply to music in the Western cultivated tradition. As a result, ethnomusicology has developed separately, and it is not sufficiently covered in the literature and in the reference works on music at large. There is great interest, today, in material pertaining to non-Western music, and there is evidence of a need for a guide to its materials which are scattered and are classified among works on music in general, on anthropology, folklore, linguistics, psychology, geography, and travel.

Commenting on the lack of general reference works in ethnomusicology, Nettl (Ibid: x) describes some of the inhibiting factors:

> There is much to be desired in the reference materials available in ethnomusicology. The field is, to an extent, in its infancy and the units, geographic and creative, have hardly been fixed in a way that can be used as entry in reference tools. We don't really know what constitutes a folk song, or a piece of primitive music; we have no standard way of designating and identifying cultural groups--tribes, peoples, nations--and instruments. In addition, very little is still really known about non-Western music. We are

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**Refer to Appendix II which contains a representative sample of ethnomusicological titles.

> dependent on rather small and possibly misleading samples of material. For all these reasons, it would hardly be possible today to produce thoroughly reliable reference tools (other than bibliographic) and these obstacles have discouraged authors. The difficulties, however, have not lessened the need for such tools.

The three most recent sourcebooks on information in music, J.H. Davies' Musicalia: sources of information in music (1969), Vincent Duckles' Music reference and research materials: an annotated bibliography (1974), and Information on music: a handbook of reference sources in European languages by Guy A. Marco et al. (1975, 1977) contain brief sections on or references to ethnomusicology. Davies includes a small sub-section on the subject in the chapter on musicology and does try to give some idea of the scope and development of the field, although description of the literature is sketchy. Information in Duckles appears in various sections of the book (e.g. under "Dictionaries and encyclopedias," "Guides to systematic and historical musicology," etc.) and the reader is forced to search through all the other entries in order to find the few ethnomusicological items. Bibliographic studies in ethnomusicology do, however, appear under the separate heading "Ethnomusicology," but are separated from folk music, which comes under the heading "National music." The first two volumes have been published of the projected seven volume work, Information on music. Vol. I: Basic and universal sources contains only one brief reference to ethnomusicology, while Vol. II: The Americas, which is organized on a regional basis, provides for the inclusion of entries for folk music under each region, and includes several references under ethnomusicology in the index. Vol. III will be devoted to Sources for specific topics, and it would seem likely that ethnomusicology and/or folk music will be included within its frame of reference in view of its inclusion in Vol. II. The best sources of information regarding ethnomusicology are to be found in the recent writings of specialists in the field, in particular in Nettl's Reference materials in ethnomusicology. (The importance of Nettl's contribution stems from his dual qualifications in ethnomusicology and librarianship). In these works, previously cited, members of the profession describe the literature and other materials produced by scholars in the field and provide the best introduction

to these materials generally available at present.

The fact remains, however, that very few basic reference tools such as encyclopaedias, dictionaries, handbooks, periodicals, bibliographies, catalogues and indexes have been published in ethnomusicology, and scholars are forced to search for relevant information in the basic reference materials of the various contributory disciplines. This is particularly the case with regard to periodical articles. References to articles of ethnomusicological interest can be found in Music Index and RILM abstracts. But, in spite of the existence of specialized periodicals, such as Ethnomusicology, the Yearbook of the International Folk Music Council, numerous journals devoted to the folk music of particular countries, as well as those covering larger geographic regions (such as African Music and Asian Music),

> Scholarly articles in the field of ethnomusicology are too often buried in a wide range of technical journals whose subject disciplines--anthropology, ethnology, linguistics, archeology, physics, acoustics, folklore--do not necessarily suggest a musical interest. (Harrison, Hood, and Palisca 1963: 297).

Bibliographic coverage of the field has improved since the publication of Kunst, according to Nettl (1967: ix-x). He comments on the regular publication of the "Current bibliography and discography" in each issue of Ethnomusicology and notes an increase in the number of specialized bibliographies and surveys of the field. Bibliographic coverage of folk music, especially if approached from a national point of view, has been of a particularly high standard.

In a more recent article, Nettl (1975) has discussed the information explosion in ethnomusicology which began in the 1960s and continues unabated. Scholars have turned increasingly toward more specialized research, in the desire to investigate specific musical groups in depth before attempting to make broader comparisons or turning to the publication of more general reference works. The tremendous amount of material now being published makes it impossible for any one ethnomusicologist to have anything but the most general overview of the subject. In Nettl's words (Ibid: 70):

> A specialist in the folk music of one Eactern European nation has his hands full controlling the data, the multitudinous song types, styles, dances, instruments, culture types, text-music relationships in different languages, and with the large multi-lingual literature of that field. One can hardly expect him to know a good deal about the music of Korea, Java and South America. Yet the student of the music of Java or Korea or South America may be doing precisely the kinds of things that our Balkan specialist also wishes to do. And he needs to be aware of them.

Before the 1960s the problem of keeping abreast of developments in the field was compounded by the fact that the vast majority of material appeared in articles in an incredibly wide range of journals and other publications. The present writer made an analysis of Kunst's bibliography which revealed that entries for periodical articles and for sections or chapters in other publications account for approximately 73% of the total. A similar analysis of the bibliography in Ethnomusicology for the period 1958-1968 shows an increase in the proportion of monographs to 42% of the total, but, as Nettl has indicated, it is still impossible to be fully conversant with all developments in the field due to the tremendous increase in the volume of publication.

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Musical recordings have undoubtedly been of crucial significance in the development of ethnomusicology, for sound recordings, as we have seen, play a central role in ethnomusicological research and are one of the ethnomusicologist's basic tools. As Duckles (1967: 511) has noted,

> One area in which the research value of the sound recording has been fully appreciated is in the study of folk and ethnic music. As early as 1903, Erich von Hornbostel and his colleagues established a "Phonogramm-Archiv" in Berlin and began the systematic collecting of recordings of non-Western music. Since then a number of important collections of ethnic and folk music have been developed in Europe and in the Western Hemisphere.

Until the 1950s the majority of recordings of ethnic and folk music were the field recordings produced by ethnomusicologists and other scholars; since that time, however, the commercial

record industry has 'mushroomed' and in the words of Nettl (1964: 54-55)

> every month sees the release of several recordings intended to serve scholar and student, as well as many which are intended only as entertainment but whose titles do not distinguish them from the more serious one....
>
> ...A knowledge of commercial recordings and the ability to locate nonprocessed field recordings in archives or private collections is an essential companion skill to bibliographic facility...The science of discography is [therefore] increasing in importance to ethnomusicologists [since] the raw material of ethnomusicology is best preserved...not in books, but as recorded sound.

It is difficult to build up a comprehensive picture of recorded resources, since there are no general guides to the recordings of ethnic and folk music, and the few recent attempts to fill the gap, such as UNESCO's Archives of recorded music, "do no more than scratch the surface of the resources available." (Duckles 1967: 511).

The examination of such aids that do exist (e.g. commercial catalogues, specialized discographies, published catalogues of important collections, etc.)** forms only one part in any search procedure, the other part being the tedious process involved in personal communication with archivists and scholars working in the field and the scanning of relevant monographic publications and journal articles which might include discographic information.

Generally speaking, the ethnomusicologist is less interested in commercially produced recordings for the purposes of research because of the difficulty in evaluating the authenticity of the recordings and the often inadequate accompanying technical, musical, and cultural data. Even though both Ethnomusicology and the Yearbook of the International Folk Music Council publish specialist reviews of commercial recordings, these and other reviews come nowhere near meeting the need for adequate information regarding the wide range of commercial material

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**See Ann Briegleb, "Ethnomusicological collections in Western Europe-a selective study of seventeen archives" in Selected Reports 1:2 (1968): 77-148; Duckles, Music reference and research materials, 420-423; Nettl, Theory and method, 54-58; and Nettl, Reference materials for more detailed discussion of sources of information of recordings of ethnic and folk music.

produced each year (Lucy Durán, Curator of the International Music Collection, British Institute of Recorded Sound, personal communication).

There are also problems in the evaluation of field recordings which, according to Nettl (1967: xiii), are numerous and cover the world rather thoroughly. He comments on the problems of establishing authenticity, and also of Western influence (with regard to non-Western music) and suggests the application of the following criteria to field recordings: "The detail with which the process of collecting and recording, or transcribing, is described in notes, the reputation of the collector or author, and the amount of care evident in preparing the material."**

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Having examined the development of ethnomusicology from its beginnings as comparative musicology and noted the development and characteristics of ethnomusicological materials, it is not surprising that a unified system of collecting these materials has not emerged. In fact, the present situation in which ethnomusicological recordings are generally housed in specialized sound archives, while the literature is to be found in libraries and scattered among the published materials of many different subjects, is, in a sense, the logical outcome of historical developments. As we have seen, the early founders of ethnomusicology came from many disciplines and, quite naturally, the published results of their research have been classified under the subjects they represent; in addition, the production of large numbers of musical recordings by these scholars led to the early establishment of sound archives where these recordings could be stored and used for further study, again under the auspices of a number of institutions with a variety of different orientations.

The ambiguous standing of comparative musicology with relation to musicology, anthropology, and other disciplines resulted in an impasse, in which there could be no development of

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**See Appendix III for examples of data required in support of field recordings.

common purpose, articulated definitions or a recognized body of literature falling within commonly accepted boundaries. It has only been since the term ethnomusicology has been applied to this field that specialists have begun to make serious moves in the direction of building a traditional discipline. The fact that they are still far from achieving this goal has made it difficult for librarians to handle ethnomusicological materials, in view of the lack of clearly articulated literary warrant or educational and scientific consensus. These problems will be investigated more fully in the chapters of this paper devoted to classification and cataloguing. For the present, it should be noted that the literature of the field is most commonly found in libraries attached to research institutions or universities and other academic institutions where ethnomusicology is taught, as well as in specialized libraries such as the Central Music Library, which is part of the Westminster Public Library system in London, and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society, also in London.

As mentioned earlier, some sound archives are specifically designed to handle ethnomusicological materials, while others hold collections of other recorded materials as well as recordings of ethnic or folk music. The earliest and most notable archive established as a repository for ethnomusicological materials was the Berlin Phonogramm-Archiv (1900). The Vienna Phonogramm-Archiv was actually founded a year earlier, but was designed to include spoken, as well as musical, recordings. In 1932, the sound archive of the Département d'ethnologie musicale of the Musée de l'Homme in Paris was established. These three archives were world-wide in scope and rapidly built up excellent collections of field recordings. Archives designed chiefly for the collection and preservation of the folk music of particular national or cultural groups were also established. Among the most notable are the Archive of American Folk Song (Library of Congress), the Deutsches Volksliedarchiv in Freiburg, and the archive of the Département d'Ethnomusicologie of the Musée National des Arts et Traditions Populaires in Paris. Several major universities have established ethnomusicological archives since World War II, the most outstanding being the Archives of Traditional Music (formerly

the Archives of Folk and Primitive Music) at Indiana University in the United States. Finally, mention should be made of national sound archives such as the British Institute for Recorded Sound in London and the Phonotèque Nationale in Paris, which collect both commercial and nonprocessed recordings and which include large collections of ethnomusicological material.**

Methods of organizing materials in these archives vary considerably, and, to date, no universally, or even nationally, accepted standards have been established. Many of the archivists managing these collections are not librarians by profession and are, consequently, often unaware of the professional techniques that could be utilized for the effective organization of such collections. All too often, well-meaning and dedicated personnel have devised their own systems, which in effect serve as a block to the exchange of information at even a local level. This situation will be discussed more fully in the following chapters of this paper.

**See Briegleb, "Ethnomusicological collections"; The Folklore and Folk Music Archivist (1958-1968); Hood, "Music, the unknown," in Harrison, Hood, and Palisca; Nettl, Theory and method; and Patrick Saul, "Museums of sound" in H.F.J. Currall, ed., Gramophone record libraries: their organisation and practice, 2d ed. for further discussion of the development of sound archives.

2. CLASSIFICATION IN ETHNOMUSICOLOGY

Introduction

In turning to the consideration of classification in ethnomusicology, the librarian is faced with a number of fundamental problems. The most obvious problem stems from the multidisciplinary nature of the subject, as well as from the fact that ethnomusicology is not really an established discipline with a universally accepted literary warrant. In spite of the steadily increasing amount of material produced by ethnomusicologists, there is no widely accepted consensus regarding the definition of the subject, its boundaries, methodology, and terminology. Moreover, it will be seen that existing classification schemes do not make adequate provision for ethnomusicological concepts in spite of some recent attempts to improve the situation. Regrettably, there has been very little real awareness of the problems involved in the classification of ethnomusicological materials on the part of librarians, and most comment in the professional literature has been restricted to the classification of Western classical music.

Ethnomusicological materials appear in a variety of forms: such as books, monographs and periodical articles; as commercial and non-commercial sound recordings, films and videotapes, as well as in the accompanying data relating to sound recordings and field work activities. In general, these materials are not gathered together, but are usually found scattered in various libraries and archives. Consequently, librarians and archivists have devised a number of different organizational systems, rather than developing a comprehensive approach to the entire range of material commonly falling within the scope of ethnomusicology.

Theoretical considerations

A classification system should be based on literary warrant, as well as on the needs of users. Traditionally, literary warrant has been ascertained by making a study of the published literature

of a given subject, so that classification schedules might be devised that accurately reflect and enumerate all significant concepts in the subject, along with their most common subdivisions, as well as demonstrating, hierarchically, the relationships between basic elements. Probable future publication levels and developments would also be taken into consideration, and attempts would be made to ascertain patterns of use of the literature most commonly made by users. In constructing the actual classification, the decision to classify broadly or in detail would "rest largely on a consideration of present and potential literary warrant--the present and likely quantity and character of the material to be classified." (Maltby 1975: 125).

This approach to classification seemed appropriate, and, in practice, actually worked reasonably well when applied to traditional subjects existing at the time the first general classification schemes were being devised. At that time it seemed fairly easy to ascertain the boundaries of subjects, and the amount of published material was of manageable proportions and, more often than not, usually appeared in the form of books, monographs, and periodicals.

However, with the tremendous increase in the growth of knowledge in this century, it has gradually become apparent that the principles and methods of classification used in the development of schemes such as Dewey and Library of Congress were no longer effective as a basis for the organization of materials in many libraries. An astonishing number and variety of new subjects have appeared and continue to appear at an ever increasing rate; this development being reflected in a corresponding increase in both the level and complexity of published materials now requiring incorporation into library collections.

D.J. Foskett, in a discussion of classification in special libraries (in Batten 1975: 153-197), comments on the fact that new subjects frequently cross the boundaries of the traditional disciplines and thus cannot be accomodated in the classes provided in the major general classification schemes. He describes the difficulties confronting librarians handling such materials: they can either devise new classification systems, adapt existing schemes to meet their particular needs, or decide to wait until

an official revision of an established classification may include the new subject.

In an analysis of the nature of such new subjects, J. Mills draws a distinction between 'comprehensively aggregating subjects' and 'interdisciplinary classes' (in Maltby 1976: 42). The former are "aggregates of traditionally distinct subjects,...[and] contributory subjects do not cease to be their own 'thing'." If the librarian is using one of the general schemes to classify an aggregate subject, he will be forced to place the item under only one of the contributory subjects, adding references to the class selected from other contributory subjects. According to Mills, an interdisciplinary subject can take two possible forms. Either a distinct subject is gradually seen to apply to other fields as well and eventually the disciplines merge, forming a new subject requiring a separate class in its own right; or the original distinct subject and a number of other separate disciplines are strongly interrelated, but each separate class retains its own identity and individual class.

In the words of A.C. Foskett (1977: 162-163):

> Traditional classification schemes rely on main classes which represent the traditional disciplines. Modern developments in all areas of knowledge tend to cross the boundaries between disciplines; that is, new topics develop not merely by fission--the splitting up of established subjects--but also by fusion--the merging of previously distinct subjects. It is very difficult to accomodate interdisciplinary subjects in a conventional classification scheme, just as it is difficult to take account of changes in relationships between existing subjects.
>
> ...Traditional approaches do not serve as a helpful basis for placing new interdisciplinary subjects in relation to the disciplines from which they arise.

Consequently, faceted (or synthetic) classification, a method devised by S.R. Ranganathan (see Prolegomena to library classification, 1st ed. 1937, 2d ed. 1957), is now considered to be a far more effective approach to the analysis and classification of complex subjects. As in the preparation of an enumerative scheme, the essential first step in the creation of a faceted scheme is the analysis of a representative sample of documents in order to discover the basic concepts (facets) of the subject, i.e. its literary warrant. However, instead of attempting to

exhaustively list all possible concepts and elements, only the basic facets are set out in the schedules and then given a citation (or combination) order based on the approach to the subject most commonly made by users. (The citation order may be varied to suit different types of users). Basic terms are given individual symbols, and compound subjects are expressed by the combination (or synthesis) of the symbols representing each of the constituent elements. Because of the possibility of combining different facets, compound subjects can be classified much more accurately and expressively than is possible in more traditional schemes.

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In relating these considerations to classification in ethnomusicology, it can be seen that the discipline exhibits the characteristics of a new subject as described above. We have already noted the lack of consensus on the part of ethnomusicologists regarding the definition of the subject, the uneasy relationship between the musicological and anthropological elements, and the possibility that ethnomusicology might conceivably be incorporated within musicology. We have also seen that other subjects are often incorporated in ethnomusicological research and materials.

An examination of concepts embodied in the literature and other ethnomusicological materials (see Appendices II and III) yields a staggering array of facets, drawn from many different subjects. The resulting vocabulary from which classificatory terms could be selected is daunting in its scope and detail. Moreover, further problems arise from the fact that few basic reference tools exist in ethnomusicology that might provide the classificationist with accepted definitions and spellings of concepts and terminology, not to mention the transliteration of foreign terms (particularly non-European ones) and their translation into English. And, as Nettl has pointed out, ethnomusicologists have not yet produced standard definitions of basic elements such as folk song and 'primitive' music, nor uniform designations for some of the most common elements in

ethnomusicology such as geographical regions, cultural groups, or musical instruments.

The approaches that ethnomusicologists make to both printed and recorded materials are extremely diverse, and consequently it is difficult to assess their needs and formulate a system tailored to meet their requirements. However, a generalized statement concerning patterns of use of materials would include the recognition that sound recordings are by far the most basic material used by ethnomusicologists. The approaches made to sound recordings will be discussed more fully in Chapter 4, since it has been found that users' needs can best be met by the preparation of catalogue subject indexes. (The amount of material on film and videotape is so limited that it will not be included within the frame of reference of this study).

With regard to literature, ethnomusicologists recognize the fact that the largest proportion of written material appears in serial form, scattered in many subject fields, and necessitates the use of periodical indexes and bibliographies in order to track down relevant items. Neil Sorrell, a British ethnomusicologist, makes the following comments in connection with books:

> Relevant materials are housed (apart from the music section) in the Sociology/Anthropology, History, Language (Linguistics), Theology, Philosophy, Theatre and Art Sections...It is certainly a bit of a nuisance not having a comprehensive class mark for Ethnomusicology, thus necessitating visits to all corners of the library, but this is not a major problem. After all, it is still a young discipline and not that much has been published. (Personal letter).

An examination of both the professional literature and existing music classification schemes reveals that, until recently, librarians have either been unaware of the existence of ethnomusicology, or at least decidedly more concerned with the problems involved in the classification of the musical materials of the Western classical tradition. The terminology and organizational structure in existing schemes are derived from the literary warrant of that tradition, and such schemes are, consequently, extremely lopsided, reflecting their Western bias. Critical evaluation of music classification schemes has tended to focus on how well they handle the arrangement of materials that are assumed to fall into two categories: the literature on music

and music in printed form (scores).

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In contrast to Western classical music, the music studied by ethnomusicologists is world-wide in scope, and infinitely varied in form and practice; it is largely uncomposed in the Western sense of the term, and is often improvised. Very little of this music appears in printed form, although there is notation in the musics of the 'high cultures' of the Middle East and Asia. Moreover, much of the music is not 'entertainment' music in the Western sense, but occurs as part of everyday life and thus, in one sense, can be described as 'functional'. It forms an extremely significant part in the religious and secular spheres of human life.

Ethnomusicologists have shown a marked interest in the problems of musical terminology and have written extensively on the subject. Basic conflicts arise from the need to have, on the one hand, an accurate presentation of the musical terminology of individual cultures, so that musical events may be understood with reference to their particular cultural environment, and, on the other hand, the need to develop a descriptive method equally applicable to all music, so that different musics may be meaningfully compared. In the words of Nettl (1964: 133-134):

> the terminology of musical description is inadequate. Based on terms used by composers, and approaching its object from a prescriptive rather than a descriptive view, this terminology has become hopelessly muddled so that communication among musicologists has suffered greatly. And in ethnomusicology, a field in which no prescriptive terminology from cultures under investigation is to be expected, the use of terms and distinctions based on the thinking of Western practical musicians seems to make even less sense than in the study of Western musical history.

Blacking (1973) and Merriam (1964) stress the importance of extra-musical elements relating to the historical, social, psychological, functional, and symbolic aspects of music, while Hood (in Harrison, Hood, and Palisca 1963) has written of the need to determine the essential features of a musical language, pointing out how difficult it is to define fundamental musical elements such as sound, rhythm, melody, and harmony on a world

scale. Malm (1967) mentions the problem of 'floating' terms when the same word is used for different instruments or musical genres within different cultures, or even within the same culture. With reference to the study of African music, Tracey (1973) notes that there is still no unanimity in the classification of the large number of musical instruments used on the continent, let alone any agreement regarding the spelling of African names. Nor is there any authoritative list of African languages and dialects. The same can be said for many other geographic areas and cultures in the non-Western world.

Bearing in mind the foregoing considerations, the remaining sections of this chapter will discuss the actual classification of ethnomusicological literature and sound recordings, illustrating in practical terms the difficulties involved and the various attempts that classificationists and archivists have made to devise systems for the organization of these materials.

Literature

In this section, four music classification schemes will be examined in connection with the classification of ethnomusicological literature. The Dewey Decimal Classification, 18th ed., and the Library of Congress Classification (referred to as DC and LC) have been selected because they are both widely used in many libraries, and the proposed Phoenix revision of the Dewey classification for music because it is an extremely interesting attempt to improve on the previous DC scheme. Finally, The British Catalogue of Music Classification (BCM) has been included because it is one of the most highly regarded modern classification schemes for music.

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The Dewey Decimal Classification is an enumerative general classification which attempts to provide for all possible subjects and their subdivisions. Basic subjects and a selection of compound subjects are given ready-made class numbers, to which may be added notations related to historic period, ethnic and racial groups, or geographic areas. It is not possible to specify compounds

that have not been provided for in the schedules. Music appears in class 780 in the main class 700 Fine Arts, and, unlike LC and BCM, the classification does not distinguish between the physical nature of books about music and music in printed or recorded form (although the option is provided to prefix M to a class number in order to indicate a musical score).

The following is an outline of some of the basic features of the classification:

780 Music includes research and relation to other subjects; philosophy and esthetics; study, teaching, and performance; historical and geographical treatment; musicians.

781 General principles and considerations includes scientific and psychological principles; musical sound; nomenclature and notation; musical structure and form; composition and performance; music of ethnic and national orientation; musical instruments.

782 Dramatic music and production of musical drama includes opera, theatre music, and other forms of dramatic music (pantomimes, masks, pageants, ballet music).

783 Sacred music includes liturgical and ritualistic music, oratorios, nonliturgical choral works, chants and songs, evangelistic music and hymns.

784 Voice and vocal music includes choral works; songs for from one to nine parts; folk songs; songs for specific groups and on specific subjects; songs of ethnic and cultural groups.

785 Instrumental ensembles and their music includes band music, symphonies, orchestral music (serenades, symphonic poems, etc.), music for small ensembles (dance music, jazz), chamber music, concertos.

786 Keyboard instruments and their music includes keyboard string instruments and their music, the organ and its music, other keyboard instruments (electronic, reed, accordion, etc.).

787 String instruments and their music includes European bowed string instruments, European plectral instruments.

788 Wind instruments and their music includes European brass, single-, and double-reed wind instruments, flutes, and other instruments such as jew's harp, bagpipe, etc.

789 Percussion, mechanical, electrical instruments includes membranophones (European), other percussion instruments of the European tradition, mechanical instruments and devices, electronic musical instruments, music recording.

An analysis of the classification of ethnomusicological books by DC (see Appendix IV) clearly demonstrates its inadequacy.

Ethnomusicology is not provided for in the schedules, nor does it appear in the index. The extensiveness and level of precision of the vocabulary are limited to concepts derived from the literary warrant of Western music, with some illogical and seemingly random attempts to provide for other musics outside of this tradition (e.g. in classes 780.9, 781.7, 784.4, and 784.6-.7). Opportunities for cross-classification abound, related materials are frequently scattered, and compound subjects, as well as phase relationships are not adequately catered for. Geographic and/or ethnic notations are tacked onto notations for broad subject categories, since the schedules do not provide for more specific expression of ethnomusicological concepts, nor for non-Western musical forms or instruments.

The most obviously inaccurate classification occurs in the following examples: the classing of two basic philosophical and theoretical studies of ethnomusicology, The anthropology of music and Theory and method in ethnomusicology at 781.7 Music of ethnic and national orientation (while a similar work, How musical is man? is classed at 780.1 Philosophy and esthetics) and the placement of the following works at 781.74-.79 Music of national orientation: Musical notations of the orient (which would be more correctly classed at 781.24 Notation), Drumming in Akan communities in Ghana (more accurately classed at 789.1 Membranophones) and Music in Bali: a study in form and instrumental organization in Balinese orchestral music (more accurately at 785.066 Orchestras).

Cross-classification and scattering of related materials is seen in the following examples: African music: a people's art, classed at 781.71 Music of primitive (preliterate) peoples in the British National Bibliography (BNB) and at 780.93-.99 Treatment by specific continents, countries, localities in the National Union Catalog (NUC) of the Library of Congress. Chopi musicians, their music, their poetry and instruments is classed at 781.71 while a book on the music of another African tribe is classed at 781.74-.79 (both examples from the BNB). The confusion existing between categories enumerated in class 784 Voice and vocal music is illustrated by the classing of Todn songs at 784.4 Folk songs and The Dinka and their songs at 784.76 Songs of ethnic and

national groups in other countries.

The following examples illustrate insufficient expression of subject content, as well as the inability of DC to handle compound subjects or subjects in phase relationship: 1) insufficient classification: Music of a thousand autumns: Togaku style of Japanese court music has to be classed in standard subdivisions at 785.09 Instrumental ensembles: historical and geographical treatment since the rest of the class is devoted to European orchestral music; 2) compound subjects: Instruments of religion and folklore at 781.91 Musical instruments, with no representation of the subjects religion or folklore; and 3) phase relationship: The anthropology of music at 781.7 Music of ethnic and national orientation (the actual subject of the book is music influenced by social and cultural factors).

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The Library of Congress Classification, empirically built up in the process of arranging the Library's own collection, is the most enumerative of the general schemes and, like DC, has a strong Western bias. In the words of Clews (1975: 9), "the enumerative structure of the classification means that there is no scope for synthesizing two or more concepts together in one class mark, and hospitality to new subjects can only be haphazardly achieved by leaving gaps at fairly random points in the schedule, and there is no methodology for deciding where to place new subjects." The criticisms made with regard to the classification of ethnomusicological literature by DC apply equally to LC. Ethnomusicology does not appear in the schedules, nor in the index. Music appears in Class M, which is subdivided into three classes: M for Music scores, ML for Literature of music, and MT for Musical instruction and theory. Since ethnomusicological literature only appears in class ML, the other two classes will not be included in this discussion.

The following is a synopsis of some of the basic elements included in class ML Literature of music:

ML 1-158 includes general works such as periodicals, directories, essays, dictionaries, encyclopaedias, bibliography.

ML 159-3795 History and criticism includes works on music, subdivided first by period, then by country; biography; composition; instruments and instrumental music (referring to ML 3547 for 'primitive music'); chamber music; orchestral music; band (military) music; vocal music (subdivided by sacred, secular, dramatic music, and songs); program music.

ML 3500-3780 National music includes folk, national, traditional, patriotic, and political music, as well as primitive music.

The remaining classes are ML 3797 Musicology, ML 3800-3920 Philosophy and physics of music (including acoustics and physics; physiology; psychology and esthetics), and ML 3925 and ML 3930 for Fiction and Juvenile literature.

Many categories are subdivided by country, with enumeration of individual countries for Europe, and in many cases, the Americas, limited enumeration of Asian countries, and only one place allocated to Africa and to Australia, Oceania, etc.

The classification of ethnomusicological literature by LC is as inadequate as in DC (see Appendix IV). The scheme is extremely detailed, there are a number of different locations in the schedules where a given item might be placed, and no clear instructions are given regarding the selection of the most appropriate class mark. Even though the scheme goes from general to specific, one is not certain whether to class a book such as Music in Bali: a study in form and instrumental organization in Balinese orchestral music at ML 330-345 Countries: Asia; ML 448 Form; ML 455 Instrumentation; or ML 525-541 Instruments and instrumental music: Asia. (The actual class mark given in the NUC is ML 345 History and criticism: Countries: Asia: Other).

As Redfern (1978: 53) has pointed out, the grouping of facets relating to the basic elements and techniques of music are "somewhat haphazard and incomplete." The categories enumerated are notation, rhythm, melody, thoroughbass, harmony, counterpoint, forms (general), and instrumentation (all derived from the literary warrant of Western classical music). In contrast, DC provides for all of these concepts, in addition to others such as pitch, scales, intervals, tonalities, chords, modulation, canon, fugue, sonata, and metre, at least allowing for greater precision

in classification, although only in the Western idiom.

Over and above LC's deficiencies with regard to non-Western musical terminology, the allocation of only one place in the notation for geographic regions such as Africa and Australia, Oceania (and, in some cases, for Central and South America) make the scheme particularly poor with respect to the classification of ethnomusicological literature. The criticisms made of DC with regard to the classification of compound subjects and subjects in phase relationship also apply to LC.

Specific illustrations of the inaccurate classification of ethnomusicological literature by LC follow: 1) insufficient classification: The rags of South India: a catalogue of scalar material at ML 338 Music of India; 2) compound subjects: Chopi musicians, their music, their poetry and instruments at ML 3760 National music: Africa; 3) phase relationship: The anthropology of music at ML 3797 and How musical is man? at Ml 3838 Philosophy and physics of music: Psychology: Other. (Both works are basic studies of ethnomusicology). Music of the Americas: an illustrated ethnology of the Eskimo and American Indian peoples is classed at ML 3547 Primitive music while Drumming in Akan communities in Ghana, which might equally be considered a study of primitive music, is classed at ML 3760 National music: Africa.

An examination of LC class marks in Appendix IV reveals that the primary characteristic selected in most cases is geographic area, but there is no indication in the schedules as to how a decision should be taken to class a work at ML 200-360 Countries or at ML 3545-3760 National music, and there is no reflection in the assigned class marks of the musical concepts, instruments, forms, etc. embodied in the material.

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The foregoing examination of the Dewey and Library of Congress schemes clearly illustrates the deficiencies of general, enumerative classifications in dealing with the complex literature of a subject such as ethnomusicology. An enumerative scheme usually offers one place for a compound subject, implying a fixed citation order or standard approach to the subject, which may not,

in actual fact, be the case. At best there may be some limited provision for certain compound subjects; but others which are not found in the schedules must be classed under their most significant element without any specification of the others. Often the confusion and inconsistency in the selection of primary elements results in cross-classification and the scattering of related materials, when there are no clear instruction regarding the selection of primary characteristics. We are forced to agree with Vickery (1960: 7) who considers the general schemes unsatisfactory for complex subject classification, and who concludes that "most of them do not give adequate detail for accurate specification... [and] do not sufficiently provide for the flexible combination of terms which highly specific subject headings demand."

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The report of the proposed Phoenix revision of DC 780 appeared in 1975 (Sweeney and Clews 1975) and may possibly be incorporated in the 20th edition of DC. This draft is an attempt to improve class 780 and, in effect, to turn it into a faceted classification. The schedules have been simplified, re-arranged to some extent, and set out so that the synthesis of concepts may be achieved by following a fixed citation order, applied in reverse schedule order. (The structure of the schedules is from general to special). The digits 0 and 1 have been reserved to act as facet indicators, leaving the digits 2-9 to specify main divisions within each class. The result is an increase in the hospitality of the schedules to compound subjects. Provision for phase relationships is made at the beginning of the schedules by adding 0 to the base number 780 and then adding 001-999 from the full DC classification to indicate the particular subject in relationship with music. Phoenix makes the distinction between the literature about music and "music as bibliographic objects, in the form of scores (and recordings) of music," an interesting departure from other schemes which only distinguish between literature and scores. In Phoenix, scores are to be distinguished from the literature by prefixing M to the class number; musical

recordings are distinguished by the prefix MR.

Sweeney and Clews, the authors of the Phoenix report, have both made further comment on the scheme. Clews (1975: 7-8) describes Phoenix as a completely new classification:

> while its basic structure has no dependence on the structure of its predecessor, much of the notation remains very similar....
>
> ...existing classification schedules were examined for their useful features. BCM was found useful structurally, for its faceted structure and its manner of allocating notation.
>
> ...Our primary aim has been to allow for the maximum synthesis and the maximum hospitality to new subjects as they accur [sic] rather than to give the maximum amount of detail in the schedules.

Sweeney (1976: 4) acknowledges their debt to BCM, and in particular to Eric Coates, the author of the scheme, who has made "by far the most penetrating analysis of the subject field...It was largely his analysis of the subject that was used for the construction of the [Phoenix] schedules."

The following is an outline of some of the basic features of the schedules and an examination of similarities and differences with regard to DC 780:

> 780 Philosophy and theory is similar to DC 780 and also includes the following categories which have been removed from other classes: notation (from DC 781.24); bibliographies and catalogs (from 781.97); music texts (from 781.96); music of, by and for special types of persons and racial, ethnic and national groups (from 781.7, 784.6, 784.75-.76). New categories include: classification of musical phenomena ("included as there is some literary warrant, particularly in ethnomusicology where folk melodies are often analysed and classified into types"), discographies, audio-visual treatment. Ethnomusicology is classed under Music of, by and for specific racial, ethnic and national groups.
>
> 781 General principles includes the same DC 781 categories for theory and musical elements and forms, but shows the influence of BCM, including many of its facets, although not always in the same order. Specific examples are 781.5 Music for specific times, settings and media (only Christian and Western examples are provided) and 781.6 Specific kinds of music (stylistic influences of other musics on Western music; sacred and dramatic music; music accompanying activities related to customs derived from the life cycle).
>
> 782 Vocal music is essentially the same as DC 782. Sacred music and secular songs have been relocated in this class from DC 783 and 784 respectively.

783 Music for single voices incorporates categories from DC 784, but does not include DC 784.4 Folk songs (relocated at 789), 784.6 Songs for specific groups (relocated at 780) and on specific subjects (eliminated altogether), or 784.75-.76 Songs of specific ethnic and cultural groups (relocated at 780).

784-788 Instruments and their music. By contracting DC 782-784 into 782-783, Phoenix is therefore able to use classes 784-788 for instruments and their music, leaving 789 free for composers and other traditions of music.

784 Instruments and 785 Chamber music are essentially the same as DC 785 and include orchestral music, band music, chamber music, jazz.

786-788 Individual instruments and their music. In these classes Phoenix makes a major break with the previous DC classification of instruments by the introduction of the Sachs-Hornbostel system. The authors, in the introduction, discuss the rationale behind this decision and describe the principles and structure of the instrumental classification (Sweeney and Clews 1975: 25,27):

> It is imperative that the new schedules...are able to cope with the music of all cultures...to find a value-free basis...without having to rely either on a vast knowledge of local terminology,...or on the traditional Western four-fold division of strings, wind, percussion and keyboard...
>
> Although...the orientation of the schedules appears to be European,...the classification is equally applicable to all instruments, from whatever culture, as it is based on the solely acoustical divisions of the Sachs-Hornbostel classification...invaluable to organologists for describing instruments in a field where terminology and usage is extremely confused....
>
> The Phoenix schedule attempts to reconcile the Sachs-Hornbostel classification with the divisions of the traditional Western classification with which they are broadly synonymous...It also provides for the functional divisions necessitated by Western technology applied to musical instruments by making keyboard and mechanical instruments, however the sound is produced, into primary classes, and adding a fifth acoustical category of electrophones.
>
> The net result is a classification which combines functional concepts with the acoustical concepts which can be used to classify any instrument.

788 Composers, and other traditions of music. This class includes the following categories: 789 AA-ZZ Composers, and 789.2-.9: folk music, popular music (including non-Western popular), Western popular music, Afro-American music, jazz, popular musicians, art music, non-European art music.

> (Folk music is defined as "music indigenous to the culture group in which it occurs, usually evolved through oral transmission." Popular music is defined as "music showing influences from other cultures or levels of culture." Art music is defined as "music which is the product of an individual's thought whether through improvisation or composition.").

These, then, are the general features of the proposed Phoenix revision of DC 780. However, it should be noted that the scheme has not been published and is still in the experimental stage and subject to revision.

As indicated above, the Phoenix scheme provides for the synthesis of compound subjects through the combination of elements in the schedules, following a prescribed citation order. As stated in the introduction (Ibid: 46), "nothing identifies a particular body of music (represented in our schedules by 782-788) so much as the composer who wrote it." Thus, for literature, the primary characteristic is the composer, and the citation order for compounds is COMPOSER - EXECUTANT - FORM - CHARACTER - TECHNIQUES - ELEMENTS - STANDARD SUBDIVISIONS, applied in reverse schedule order. For music scores the citation order for compounds is EXECUTANT - FORM - CHARACTER. (No citation order is given for musical recordings).

The authors justify the main allocation of notation in the schedules to Western music as a reflection of literary warrant (Ibid: 71), stating that "the vast bulk of published literature and scores and parts is from the Western Art 'Classical' music tradition, and this is equally true of the holdings of most libraries." All other traditions are placed between 789.2-.9. Each of these traditions may be subdivided by the same subdivisions as given for Western music in 780-788, and libraries specializing in the music of other traditions may class that music in 780-788, placing Western art music 'elsewhere' (presumably in 789.8).

In evaluating the Phoenix classification from the standpoint of ethnomusicology, it should be noted that, even though the scheme is to be commended for its recognition of the discipline, its place in the schedules under Music of, by and for specific racial, ethnic and national groups, doesn't reflect some of the most recent definitions of ethnomusicology as an approach to the study of music that is equally applicable to Western classical

music as to other world musics. Ethnomusicologists would also strongly disagree with the selection of style as the primary characteristic of division between different musical traditions. Ethnomusicologists generally agree that style is one of the most difficult musical terms to define, both in terms of its essential meaning and in terms of determining the boundaries of any particular musical style. Moreover, it is my opinion that most ethnomusicologists would consider the Phoenix definitions of folk, popular, and art music to be extremely 'fuzzy' and imprecise.

As a faceted scheme, Phoenix is able to express many of the elements in compound subjects which frequently occur in ethnomusicological literature, yet the citation order does not reflect approaches that ethnomusicologists make to the material. The most obvious fact is that composers rarely figure in the literature, and although executant, form, character, techniques, elements, and standard subdivisions are all elements that might appear in the literature, ethnomusicologists would give priority to geographic, ethnic, and functional elements before techniques. A more useful citation order for ethnomusicological literature would be: GEOGRAPHIC AREA - ETHNIC GROUP/LANGUAGE - GENRE (a term commonly used by ethnomusicologists instead of form) - CHARACTER/FUNCTION - EXECUTANT - ELEMENTS - TECHNIQUE - STANDARD SUBDIVISIONS.

With regard to terminology, Phoenix is to be commended for its instrumental schedules. It is, therefore, regrettable that the terminology in the schedules for Voices and their music is so exclusively derived from the Western tradition (e.g. singspiel, operetta, masques, oratorios, cantatas, motets, madrigals, etc.) and cannot be very usefully applied to ethnomusicological materials. This criticism also applies to the schedules for Form and for Music for specific times and settings (e.g. Da capo form, rondo, theme and variations, sonata, concerto, etc.; and music for Advent, Christmas day, Ephiphany, Lent, Passiontide, Ascensiontide, Trinity Sunday, etc.). Consequently, even though the option to classify music of non-European traditions in 780-788 is provided, there are significant portions of the scheme that would have to be adapted to suit the particular nature of these traditions.

An overall evaluation of the Phoenix scheme must conclude that "while this approach represents a major step forward in libraries' treatment of other forms of music than western classical, it is doubtful if the Phoenix schedules as they stand at present in 789 would cope with the complex problems of the various other music traditions." (Redfern 1978: 60).

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The British Catalogue of Music Classification, a fully faceted scheme, was designed by Eric Coates, a classification specialist, in consultation with the United Kingdom branch of the International Association of Music Libraries. It comes closest of the four schemes under consideration in meeting the needs of ethnomusicology, but is, nevertheless, firmly rooted in the Western classical tradition. Because of its faceted structure, compound subjects can be classified easily. In addition, BCM makes provision for phase relationships in class A(Z) Music in relation to other subjects. The notation allows for the accomodation of new subjects in the most appropriate location, rather than having to add them at the end of a section or insert them into the gap nearest other relevant material. The BCM schedules consist of two parallel sequences for music literature and for music (scores and parts). Basic subject terms are set out in the schedules, and are assigned symbols which may be combined in reverse schedule order to express compound subjects. The scheme goes from general to special.

An outline of the basic features of the schedules for Music Literature follows:

A GENERAL WORKS

A(A)-A(ZF) includes common subdivisions: forms and subjects, history of music, music in relation to other subjects.

A/AM-A/CS Theory of music includes philosophy, physics, aesthetics and psychology.

A/CY-A/FK Technique of music includes composition, performance, recording.

A/FY-A/LUYK Musical character includes folk music, music of various stages of the life cycle, music of various occupational groups, music to accompany activities, dance music, music to accompany drama, music to accompany social customs, political music, religious music.

A/LZ-A/RM Elements of music includes rudiments, time, pitch, tonality, timbre, melody, harmony.

A/S-A/Y Forms of music includes theme and variations, binary form, ternary form, first movement or sonata form, rondo, canon, fugue.

WORKS ON MUSIC FOR PARTICULAR MEDIA

AB-AK Vocal music includes opera, choral music, vocal solos.

AL-APV Instrumental music includes instruments as physical objects, forms of instrumental music, orchestral music (including jazz), chamber music, individual instruments and instrumental groups designated by physical medium producing sound (musique concrète, the Kurt Sachs categories, electrical music).

APVV-AYS Individual instruments and instrumental groups arranged according to mode of performance includes keyboard instruments, string instruments, wind instruments, percussion instruments from the Western tradition.

B BOOKS ON INDIVIDUAL COMPOSERS includes an alphabetical code for composers.

BZ WORKS ON MUSIC OF THE NON-EUROPEAN TRADITIONS includes a code for countries grouped under the following regions: Asia, Africa, the Americas, Australia, Oceania.

The BCM citation order for the combination of facets in musical literature differs slightly from that in the Phoenix scheme, in that BCM places elements of music before character:

BCM	Phoenix
Composer	Composer
Executant	Executant
Form	Form
Elements	Character
Character	Techniques
Technique	Elements
Common subdivision	Standard subdivisions

One of the most interesting innovations in BCM is the category A/FY Musical character, which includes most of the basic ethnomusicological concepts related to the cultural, social, and functional aspects of music. The notation from the scheme may be applied to the geographic notation of class BZ; as a result, Western classical music is separated from the rest of the world's music, with folk music falling somewhat uneasily on either side

of the dividing line. Although the BCM classes for the literature on vocal and instrumental music exhibit an overwhelming Western bias, provision is made for the alternative classification of instrumental material by the Sachs-Hornbostel system. Ethnomusicology does not appear in the schedules, nor in the index.

It can be seen from an examination of specific examples of the classification of ethnomusicological literature by BCM that, although the scheme offers greater possibilities for the effective organization of these materials than DC, LC, or Phoenix, in actual practice the subject analysis is often insufficient, even though the schedules do provide for greater precision of subject specification.

However, the most serious criticism of BCM, from the standpoint of ethnomusicology, relates to the absence of definitions in the schedules with regard to folk music and non-Western music. As a result, some titles are given alternate classifications, e.g. The collecting of folk music and other ethnomusicological material: a manual for field workers at A/G(QSM) Folk music: communication: persons and also at BZ(QSM) Non-European music: communication: persons and Theory and method in ethnomusicology at A/G(VX) Folk music: musicology and at BZ(VX) Non-European music: musicology. Or, alternatively, some materials that ethnomusicologists might wish to find grouped together are separated, e.g. Folk music of Hungary at A/G(YG) Folk music: Hungary and Folk musical instruments of Turkey at BZCAL/B Turkey: instruments. One very peculiar example is the classing of How musical is man? at either A(ZF) Music influenced by another subject (ethnic factors) or BZNR South Africa.

The following examples illustrate BCM's frequently incomplete classification of ethnomusicological literature: The ragas of South India: a catalogue of scalar material at BFF India, Music in Bali: a study in form and instrumental organization in Balinese orchestral music at BZGVB South East Asia: Bali, and Chopi musicians: their music, their poetry and instruments at BZNPBC Mozambique: Chopi peoples. Such examples are disappointing and reflect a certain inconsistency in the approach to ethnomusicological literature when contrasted to the detailed expression of the subject content represented in the following examples: Music

and musical instruments in the world of Islam at BZCWIAL/B Arab races: Islam: instruments, Krishna Govinda's rudiments of tabla playing at BZFLAXQ/AC North India: drums: tutors, and The Kachamba brothers band: a study of neo-traditional music in Malawi at BZNNALN(P) Malawi: instrumental ensembles: individuals.

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Having considered the classification of ethnomusicological literature by both enumerative and faceted schemes, it is obvious that a faceted approach is best suited to this material. It is, however, regrettable that the two most significant faceted classifications, Phoenix and BCM, have not adequately dealt with ethnomusicology, either in theory or in practice. Although both classifications reflect an awareness of the need to incorporate non-Western and folk music within their frame of reference, the results have generally been unsatisfactory. In the words of Redfern (1978: 88), "The schemes in all the western library classifications can only be described as primitive when they are set against the needs of the ethnomusicologist."

Sound recordings

Sound recordings are the raw materials of ethnomusicology, and, as has been seen, there is a tremendous amount of recorded material housed in a variety of special archives. The most important archives are either attached to academic institutions or have been established for research purposes, and thus serve a specialist clientele. The vast bulk of the material is in the form of nonprocessed field recordings (cylinders, discs, and tapes) produced by ethnomusicologists. Although commercial recordings may also be included in such collections, field recordings are considered to be of much greater significance for research purposes, and the material contained in the recordings reflects the complex nature of the discipline. Examples of the music of many different cultures, geographic regions, ethnic and linguistic groups are represented in the recordings, as well as interviews with performers and informants. The music appears in an infinite variety of instrumental and vocal forms and combinations,

as part of specifically musical events and also, in a functional capacity, as part of non-musical events such as political meetings, dramas, harvesting and other work situations, etc. Accompanying data includes information related to all aspects of the field work, and may also include transcriptions of the music, photographs, and other materials.

The approaches that ethnomusicologists make to recorded materials are extremely diverse, and it is not easy to ascertain any order of priority for the purposes of classification and the provision of systematic access to the various elements contained in the material. Basic elements are, of course, geographic area, ethnic group, and language, in addition to musical elements, genres, and functional types. All of the problems previously mentioned with regard to definitions and terminology apply even more directly to sound recordings than to the literature, since there is so much more material and the specific items come from all the musical traditions of the world.

Traditional classification schemes are rarely used in the organization of sound recordings in ethnomusicological archives, and, in point of fact, most of these schemes do not specifically provide for the classification of recordings. Moreover, because of its fragmentary nature, the material does not readily lend itself to full classification. Any given recording is more than likely to contain a large number of separate items representing diverse musical genres, vocal and instrumental media, linguistic, cultural and other elements. A class mark that encompassed all such elements would be complex, unwieldy, and probably impossible to affix to the tape container or record sleeve. Furthermore, ethnomusicological sound recordings are rarely on open access because of the extreme physical vulnerability of the recordings, and also in order to ensure that collectors', performers', and informants' rights are properly safeguarded against indiscriminate use and copying. According to Stevenson (1963: 3791-3792), "Once the records are in closed stacks, there are few librarians who would recommend any attempt at subject classification,...unless it be of the most general nature." He goes on to say that "there has been little agreement about how best to organize recordings. The necessity of classification has been questioned,

and many librarians believe that the...recording of music defies any logical subject or content approach to classification." (Ibid: 3789).

Bearing all of these considerations in mind, an examination of the systems devised in certain archives will illustrate some of the most common approaches to the organization of sound recordings and of providing subject access to the material. In view of the fact that most systems are predominately based on a multiple entry system of subject catalogues and indexes, with minimal, if any, classification of the material, the following remarks will be brief, and a fuller discussion of cataloguing and indexing will follow in the next chapter.

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The Berlin Musiketnologische Abteilung (formerly the Berlin Phonogramm-Archiv) was established in 1900 and adopted its present name in 1962. According to a report by Briegleb (1968: 77-148), the collection which consisted of 22,000 tape recordings at the time of writing, and which is world-wide in scope, is arranged by collection number. The catalogue is composed of a shelf list, an additional catalogue in which cards are filed alphabetically by geographic designation, subdivided by cultural and ethnic designations, and two further added entry catalogues: one organized by medium of performance (vocal, instrumental, and combinations of both) and the other by genre. Field notes for the tape collection are kept in envelopes and filed under the same number as the tape.

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The School of Scottish Studies in Edinburgh was established by the University of Edinburgh in 1951. The archive contains approximately 5800 tapes of Scottish folk materials, arranged on the shelves by year in accession number order. The catalogue/index is a simplified version of the system used at the Uppsala Institute for Dialect and Folk Life, an enumerative index classification, which includes such categories as language and

names, living conditions, crafts and industries, social life and custom, and historical traditions. There are two music classes: Q Music, subdivided Q1.-6.: items without music (diddling, whistling, humming, etc.); bagpipe music (tunes and information); fiddle music (tunes and information); music for other instruments, groups and bands; general references to music and musicians; melodic index to tunes; and R Song, subdivided R1.-4.: Gaelic songs, Scots songs, foreign songs, singing (technique, occasion, function, singers, and songs in general). Subdivisions of main classes are further subdivided geographically. There is also an informants' index which is divided into two parts: one arranged by geographic region and the other by informants' names. Field notes for the tape collection are entered in collectors' individual registers.

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The Indiana University Archives of Tradititional Music dates from 1936 and contains recordings of music and the spoken word from many parts of the world. As of 1974 the collection included 125 wire recordings, 6000 cylinders, 25,000 discs, and 18,000 tapes. The basic unit is the collection (defined as a single recording or a group of related recordings of any size received from a single source) and these collections are shelved in accession number order. Each collection is also assigned a Human Relations Area Files symbol from the Outline of World Cultures by George Murdock to indicate the geographic/ethnic character of the material. In the catalogue, both the shelflist and HRAF symbols appear on each catalogue card. Filing order is by shelf number. Subject and other indexes give added access to information regarding specific collections, cultural and language areas, collectors, etc.

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The Archive of Folk Song in the Library of Congress was established in 1928. As of 1977 the collection included over 26,000 recordings (cylinders, discs, wire spools, and tapes) of

folksong, folk music, and folklore from the United States and the rest of the world. Recordings are shelved by accession number. There is a shelf list and an alphabetical card index. Field notes are kept in folders and bound volumes. Four card indexes analyze the collection in terms of the following categories: numerical order, title, informants, and geographic region.

Commercially recorded folk music is housed separately in the Recorded Sound Section where items are shelved by manufacturer's trade name and catalogue number. The card catalogue cross references recordings under the names of major performers, editors, album titles, certain genres, and geographic location.

*** *** *** ***

The University of Illinois School of Music has a music library which includes commercial recordings of non-Western and folk music. For these materials the LC classification system (adapted from the M tables) is used. (Figures with regard to the size of this collection have not been obtained.) However, according to Professor Bruno Nettl, the archivist (personal letter), "these approaches (LC classification and LC subject headings) are only moderately used. In addition, there is a classified catalog, arranged geographically, based on the classification of world cultures used by the Human Relations Area Files...This seems to be the approach most used by students and faculty...and while it too has limitations, one can be reasonably sure of finding related materials together."

The Ethnomusicology Archive contains approximately 200 field recordings, which are arranged by collection in accession number order. Catalogue main entry is by nation, subdivided by type of music, with added entries for collectors and other relevant portions or concepts in the collection.

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The examination of the abovementioned systems reveals a broadly similar approach to the organization of sound recordings. In almost all cases the material is shelved in numerical sequence,

linked to a shelflist, with the recording number or symbol appearing on the catalogue entry as a locating device. In the one library where commercial recordings are classified by LC, the arrangement is not considered to be as useful as the HRAF alternative classification. (This system will be described in the chapter on cataloguing). Although sound recordings are not classified in the traditional sense, they are nevertheless analyzed with regard to subject content, and multiple access to the material is made possible through a variety of subject catalogues and indexes. These systems will be discussed in detail in the next chapter.

3. CATALOGUING IN ETHNOMUSICOLOGY

Introduction

The difficulties and frustrations experienced by librarians and archivists in classifying ethnomusicological materials are by no means diminished when they turn to the task of cataloguing the material. Perhaps the most fundamental problem arises from the basic difference in the nature and form of the literature and sound recordings, compounded by the fact that these materials are rarely housed together and have, until the present, been organized by different types of personnel employing a variety of cataloguing approaches. As a result, while ethnomusicological literature has been catalogued by the traditional methods applied to documents in other subject fields, the organization of sound recordings has developed in isolation, along very different lines. This is partly due to the unique character of ethnomusicological sound recordings which require an extremely specialized approach, and partly due to the fact that existing cataloguing codes do not provide a useful basis for the organization of this type of musical material.

We have already noted the extraordinary growth in the amount and complexity of ethnomusicological materials, particularly in recent years. Production and publication levels are accelerating rapidly, and it seems probable that the existing separation of materials in libraries and archives will remain an established fact. Consequently, although highly desirable, it seems unlikely that an integrated approach to the cataloguing of ethnomusicological materials will be developed in the foreseeable future.

As in the case of classification, there has been a limited awareness of and/or concern over problems of cataloguing ethnomusicological materials on the part of music librarians. Although the situation has begun to improve in recent years, progress has been hindered by the fact that a significant number of ethnomusicological sound archivists are not librarians and thus remain outside of the mainstream of professional activity.

Unfortunately, the people who are most aware of the special requirements of this material have not been involved in recent attempts to improve cataloguing codes and other professional tools with regard to nonbook materials. As a result, cataloguing codes, subject headings lists, standards for bibliographic description, etc. continue to exhibit a strong bias toward the music of the Western tradition.

Theoretical considerations

A catalogue is essentially a retrieval device: the link between library users and the material in a library collection. It is normally a complete record of the library's holdings and should include an accurate bibliographic description for each item in the collection, although the amount of information provided varies from library to library. Whatever the arrangement of materials on the shelves, related materials will inevitably be scattered, and an important function of the catalogue is to link these 'distributed relatives' as well as to provide alternative approaches to the material. According to C.A. Cutter (Rules for a dictionary catalog, 4th ed. Washington: G.P.O., 1904), a catalogue should have the following objectives:

(i) To enable a person to find a document of which
  (a) the author, or
  (b) the title, or } is known.
  (c) the subject
(ii) To show what the library has
  (d) by a given author
  (e) on a given subject (and related subjects)
  (f) in a given kind (or form) of literature.
(iii) To assist in the choice of a document
  (g) as to its edition (Bibliographically)
  (h) as to its character (literary or topical).

Although Cutter refers only to printed material, these objectives apply with equal validity to nonbook materials.

The organization of a catalogue must be based on an analysis of the needs, both actual and potential, of users. The catalogue must be organized in a systematic, consistent, and comprehensible manner, so that users are guided with a minimum of effort to the material they are seeking, as well as to other related materials that might also be of interest. Since materials can be arranged on the shelves in only one order or sequence, usually that of the classification, the catalogue plays a vital role in providing for

other likely approaches. Thus, "the principle of multiple approach...is well established in librarianship and (catalogues) are an integral part of the problem of arrangement." (J. Mills 1968: 2).

Although the basic principle underlying all forms of cataloguing is the facilitation of user access to the materials in a collection, actual catalogues and indexes are compiled and arranged according to a variety of systems based on differing requirements of both users and the material itself. Some of the more traditional methods of cataloguing have not kept pace with the increasingly complex nature of the material incorporated in library collections or with the growing variety of user approaches, and older methods are now being replaced in many libraries by newer methods which often take advantage of mechanized forms of information storage and retrieval. However, there are valid reasons for the continued use of more conventional cataloguing methods, as "there is still a need for simple cataloguing in many libraries, which by force of circumstances cannot and perhaps ought not to, hope to adopt...more sophisticated principles. Moreover, there is no point in using over-elaborate indexing for small, easily managed stocks of material." (J.R. Sharp, "Indexing for retrieval" in Batten 1975: 212).

*** *** *** ***

In the organization of catalogues by traditional methods emphasis is placed on the pre-coordination and summarization of data at the input stage. The term pre-coordination refers to the subject analysis of individual items in the collection followed by the preparation of subject headings in simple or coordinated form, either in terms of natural language or in terms of the notation of a classification scheme. In this method of cataloguing, the type and variety of approaches to the catalogue are fixed at the time of the compilation of the catalogue.

Conventional catalogues provide for author and subject approach, and may also allow for approach by co-authors, subordinate authors, translators, illustrators, title, series, form, etc., depending on the assessment of user requirements, as well as limitations of space and/or financial constraints.

The most common form of catalogue is the card catalogue which can be organized in a number of ways. A separate author catalogue collocates works by authors, corporate bodies, etc., the unifying factor being intellectual responsibility for the material, an element not catered for in classification. A title catalogue merely serves as a locating device for individual items. In actual practice, if title entries are prepared, they are usually interfiled with author entries in an author/title catalogue. In a dictionary catalogue, author, title, and subject entries are interfiled. However, the most usual practice is the separation of author (or author/title) and subject catalogues.

There are two types of subject catalogue: alphabetical and classified. The objective of an alphabetical subject catalogue is to give direct access to specific topics, by means of headings in natural language (e.g. in the words and phrases most likely to be employed by users). Entries are arranged alphabetically, and there is no attempt to bring together related subjects as it is felt that this should be apparent in the classification and in the arrangement of materials on the shelves. There is, however, some collocation of related headings. This type of catalogue was developed at the same time as the first general classifications and initially utilized simple headings representing the traditional disciplines. As seen in the previous chapter, such simple expressions of subject content cannot be applied to complex multi-disciplinary materials, compound subjects, or subjects in phase relationship. Consequently, it has been necessary to construct combinations of terms to demonstrate the relationships between the subject elements, or, alternatively, to make multiple entries under the separate elements, thereby diminishing the simplicity and directness of approach provided for by this type of catalogue.

According to Needham (1971: 199), there are two fundamental problems in the construction of an alphabetical catalogue: "(i) the exact form of the heading; and (ii) the system of cross references." Headings and cross references are created through the use of a classification scheme or by means of a subject headings list. The heading should reflect the precise concept or key word sought by the user, while the system of cross references is a reflection

of the classification hierarchy and refers users to related headings, usually one step down at a time, as well as from synonyms and from other closely related headings that might not be apparent in the classification hierarchy.

Using the following example, a document on Inorganic chemistry, classified at 541, with the chain:

500 Science
540 Chemistry
541 Inorganic

Needham (1971: 201-202) describes how chain procedure can be used for the construction of headings and references:

> (a) Construct the main heading by using the last term in the chain, qualifying it by such other terms from the superordinate links in the chain as are necessary (e.g...CHEMISTRY [is] added...to INORGANIC to form a comprehensible heading).
>
> (b) Make reference to it from the next superordinate link in the chain and make reference to that link from its superior, and so on, thus constructing a chain of references regulating one step at a time....(e.g. CHEMISTRY see also INORGANIC CHEMISTRY; SCIENCE see also CHEMISTRY).

An alternative method of formulating headings and references for an alphabetical subject catalogue is by means of a subject headings list. The most widely used general lists, Sears and Library of Congress, enumerate all the terms that may be utilized for concepts in subject headings, and include references from unacceptable terms to acceptable ones, as well as cross references between related subjects. Regrettably, it has been found that these lists are often "confused, enumerating simple and compound subjects in the manner of the older classification schemes, providing few rules for compounding subjects, and elaborating a network of references that all too often display little systematic organization." (Ibid: 208).

In a classified catalogue the objective is the systematic demonstration of the relations between subjects. Entries are arranged according to the classification scheme used, with the notational symbol used as heading and filing medium. However, a classified catalogue is not merely a shelf list or duplication of the sequence of items on the shelves. Added entries may be included as required, particularly for the separate elements in

compound subjects or phase relationships. Guide cards are used to show the systematic order of the classification and may include verbal equivalents of the notation, as an aid to users. The only subject relationships demonstrated in the catalogue are those between a given subject and those immediately preceding and following it in the classification scheme.

An essential complement to the classified catalogue is an alphabetical subject index containing entries for all terms, phrases, and combinations of terms utilized in the classified file along with the appropriate class mark for each entry. This provides the benefits of an alphabetical subject approach and gives access to 'distributed relatives' without sacrificing the benefits of the classified arrangement. Cross references are also included from synonyms, inversions of phrases, and other terms not used in the catalogue.

The subject index to a classified catalogue can be systematically compiled by the procedure of chain indexing described above. It should also be noted that inadequacy of detail in the classification must be compensated for by the cataloguer, and an authority file should be maintained in which all cataloguing decisions and any adaptations of the classification should be recorded.

A much more sophisticated method of machine indexing, used by the BNB, is PRECIS (Preserved Context Subject Index), in which subject elements not provided for in the classification are, nevertheless, included in the index to the bibliography. Subject analysis of basic concepts in a document is made independently of the classification and indexing process, and concepts are then translated into a special vocabulary for Entities (things--concrete objects and mental constructs) and other Attributes (properties of things, activities of things, and properties of activities). The terminology of the vocabulary is organized to demonstrate basic relationships, as well as indicating when references should be made between terms. A citation order is provided for the expression of terms for compound subjects. The index is produced by computer, and terms included in compound subjects are fully displayed in rotational order in the index. This is obviously an extremely abbreviated

description of a highly complex system, designed to overcome the limitations of traditional classification schemes and cataloguing methods.

It should, however, be noted that PRECIS has come under attack by some members of the profession. Langridge (Review of Austin, Derek. PRECIS. 1976: 210-212) feels that

> ...PRECIS does not stand up to examination as a system....
> The original DNB system was coherent: the classification was used to optimum effect, while the alphabetical indexing performed its proper functions as guide and complement.

Langridge is also critical of PRECIS terminology and questions the validity of replacing widely used and accepted terms for basic concepts with a complex, and often confusing, new vocabulary. In a similar vein, Vickery (1975: 11) expresses reservations as to the need for such a detailed indexing system, noting that, although

> It is clear that PRECIS has developed into a subtle and complex indexing system, blending logical and linguistic principles in a highly effective way....
> ...At present, PRECIS seems to me a monument to the intelligence, ingenuity and industry of Derek Austin and his colleagues, rather than a necessary development in indexing practice.

*** *** *** ***

As indicated earlier, the increasing complexity in information storage and retrieval has led to the replacement of conventional cataloguing and indexing techniques by newer methods. According to Sharp (in Batten 1975: 211-212):

> It is not easy to draw a distinction between what is 'conventional' and what is 'non-conventional'...Conventional indexes have tended to be regarded as those which have taken conventional physical forms such as card indexes, printed catalogues, etc., and those...regarded as non-conventional...have involved the newer vehicles such as punched cards, microfilm systems, magnetic tapes and discs, etc... [These] usually imply the use of post-co-ordination principles [in] which provision has to be made for the bringing together of terms...at the time of search...whilst the older forms of index involve the principle of one-place look-up in an ordered file.

Although the process of analysis and selection of correct

terms remains the same in both approaches, perhaps the greatest advantage in newer indexing techniques lies in the removal of the resistance to change that is built into traditional catalogues, with their reliance on structure and fixed coordination of concepts.

A brief description of certain post-coordinate indexing systems will illustrate how such devices provide for the linking of terms at the time of search. One such method is described as an 'item entry' system and involves the use of edge-punched cards. A card is maintained for each individual item or document in the collection, and contains all relevant bibliographic data along with the class symbol or locational device for the particular item. Subject content is indicated by punching out a notch from holes on the edges of the card for each significant term or concept, according to a predetermined code. The cards may be kept in any order in the file, and the user will extract relevant cards by inserting a needle through the hole for the appropriate code position. Cards containing the sought term will fall from the file. The process may be repeated for additional sought terms.

Another post-coordinate approach is by 'term entry', in which cards are maintained for individual terms, rather than for particular documents, and a vocabulary of terms is maintained and expanded as required. Each term card contains a record of all items in the collection to which the term has been assigned in the process of subject analysis. Entries are usually made by document accession number, 'posted' in columns numbered 0-9, according to the final or 'terminal' digit in the accession number. The user selects cards for all terms in a sought compound subject and relevant documents are identified by the selection of common numbers from the various cards.

There are a number of other, more sophisticated systems that have been developed to cope with the complexities of modern cataloguing, but perhaps the most significant developments have taken place in the area of computer cataloguing. By means of machine-readable records, large files can be searched quickly and efficiently, by a much wider variety of concept or access points,

both individually and in combination. Although the content of the entries in a computerized system does not differ markedly from that of entries in a manually operated catalogue, the significance of computerized cataloguing lies in the mechanization of filing, withdrawing, amending, and updating processes. It is also possible to extract bibliographic data in response to specific requests, and to produce printed catalogues in multiple copies from the data base. Moreover, printed catalogues can be constantly revised and updated by cumulation or amendment.

Having briefly surveyed the many possible approaches to cataloguing, it is obvious that the selection of the most appropriate system for any given collection will depend on many factors. The size and nature of the collection and the requirements of users must be taken into consideration, as well as likely future developments in the growth and extension of services offered. Does the material require extensive subject indexing and full bibliographic description, or is the collection a small one used by a specialist clientele already reasonably aware of the resources contained in the collection? Finally, fundamental constraints may arise with regard to such practical considerations as the availability of professionally qualified (as well as supportive) staff, possible limitations of space, the availability of various types of equipment, as well as present and anticipated future levels of financial resources.

It should be obvious that no hard and fast rule can be laid down regarding the adoption of specific cataloguing systems by particular types of libraries. Sharp (in Batten 1975: 198) discusses some of the possibilities with regard to the adoption of newer methods:

> Considerable success is being achieved with such methods, but it should be borne in mind that whilst they may suit 'broad' bases such as Chemical Abstracts, they are not necessarily the best for a narrow speciality in one organization.
>
> There is a natural tendency to regard such systems as suitable only for large organizations and that the smaller units will necessarily have to be self-sufficient, using less sophisticated methods, be they conventional or non-conventional. The availability of services on a bureau basis, or the joint activities of smaller units with common interests, may change these attitudes in due course, if cost effectiveness criteria show such

courses to be viable...

Nevertheless, at the other end of the scale there is likely to be a need for a considerable time yet, of the conventional cataloguing and indexing techniques which have served so well for so long.

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In the previous chapter, the special characteristics of ethnomusicological materials were described, as well as the fundamental differences between the music of the Western classical tradition and the musics studied by ethnomusicologists. A brief consideration of the approaches made by ethnomusicologists to the literature and to sound recordings was included in the discussion of some of the special problems involved in the classification of these materials.

It will be seen that the cataloguing and indexing of ethnomusicological materials is a complex and frustrating task. Because traditional classification schemes, cataloguing codes, subject headings lists, and other professional tools have neglected the consideration of materials dealing with non-Western cultures, as well as sound recordings of materials outside of the Western tradition, the librarian or archivist is forced to chart a lonely course, adapting existing systems or devising entirely new methods of organizing the material, in order to compensate for the inadequacies of existing systems. The task is made even more difficult because of the lack of basic reference materials in ethnomusicology, and the cataloguer must face a mass of material exhibiting an infinite variety of concepts, characteristics, and forms without adequate guides and standards with regard to definitions, organizational structure, and terminology of the subject. Because the material is so diverse and complex, it is not surprising that cataloguing and indexing systems are equally complicated and varied.

It is perhaps fortunate that ethnomusicologists themselves have been greatly concerned with problems of classification and cataloguing, and, having given so much thought to these problems, tend to approach the material with a fair amount of background knowledge and expertise. Specialists in the field have had to

fight their way through the maze created by traditional classification and cataloguing systems, and have, as a result, developed certain skills in manipulating these systems to suit their purposes. Ethnomusicologists, as a rule, have a reasonably specialized knowledge regarding available resources and are experienced in the use of bibliographic materials, having devoted a fair amount of energy themselves to the preparation of bibliographies, discographies, glossaries, etc.

Having considered some of the characteristics of various cataloguing and indexing systems and having commented very briefly on some of the problems involved in the cataloguing of ethnomusicological materials, the remaining sections of this chapter will discuss more specific aspects of cataloguing the literature and sound recordings, providing examples of the inadequacies of traditional methods and describing various alternative systems.

Literature

Ethnomusicological literature is generally found in libraries attached to research institutions or universities and other academic institutions where ethnomusicology is taught, as well as in other specialized libraries devoted to the collection of musical materials. In most cases the materials in these collections are classified by one of the traditional general classification schemes and catalogued by conventional methods. Having seen how inadequately the two major general schemes classify the literature of ethnomusicology, it is obvious that a great burden is placed on the catalogue, which must compensate for the deficiencies and errors in classification exhibited by such schemes.

Although the most common approach to the literature will probably be by subject content, ethnomusicologists are also likely to require access to the material by author and title. Thus the importance of the author or author/title catalogue should not be minimized. Efforts to standardize cataloguing practice with regard to the formulation of author and title headings, as well as the provision of bibliographic data, have led to the publication of a number of cataloguing codes. The early codes

(among them: Cutter, Rules for a dictionary catalog, 4th ed., 1904; the Anglo-American Code, 1908; and the American Library Association Code, 1949) were developed on an empirical, enumerative basis, and gradually became bogged down under the weight of a vast number of rules designed to cope with almost every conceivable cataloguing problem. To quote Needham (1971: 23), "Codes became an infinite variety of intricate exceptions to rules and exceptions to exceptions each to provide some special case of suspected convenience."

The most recent comprehensive code, the Anglo-American Cataloguing Rules (AACR), issued in separate North American and British texts in 1967, is generally regarded as a marked improvement over previous codes. Its basic aim, stated in the introduction (AACR British text: 1) is to provide

> more direct headings, reducing the complexity of certain headings, and substituting headings that correspond more closely with normal usage...for certain former headings that emphasized technical correctness to the point of pedantry...It is assumed, so far as rules of description are concerned, that libraries preferring less detail will modify the rules as required to suit their needs.

AACR has been widely adopted, and presents no problems with regard to author/title and descriptive cataloguing of ethnomusicological literature.

The thorniest problems in the cataloguing of ethnomusicological literature lie in the task of providing systematic and consistent subject access to materials that are, all too frequently, erroneously or inadequately classified and which are scattered not only within the subject category of music, but among a wide variety of other non-musical subjects. Over and above the need to rectify classification errors through subject indexing, cataloguers will need to be aware of the existence of musical subject content in other materials, so that subject entries for such items can be collocated with musical entries in the subject catalogue.

The complexity of the subject is clearly apparent in the literature (see Appendix II), and user approaches to this material will be extremely diverse, requiring the provision of multiple access points, whether by pre-coordinated or post-coordinated

indexing methods. Whatever principle is adopted for the construction of the subject catalogue, the process of subject analysis is fundamental, so that all relevant concepts contained in the material will be determined and then effectively organized and made available to users in a meaningful way.

It might be useful to examine the subject indexes and subject headings utilized in the BNB, NUC, and BCM of particular ethnomusicological titles. Reference will be made to some of the examples discussed in the previous chapter.

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The British National Bibliography is a classified catalogue in which documents are classified by DC, and main entries are arranged in the sequence of the classification in the classified file. Initially, this file was supported by a combined author, , title, and subject index, but since the introduction of PRECIS indexing in 1971, the author/title and subject indexes have been separated. The compilers of the BNB have devised several systems to compensate for DC's classification inadequacies. Prior to the adoption of PRECIS indexing, steps of division not catered for in the classification were indicated by suffixing (1) to the DC class number and then adding a verbal extension of the classification. Subject entries to the index were formulated according to chain procedure. With the introduction of PRECIS indexing, described earlier in this chapter, the use of the modified BNB/DC classification was discontinued and the DC sequence is now followed without alteration. Verbal translations, based on PRECIS, follow class numbers.

The following examples of index subject entries, compiled by chain procedure, for ethnomusicological titles classified by modified BNB/DC prior to 1971, illustrate the fact that this method does not compensate for inadequate subject analysis. Titles are followed by their class numbers; then by index subject entries, which are indented.

1.) Theory and method in ethnomusicology. 781.7(1). Folk music. Ethnomusicology, or 781.75/9(1). Non-European music. Musicology.

Musicology: Folk music. Musicology: Non-European music. Folk music. (There are no entries for Non-European music or for ethnomusicology).

2.) Chopi musicians, their music, their poetry and instruments. 781. 7679{1}. Africa. Mozambique. Bantu. Chopi.

Chopi: Mozambique: music. Mozambique: music. (There are no entries under either poetry or instruments).

Some improvement can be seen in the following examples indexed by PRECIS:

1.) African music and oral data: a catalog of field recordings, 1902-1975. 016.789912. African music. Disc records, 1902-1975. Collections. Catalogues.

African music: disc records, 1902-1975: collections: catalogues. Disc records: African music, 1902-1975: collections: catalogues. Music: African music: disc records, 1902-1975: collections: catalogues.

2.) The Kachamba brothers band: a study of neo-traditional music in Malawi. 780.922. Malawian music. Kachamba Brothers' Band, to 1972.

Malawian music: Kachamba Brothers' Band, to 1972. Kachamba Brothers' Band: Malawian music, to 1972. (In spite of the fact that class 780.92 is for musicians, there is no entry for the term in the index).

*** *** *** ***

Library of Congress subject headings, designed for use in alphabetical subject or dictionary catalogues, appear in the tracings at the bottom of individual entries published in the National Union Catalog. In general, the preferred approach is to make entry under each of the subjects in a compound subject or under a broader class heading. Subject headings are prepared according to guidelines found in the list of Subject headings used in the dictionary catalogs of the Library of Congress. There is an index to each of the LC main classes, but no index to the scheme as a whole. The subject headings list is the nearest equivalent to a comprehensive index, and most subject headings in the list include a citation of the appropriate LC class mark.

The following examples of direct entry, alphabetical subject headings for ethnomusicological titles are characteristic of the

LC approach, and illustrate criticisms cited earlier in this chapter. (Cutter numbers for authors have not been included in the class marks).

1.) Ethnomusicology and folk music: an international bibliography of dissertations and theses. ML 128. Bibliography. Topical.

Ethnomusicology--bibliography. Folk music--bibliography. Dissertations, Academic--bibliography.

2.) The ragas of North Indian music: their structure and evolution. ML 338. History and criticism. India.

Music, Indic--history and criticism. (There are no subject headings for ragas, and the geographic designation is too general).

3.) Music in Bali: a study in form and instrumental organization in Balinese orchestral music. ML 345.B3. History and criticism. Bali.

Music--Bali (island). Gamelan. Musical instruments--Bali (island). (There is no subject heading for orchestral music).

4.) Instruments of religion and folklore. ML 460. Instruments and instrumental music. General.

Musical instruments. (There are no subject headings for religion or folklore).

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The British Catalogue of Music, published by the BNB since 1957, is a national bibliography of music arranged in two parts: the classified sequence of main entries, and an alphabetical index to the classified file, now produced in separate composer/author/title and subject sections. The subject index is compiled by chain procedure.

1.) The collecting of folk music and other ethnomusicological material: a manual for field workers. A/G(QSM). Folk music. Collecting, or BB(QSM). Non-European music. Collecting.

Collecting: folk music. Collecting: Non-European music. (There is no entry for ethnomusicology).

2.) The ragas of South India: a catalogue of scalar material. BFF. India. Ragas.

India: books. (There is no entry for ragas, and the geographic designation is too general).

3.) Krishna Govinda's rudiments of tabla playing. BZFLAXQ/AC. North India. Percussion instruments. Tabla. Tutors.

Tutors: tabla: percussion instruments: North India: books. Tabla: percussion instruments: North India: books. Percussion instruments: North India: books. North India: books.

4.) Tegotomono: music for the Japanese koto. BZHPAT. Japan. Plucked string instrumental music.

Plucked string music: Japan: books. Japan: books. (There is no entry for koto).

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In evaluating these examples of subject cataloguing of ethnomusicological literature, the overriding impression is one of inconsistency and lack of standardization. All systems, whether compiled by chain procedure, PRECIS, or by a subject headings list produce equally unbalanced results: some excellent indexing of certain documents alongside completely inadequate indexing of others. In a discussion of standardization of subject headings, Rather (1977) has commented on the fact that there is no one system that is international in scope, and this fact has obvious implications with regard to the subject cataloguing of ethnomusicological literature. However, in the last analysis, accurate and systematic subject cataloguing hinges on the adequate prior subject analysis and classification of the material. And, as we have seen, there is much to be desired in this regard. Consequently, improvements in the cataloguing of ethnomusicological literature cannot be expected until significant and far-reaching improvements are made in the classification of the material.

Sound recordings

The organization of sound recordings is of crucial significance in ethnomusicology, and, as Nettl (1964: 17) has pointed out, "the idea of having archives for storing, processing, classifying, and cataloging ethnomusicological recordings has become basic in the field and has led to the development of a special area of knowledge and skill within ethnomusicology."

Reference has already been made to the vast amount of recorded material housed in a wide variety of special archives, and to the complexity and the specialized nature of the material, which is of central importance in ethnomusicological research. Although the overwhelming majority of archival sound recordings are the nonprocessed field recordings produced by ethnomusicologists, certain collections may also contain a significant number of commercial recordings.

The previous chapter illustrated certain basic similarities in the organization of sound recordings. Broadly speaking, there are a number of approaches that are common to most sound archives. For instance, recordings are rarely classified and are usually shelved in some form of numerical sequence. Multiple access to the material is generally provided by a series of subject catalogues and indexes. Because the approaches to the material made by users are so diverse and individual, there is generally very little pre-coordination in the compilation of subject headings. The most common physical form for the storage of data is still the conventional card catalogue.

Although certain broad principles are commonly applied to the organization of ethnomusicological sound recordings, a later section of this chapter, devoted to the description of specific cataloguing methods in certain archives, will give some indication of the lack of uniformity in actual practice. Grove (1975: 89) sums up the present state of affairs as follows:

> Information available about the non-classical music...collections indicates that there are virtually no accepted standards in degree or type of cataloging being practiced. What is workable in one collection is inadequate in another.

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Archival collections of ethnomusicological sound recordings are, as we have seen, specialized collections, maintained and organized for the use of a specialist clientele. For a variety of reasons, conventional cataloguing codes and other professional tools do not provide a useful basis for the organization of these materials and are rarely utilized by archivists. And, although

music librarians and other members of the profession have long been aware of the inadequacies of these rules and guides with regard to both musical and other specialized collections, their analyses of the problem and proposed solutions seldom include reference to ethnomusicology. General reference may be made to the special requirements of commercial recordings of Western folk music, but almost no cognizance is taken of the mass of musical material contained in archival collections of nonprocessed field recordings. Horner's Special Cataloguing (1973) is an illustrative example; for, in spite of an extremely perceptive and lucid discussion of the unique characteristics of specialized materials and their cataloguing in the opening chapter of his book, the following chapter on music which is over one hundred pages long is exclusively concerned with the cataloguing of Western classical music. There are only four vague references to folk song, and no mention of jazz, non-Western music, or ethnomusicology. A regrettable oversight, in view of the fact that more than half of the chapter is devoted to a serious analysis of the major cataloguing codes; but only in terms of their relevance to one particular musical tradition.

The usual approach to material on ethnomusicological sound recordings is by subject (e.g. geographic area, cultural or ethnic group, musical genre, musical instruments, function or social context of the music, etc.). Consequently, the importance attached to intellectual responsibility (authorship) and/or title by traditional codes is of little relevance in the cataloguing of ethnomusicological sound recordings. Moreover, the music is rarely 'composed' in the Western sense of the term and is almost invariably improvised in performance, so that there is no 'definitive' performance or publication of the music (this has obvious implications with regard to cataloguing rules for edition and imprint statements). Rules in traditional codes designed for the formulation of the title statement cannot be applied to the material either, since non-Western musical pieces rarely have titles in the Western sense, and even though Western folk songs and instrumental pieces are usually known by first line or title, there may be a large number of variant first lines and names of pieces for any given musical item.

In the 1970s a number of codes have been published which attempt to improve on AACR's treatment of sound recordings and other nonbook materials: LA/NCET's Non-book materials cataloguing rules (1973), Weichs et al: Non-book materials: the organization of integrated collections (1st ed. 1973), AACR North American text: chapter 12 revised: audiovisual media and special instructional materials (1975), Tillin and Quinly: Standards for cataloging nonprint materials (4th ed. 1976), AACR North American text: chapter 14 revised: sound recordings (1976), and IFLA's ISBD(NBM) (1977).

In all of these codes the principle of author/title main entry remains unchallenged, and the rules and examples cited are almost always related to recordings of music in the Western 'art' tradition. The rules make no provision for possible ethnomusicological main entries by geographic region, cultural group, etc.

Only one of the abovementioned codes, AACR North American text: chapter 14 revised, makes provision for nonprocessed recordings. Processed recordings are defined in Rule 252 as "those which are produced in multiple copies," while nonprocessed recordings (Rule 253) are "instantaneous and generally unique recordings." A preliminary note to the cataloguing rules for nonprocessed recordings establishes the entire recording (disc, tape, etc.) as the cataloguing unit and adds the following instruction: "The entries are as brief as possible, giving all of the essential data without citation of source and without the use of brackets, except for uniform titles." Although it is stated in the introduction to the code that "for archival...and other special collections the provisions of these rules may be extended for the purpose of recording in the catalog entry more detailed descriptions than those prescribed here," no changes in the structure of entries are provided for. The principle of author/title main entry is strictly adhered to, and nonprocessed recordings are to be filed under title entry. Rule 253.A, Title and physical medium, states that "the title may be given as found in the recording, in accompanying documents, or in other sources; if no title can be found, as succinct and descriptive a title as possible is formulated by the cataloger." The last provision makes a mockery of basic cataloguing principles with regard to

providing entries most likely to be sought by users, and, furthermore, would obviously serve no useful purpose in the organization of ethnomusicological recordings.

Subject cataloguing of ethnomusicological sound recordings is undoubtedly the most problematic aspect, as well as the most important responsibility of archivists involved in the organization of these materials. In the words of Kaufman (1977: 1);

> The problem of subject and added entry access to recordings of non-Western music is a major concern...Because titles and names of composers and performers--the normal identifiers of Western-art music--are usually unknown, and because many music libraries do not classify their recordings or even place them on open shelves for browsing, subject headings and other added entries become the primary--and frequently the only--means of access for library users to recordings of non-Western music.

All of the problems mentioned earlier in this paper with regard to musical terminology, transliteration, geographic, ethnic and cultural descriptors, etc. apply with a vengeance to the material contained on ethnomusicological sound recordings. These problems are further compounded by the diversity of material that may be found on any single recording. Don Niles, Acting Ethnomusicology Archivist at the UCLA Institute of Ethnomusicology (personal letter), describes the need to provide entries for such categories as "performers, instruments, modes (if applicable), villages, tribes, etc., so that the number of tracings may well exceed 100 for a multi-record set with good notes."

In view of the widely acknowledged lack of adequate reference materials in ethnomusicology, the frequently inadequate information contained in accompanying data for both commercial and nonprocessed recordings, and the dearth of subject cataloguing guides and standards, archivists have had to devise, on an ad hoc basis, their own methods and organizational systems, usually based on an individual and analytical approach to each item in the collection.

The final section of this chapter will describe the cataloguing of ethnomusicological sound recordings in three different archives in an effort to illustrate how widely approaches to the organization of these materials can vary in actual practice. Examples of actual catalogue entries are included in Appendix V.

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As indicated in the previous chapter, the Archives of the School of Scottish Studies in Edinburgh houses a collection of nonprocessed tape recordings produced by field workers on all aspects of Scottish folk life. Recordings are shelved in accession number order, and a brief register is maintained in which basic data (year, tape number, date of recording, field worker, tape size, type of recorder, area, informant, type of material) is recorded for each tape. Separate registers are maintained for individual field workers in which data included on each recording is entered under the following categories: informant, area, title, number of verses/lines, type, transcribed text-music, additional remarks. There is an additional register in which information concerning transcriptions of musical material from the tapes is recorded.

Subject access to the material is provided by a classified card catalogue, which also includes an informants' index. The informants' index is divided into two sections: the first section is a classified file containing entries for informants arranged on a geographic basis, while in the second section entrics are arranged by informants' names and refer the user to the appropriate geographic region in the classified file. In the geographic file, information for each informant appears on two types of cards: a pink card contains biographical details and, if possible, a photograph of the informant, while a white card enumerates individual items recorded by the informant and includes the tape accession number for each item.

The subject catalogue is classified on an enumerative basis, in which main classes are listed A-X, further subdivided decimally into subclasses, A.1-A.4, etc. Further subdivisions of subclasses may be either alphabetical or geographic. Class Q. Music is subdivided into subclasses by instrumental medium and also includes a subclass for general references to music and musicians; instrumental subclasses are further subdivided by musical genre and each instrumental subclass includes a subdivision for style and technique, teaching, composition, and information about the instrument. Class R. Song is subdivided by geographic region, with the exception of the subclass for Gaelic songs. Subdivisions of subclasses are by geographic region or genre. The approach to

the organization of subject classes, subclasses, and subdivisions of subclasses seems to have been individual for each step and based on the special characteristics of the material in each case. There are no rules for the compilation of catalogue entries; whatever information the collector supplies is used as a basis for the information given on each entry. (Dr. A. Bruford, Archivist, personal communication).

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The Indiana University Archives of Traditional Music contains a major collection of ethnomusicological sound recordings, in many forms. The vast bulk of the collection is in the form of discs and tapes (actual figures are cited in the previous chapter); and a published catalogue of all holdings as of 1974 was published in 1975 (Indiana University. Archives of Traditional Music 1975). Materials are shelved in accession number order, with a letter symbol at the end of the number to denote whether the recording was made in the field (F), commercially issued (C), or served as a radio or television broadcast (B). The card catalogue is organized in accession number order, and subject and other approaches to the material are catered for by separate indexes. Unfortunately it has not been possible to obtain information with regard to the organization of these indexes, but undoubtedly the three indexes to the published catalogue serve as an indication of the general approach. The first index is to geographical areas, culture groups, and subjects; the second is to collectors, depositors, performers, and informants; while the third is to recording companies.

The basic cataloguing unit is the collection, and each unit is assigned both an accession number and a title. The title is divided into two parts: the first part designates geographic area and culture group, and the second contains either the collector's name and date of recording, or the name of the recording company, performer's name, record title, date of collection, issue and/or copyright. Recordings are also assigned Human Relations Area Files (HRAF) symbols from the Outline of

World Cultures** (Murdock, 4th ed. rev. 1969), a classification of world cultures that is widely used in the field of anthropology. In the preface to the published catalogue, Gillis explains the rationale behind this practice:

> The incorporation of the HRAF symbols into the Archives' cataloging system coordinates the audio data held...with the voluminous textual and illustrative material concerning most of the world's culture areas available in the HRAF files.

Brief notes at the bottom of catalogue entries provide additional information for such categories as genre, ethnic or culture groups, oral material, depositors, editors, etc.

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Commercial recordings of non-Western and folk music and field recordings are housed in separate collections at the University of Illinois School of Music. As indicated earlier, commercial recordings are found in the music library, while field recordings are held in the Ethnomusicology Archive. It has been seen that although LC classification and subject headings are used for the organization of commercial recordings, the alternative HRAF classification of these materials provides a more satisfactory approach for users. A separate classified catalogue based on the HRAF geographic classification is maintained. Unfortunately it has not been possible to obtain further information regarding cataloguing practice for these recordings.

Field recordings contained in the Ethnomusicology Archive are shelved by accession number, and detailed cataloguing guidelines provide the basis for the organization of the catalogue. The basic cataloguing unit is the collection, defined as "materials...recorded by one person in one culture during one field trip." (Nettl. Personal letter). The general catalogue contains main entries, added entries, and 'see' cards; main and

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**The Human Relations Area Files, a collection of material relating to most world cultures, originated at Yale University, but the material is now also held by a number of other member institutions in the United States.

added entries are identical, since unit entries are prepared. Tracings appear on the back of the main entry card and added entry titles in red type are added at the top of the unit entry. Duplicate copies of main entries are maintained in a shelf register. There is no indication as to the organizational structure of the general catalogue, but, in view of the fact that all entries appear together in the same catalogue, it is presumed that the catalogue is a dictionary catalogue.

According to the cataloguing guidelines, "the vast majority of the Main Entries reflect a classification according to the country in which the collection was made...In some cases, however, the Main Entry is a larger region...a group of peoples...or a title." When required, main entries may be subdivided by geographic region, ethnic group, and by certain general categories, such as classical music, dramatic music, folk music, cantillation, oral literature, etc. When a collection includes material requiring more than one main entry, the secondary classification(s) is handled as an added entry.

The guidelines state that added entries are made for categories such as collector(s), performer(s), instrument(s), genre(s), functional and contextual aspects, etc. When an archive tape is a copy of another recording, added entries are prepared for the original archive or recording company. Entries for names of tribes and peoples, as well as those for geographic regions, are handled as 'see' cards, referring users to the appropriate main entry.

Detailed instructions are set out in the guidelines for the compilation of main and added entries and 'see' cards, in addition to specifications with regard to typeset, capitalization, adjectives, quotations, tape and box labeling, etc. On the whole, the cataloguing approach articulated in these guidelines is comprehensive, systematic, and clearly expressed.

4. CONCLUSIONS

Summary

The previous chapters have taken a backward look at historical developments and changing approaches in ethnomusicology and in classification and cataloguing. It should be obvious by now that solutions to the problems involved in the effective organization of ethnomusicological materials will be complex and diverse, and that in view of the special characteristics of the material and the differences in scope and orientation of library and archival collections, it is unlikely that a comprehensive approach can be made to the organization of the material as a whole.

In looking to the future, one cannot assume that ethnomusicology will become a traditional discipline, with well defined boundaries and its own articulated literary warrant; but, on the other hand, there is clear evidence that an increasing amount of material regarded by a large number of scholars as ethnomusicological will require incorporation in libraries and archives. While ethnomusicology itself may continue to remain 'elusive' as a fixed subject category, its materials are anything but 'elusive', and a growing proportion of library users (ethnomusicologists, musicians, composers, anthropologists, linguists, etc., as well as members of the 'lay' public) are now requiring access to the material for a wide variety of purposes.

On the whole, traditional classification schemes and conventional cataloguing methods have been found grossly inadequate with regard to the organization of ethnomusicological materials. And, although newer systems and methods offer tremendous scope for improved classification and cataloguing of a wider variety of musical material, the music of the Western tradition is still predominately catered for at the expense of other traditions, and the theoretical advantages of these systems are often nullified in actual practice. Until a more balanced

approach is evidenced in classification schemes and cataloguing codes and other professional tools, the present unsatisfactory state of affairs is likely to continue.

Statement of fundamental issues and suggestions

It has been seen that adequate subject analysis is a fundamental prerequisite in the organization of ethnomusicological materials, irregardless of whether the classification and cataloguing systems are based on a pre-coordinated or a post-coordinated approach. The subject content in the material can be extremely complex and specialized, and expressed in an infinite variety of terms and languages, and user approaches to the subject content of the material are seen to be individual and extremely diverse. Consequently, it seems likely that classification and cataloguing systems based on post-coordinated principles and which provide for multiple entry to the data base are best suited to the special characteristics of the material and user requirements as well.

Because of the lack of basic reference materials and other bibliographic aids, there will undoubtedly be the need to compile special authority files with regard to terms utilized for geographic regions, cultural and ethnic groups, musical genres and elements, instruments, functional and contextual aspects, etc.; for transliterations, deviant spellings, and synonyms; and also for recording all cross references utilized between related subjects. In this regard, the importance of close collaboration with specialists in the field cannot be minimized. In view of the recommendation that post-coordinated (as opposed to pre-coordinated or classified) principles should be applied to the organization of the material, I would suggest that subject headings be expressed in natural language rather than in notational form.

In view of the stress placed on post-coordinated approaches to the data base, it might be assumed that the classification of the material is of lesser importance. Indeed, as we have seen, the subject analysis of sound recordings is not undertaken for classification purposes. However, the techniques of analysis employed by the newer faceted classifications provide an

extremely useful and systematic method of subject analysis, and, when combined with the technique of chain indexing, can produce appropriate subject entries for catalogues and indexes. Thus, facet analysis and chain procedure provide a useful basis for the preparation of subject entries for sound recordings, even though the recordings themselves are not usually assigned class marks. The system only breaks down when the classification scheme does not provide for concepts embodied in the material.

Classification does, however, play a vital role in the organization of literature in libraries by conventional methods. Having seen how inadequately the schemes examined in this paper handle music outside the Western tradition, the question arises: is it possible to devise a comprehensive classification for all the world's music? The preparation of such a classification would require the participation of specialists from the various musical traditions, and, although certain basic concepts can be applied to most musical material, it would certainly be necessary to provide for all unique concepts, genres, instruments, and instrumental and vocal musical forms found in individual traditions. Even if prepared as a faceted system, in which only the most basic elements are included, along with instructions for the synthesis of facets, the result would undoubtedly be bulky, unwieldy, and extremely complex to operate.

Redfern (1978: 11,60) discusses some of these issues, and notes that

> ...there has been a growing reaction to some of the more abstruse classification theories and a growing feeling in some quarters that very specific classification of individual items may not be the best answer to users' needs....
>
> Nevertheless order is necessary in libraries and careful consideration must be given to the various factors which affect that order....
>
> Perhaps the only solution for music of other traditions is to divorce them from classical music and provide separate schedules compiled with the help of experts.

In the last analysis, it seems most unlikely that a single classification scheme designed for all music will be produced in the foreseeable future, if at all; and that librarians will continue to make use of present schemes, adapted to deal with the

special requirements of exceptional materials.

Having presented an essentially negative and pessimistic view of the existing situation, I shall now turn to a consideration of some of the more encouraging trends and developments that may point toward a brighter future.

Recent developments

Although some of the newer classification and cataloguing techniques and systems are well suited to the organization of ethnomusicological materials, a significant number of libraries and archives will undoubtedly continue to make use of more conventional methods, for a variety of reasons. As mentioned earlier, more complex mechanized systems may not be required for the organization of narrow, specialist collections, particularly if the collection is small and easily managed. Moreover, in the case of large collections (such as the Indiana University Archives of Traditional Music), the amount of information included on catalogue entries may be quite brief, and the system can be manually operated with ease. Outside of these considerations, the relatively high cost of introducing mechanized information storage and retrieval systems will undoubtedly be an inhibiting factor for many institutions.

The provision of subject access to ethnomusicological material emerges as the central problem in libraries and archives which make use of conventional methods. As indicated above, the use of natural language in subject headings seems most suitable for this material; however, since classification schemes handle the material so poorly, the resulting construction of subject headings by chain procedure or by the use of subject headings lists produces equally poor results. In the United States, mounting criticism of the Library of Congress subject headings list in connection with its treatment of non-Western music has led to the formation of a Sub-Committee on Musics other than Western-Art by the Music Library Association (MLA). The first phase of the committee's work has been in the area of subject headings, and a report of its activities appeared in the Music Cataloging Bulletin (July 1977). These have included: the request for clarification from the Library of Congress regarding

the use of the comma and dash subdivision (e.g. Music, Japanese and Music--Japan); the recommendation of the use of as many modifiers as necessary to represent all facets of music (in addition to LC's geographic, political, ethnic, religious, or linguistic modifiers); an examination of LC's policy of providing cross references under language or ethnic group only, with their transfer to the music heading considered on an individual basis; the compilation of a list of racist and derogatory LC headings; and the compilation of a list of tribal and ethnic names used by LC that differ from those used in standard sources.

In Recordings of non-Western music: subject and added entry access, a study of LC subject headings for musical recordings from 1973 through 1976, Kaufman (1977: 1), the chairperson of the abovementioned committee, reports that

> ...for each culture, L.C.'s many different types of subject headings serve to scatter the music of that culture throughout the card catalog. Even if there were adequate cross references (which there were not), one must search in far too many places for the music of a particular culture.

By means of a questionnaire sent to thirty-three libraries and archives, Kaufman discovered that nine of these institutions used LC subject headings as an authority for names of places, tribes, etc. (although half of the institutions modified the names in some way), another nine used the Murdock Human Relations Area Files classification, while the remaining eight used a variety of sources. Kaufman offers the following conclusion (Ibid: 12-13):

> It is apparent that there is no simple solution to the cataloging problems of non-Western music. The two most popular methods used for subject access are the Library of Congress subject headings, which provide access by instruments, genres, cultures, countries, etc., but scatter culturally-related terms, and the Murdock Outline, which brings together culturally-related music but does not provide any other type of access. A temporary solution for combining the advantages of both systems is to list in the Murdock Outline the L.C. subject headings appropriate to each culture. Patrons locating a culture in the Outline would find listed there all the subjects to consult in the card catalog.

Kaufman emphasizes the temporary nature of such a solution, and notes that the Subcommittee, with the cooperation of librarians, ethnomusicologists, and the Library of Congress, is working

toward the formulation of a system for the cataloguing of non-Western music which will "bring together the music of each culture and relate music of similar cultures; allow for retrieval by a variety of facets, and be compatible with the MARC music format." (Ibid: 13).

While subject headings lists are usually associated with pre-coordinated classification and cataloguing systems, thesauri are generally intended for use in post-coordinated systems. However, the basic function of both devices is similar, in that both are designed to facilitate user access to material. "Basically the purpose of a thesaurus is to achieve term control so that maximum coincidence of term choice by indexer and searcher is achieved, with provision for moving up and down hierarchies for broader and narrower searching, and suggestions to the searcher that he might usefully try alternatives to his chosen terms, thus helping him formulate his search prescription to maximum advantage." (Sharp in Batten 1975: 244). The objective is to provide a complete indexing vocabulary for a defined subject area, and, in the words of Needham (1971: 235), a thesaurus should contain

> a list of simple (or partially pre-coordinate) terms, often referred to as descriptors, alphabetically arranged and indicating unused, broader, narrower, and related terms. They differ from other lists of subject headings in being confined largely to simple terms suitable for post-coordinate systems, and in being (though not in all cases) rather more systematically compiled.

Music librarians are currently engaged in the preparation of two thesauri which will undoubtedly provide valuable assistance in the organization of ethnomusicological materials. According to a report in the S.E.M. Newsletter of the Society for Ethnomusicology (May-June 1978):

> A thesaurus of terms for music other than Western-art is being developed (under the coordination of Judith Kaufman) as part of a larger thesaurus of music terms being compiled by members of the International Association of Music Libraries...It is hoped that the resultant 'standardized terminology' (with many cross references) will be adaptable for the subject cataloging and indexing of sound recordings, writings about music, bibliographies, etc.

Under the auspices of RILM (Répertoire international de littérature

musicale), established in 1966 under the sponsorship of the International Musicological Society, the International Association of Music Libraries, and the American Council of Learned Societies, an International thesaurus is being developed separately from the RILM English-language thesaurus. An incomplete version of the International thesaurus was included in the first five-year cumulation of RILM, 1967-1971, and, in a report to the Eleventh International Congress of Music Libraries at Mainz, 11-17 September 1977 (Fontes Artis Musicae January-March 1978: 101), Barry S. Brook, President of the Commission Internationale Mixte, the governing body of RILM, stated that it was hoped that the complete version would appear in the second five-year cumulation. He noted that

> another important addition will be an extension of the ethnomusicological vocabulary. Similarly...ethnomusicological coverage in the journal must also be broadened.

The work of the MLA Sub-Committee on Musics other than Western-Art and the two thesauri projects described above reflect a growing recognition on the part of music librarians of the significance and special characteristics of ethnomusicological materials; and attempts are now being made to provide adequate standards and bibliographic tools to assist in the organization of this material in both manually operated and mechanized cataloguing systems.

Reference has already been made in the previous chapter to the considerable advantages offered by computers with regard to information storage and retrieval. In the words of Redfern (1978: 11):

> one of the major developments in library science has been the application of computers to the management of libraries. The full potential of these subtle machines has yet to be realised, but it is apparent and proven that they will provide a limitless approach to the knowledge contained in libraries, their capacity for storage being limited only by the information which is fed into them in the first place.

As indicated earlier, information may be retrieved by an infinite variety of separate and/or combined subject concepts or terms.

In view of the obvious advantages offered by these systems, the British Institute of Recorded Sound (BIRS), a national archive containing a large and extremely diversified collection

of sound recordings (estimated in 1975 at approximately 300,000 discs, tapes, and cylinders containing more than a million recorded items) has decided to adopt a computerized cataloguing system. As stated in the January 1978 issue of Recorded Sound, "The principal object of the Institute is to preserve...sound recordings of all kinds...and to serve as a centre for their study." The BIRS collection of musical recordings is world-wide in scope, and, according to Fairfax (1976: 58):

> While the BIRS collection has hitherto been considered as an archive, it should be mentioned that the bulk of its new acquisitions consists of currently available materials...and its aim ultimately is towards the detailed cataloguing required by a national system and, indeed, to the production of a British National Discography.

The following description of the proposed BIRS programme has been provided by Diana Hull, the Institute's chief cataloguer (personal interview). After an intensive investigation of various systems, the Institute has decided to adopt a programme based on that employed at the Imperial War Museum. (The proposed system has been approved by the Institute's governing board and now awaits the final approval of the Department of Education and Science). The cataloguing unit is to be the individual unit of intellectual content (e.g. the individual musical item), with provision for the additional cataloguing of complete discs, tapes, etc. and/or collective or anthological titles when the contents of such items are intellectually linked. The programme provides three entry formats: the 'standard' format is designed for Western classical music, while two 'deviant' formats cater for ethnic** and wildlife materials. Special tags are included for deviant entries, and there will be no difference in the cataloguing of commercial and non-commercial recordings. Accompanying data will be catalogued as part of the collation, with provision for separate full cataloguing by author/title/subject at the cataloguer's discretion. The primary

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**The ethnic collection is now described as the International Music Collection--music outside the western concert tradition (Anthony V. King, Director, British Institute of Recorded Sound. Personal communication).

arranging element for ethnomusicological entries is the geographic factor, and the format for these entries will have a slightly different arrangement of elements and information, reflecting the special nature of the material. The option is provided for the inclusion of characteristic ethnomusicological subject headings in the tracings. When this system is put into operation, it is obvious that most of the advantages of post-coordinated information retrieval will be realized, and that access to a wide variety of ethnomusicological material will be made available to users.

Final remarks

Kaufman (1977: 8) draws attention to the significance of ethnomusicological sound recordings in the following words, "In a field where there are few written transcriptions and even fewer opportunities to hear the music performed live, recordings are a most important resource." Consequently, both the BIRS project and the efforts of the MLA Sub-Committee on Musics other than Western-Art to devise a cataloguing system that will be compatible with the MARC music format are of tremendous significance and indicate that the utilization of modern information storage and retrieval techniques may lead to the vastly improved organization of and access to a large number of ethnomusicological sound recordings. Regrettably, it must be noted that improved organization of and access to the vast amount of material contained on field recordings held by a large number of archives will not be a by-product of these developments; access to these materials will continue to be on a random and individual basis, and not greatly affected by the limited number of published catalogues produced by certain archives.

Although similar modern methods and techniques are being applied to the organization and retrieval of information contained in printed materials, under the auspices of agencies such as the Library of Congress and the British National Bibliography, the full potential of these systems has yet to be realized with regard to ethnomusicological literature. In the words of Kaufman (Ibid: 8), "The best of computerized subject search systems cannot eliminate the inadequacies in the subject headings

themselves." As we have seen, the same criticism also applies with regard to the classification of the literature. It is to be hoped that the publication of musical thesauri, subject headings lists, etc. which make full recognition of ethnomusicology and provide the means for effective subject access to the matorial, linked with increasing demands on the part of users for access to ethnomusicological materials will ultimately lead to improved classification, cataloguing and indexing of the material.

APPENDIX I

The teaching of ethnomusicology, folk music, and non-Western music in post secondary educational institutions in Great Britain.

1. Cambridge University. Faculty of Music.
   Non-Western music is an optional paper in Part II of the Music Tripos. The introduction of a postgraduate degree (M.Phil.) in Ethnic Musics is being discussed.

2. City University (London). Centre for Arts and Related Studies.
   The B.Sc.(Hons) in Music includes ethnomusicology as an option which may be continued in postgraduate studies.

3. Dartington College of Arts.
   The B.A.(Hons) in Music includes courses on the music of India, traditional and folk music, and music in non-literate societies.

   The Diploma in Education (Music in Education) and the proposed Diploma of Higher Education (Music in the Community) include the study of Indian music.

4. Derby Lonsdale College of Higher Education. Music Division.
   The B.Ed., Bachelor of Combined Studies, and Certificate of Education include a very limited study of folk music in the course 'Music in the modern world'.

5. Guildhall School of Music and Drama.
   The G.G.S.M. offers an ethnomusicology option in the third year of the course.

6. Goldsmiths' College (London).
   The B.Mus. includes a non-Western music option.

7. Kings College (London). Faculty of Music.
   Non-Western music is included in the syllabus in the first year of the B.Mus. course. It is also an option, as a special subject, in the second and third years of the course.

   The college also offers an M.Mus.(Folk-Music) course.

8. Queen's University of Belfast. Department of Music.
   Ethnomusicology is included as a special subject in the B.Mus. course.

   _____. Department of Social Anthropology.
   B.A., M.A., and Ph.D. courses in Social Anthropology (Ethnomusicology) are offered.

9. School of Oriental and African Studies.
Area studies form the basis of both undergraduate and postgraduate degrees. At undergraduate level musical papers may be taken as special subjects in connection with an area study. Musical areas currently represented are Africa, the Middle East, and India. A combined Music and History degree is also available (in which area papers and general courses on ethnomusicology are offered).

At the postgraduate level (M.A. and Ph.D.) music may be included in connection with area studies.

10. University of Aberdeen. Department of Music.
The B.Mus. and M.A. in Music include a non-Western music option.

11. University of Edinburgh. Faculty of Music.
The M.Mus. includes a folk music option (in collaboration with the School of Scottish Studies).

_____. School of Scottish Studies.
M.Litt. and Ph.D. courses in Ethnomusicology are offered.

12. University of Leeds. Institute of Dialect and Folk Life Studies. School of English.
The B.A. in English Studies includes a course on ballad and folk song in the Folk Life Studies option. This course, in addition to more advanced work, is also taught at M.A. level.

13. University of Nottingham. Department of Music.
The B.A.(Hons) in Music offers an ethnomusicology option in the first year of the course.

14. University of Sheffield. Centre for English Cultural Tradition and Language.
The B.A. in English and the M.A. in Modern English Language and Cultural Tradition both include the study of English folk music.

15. University of York. Department of Music.
The B.A.(in Music) is based on the project system and includes projects on folk music and non-Western music. Proposed additions are 'An introduction to world music' (for first year students) and 'Ethnomusicology'. Ethnomusicology may also be offered at postgraduate level for M.A., M.Phil., or D.Phil.

APPENDIX II

A selection of representative titles of monographs and articles appearing in ethnomusicological bibliographies.

1. Jaap Kunst, Ethnomusicology (1959)

Monographs:

Song, dance and customs of peasant Poland.
The Hindu musical scale and the 22 shrutees.
Music under the Pharaohs.
The collecting of folk music and other ethnomusicological material: a manual for field workers.
Acoustical investigations of some Japanese musical instruments: syakuhati, syamisen, tudumi and koto.
Form in primitive music.
Ancient Arabian musical instruments as described by Al-Mufaddal ibn Salama (9th century).
World history of the dance.
Psychology of music.
Indian musical and noise making instruments.
A theory of evolving tonality.

Articles:

"Gypsy music or Hungarian music."
"Yoruba folk operas."
"The longitudinal open flutes of Central Asia."
"The use of music in the treatment of the sick by American Indians."
"What intervals do Indians sing?"
"The use of the term 'tetrachord' in musicology."
"The importance of recordings of Indian songs."
"Technique in the music of the American Indians."
"The belief of the Indians in a connection between song and the supernatural."
"The Hindu scale."
"Anthropological bases of Jewish music."
"Drum signalling in a West African tribe."
"Canon in West African xylophone melodies."
"Geographical distribution of the musical bow."
"The ancient four-note musical scale of the Maoris."
"Music and song among the Bantu people in urban areas on the Witwatersrand."
"The shantu music of the harims of Nigeria."
"The principle of the hydraulic organ."
"Ibo village music."
"Bird music."
"Visual, kinaesthetic, olfactory, and gustatory effects of music."
"Variations in melodic renditions as an indicator of emotion."
"The pattern phenomenon in primitive music."
"The Okinawan notation system."

"Zulu male traditional singing."
"Head-hunting symbolism on the bronze drums of the ancient Dongson culture and in the modern Balkans."
"On the method of comparative melodic research."

2. "Current bibliography and discography," Ethnomusicology 22 (January 1978).

Monographs:

Readings in African culture: secular verse and poetry in Ethiopian traditional music.
Improvising: sixteen jazz musicians and their art.
Italo-American ballads, poems, lyrics and melodies.
Reggae bloodlines: in search of the music and culture of Jamaica.
Soul music black and white: the influence of black music in the churches.
Judeo-Spanish traditional ballads from Jerusalem (an ethnomusicological study).
Modal practice in Turkish art music.
The complete Irish tinwhistle tutor.
The nature of dance: an anthropological perspective.
Speech surrogates: drum and whistle systems.
Studies in folk-song and popular poetry.
In honor of ancestors: the social context of Iwi Egungun chanting in a Yoruba community.
The associative relation between triadic musical chords and color.

Articles:

"World musics in American education."
"Cross-cultural influences on expectancy in music."
"The rhetorics of protest: Brassens and Dylan."
"Radio music in Africa with special reference to Nigeria."
"Feminist attitudes and preferences for a feminist 'message' song: a research note."
"Koncong, Indonesian popular music."
"Preliminary thoughts on Burmese modes."
"Tradition and non-conformity in Indian music."
"From prince to populace: patronage as a determinant of change in South Indian (Karnatak) music."
"Neo-Taoist implications in a melody for the Chinese seven-stringed zither."
"Towards an ethnomusicology of culture change in Asia."
"The problem of orchestration in Indian music."
"Relations between aesthetics and improvisation in Arab music."
"Aesthetics and ritual music: some remarks with reference to Tibetan music."
"Tibetan musical notation."
"Hawaiin chants and songs used in political campaigns."

APPENDIX III

Examples of supporting data required in connection with ethnomusicological field recordings.

1. Maud Karpeles, ed., The collecting of folk music and other ethnomusicological material: a manual for field workers (1958: 24-26).

1. Particulars of Songs and Instrumental Music

(i) Date of recording.
(ii) Place of recording (country, region, district, village).
(iii) Actuality or Interview Recording.
(iv) Name of performer or identification of group.
(v) Title of piece (with translation, if necessary).
(vi) Medium of performance, e.g.,
Vocal solo or vocal ensemble (male, female, mixed, children).
Unaccompanied or with instrumental accompaniment (names of instruments).
Instrumental solo or instrumental ensemble (names of instruments).
Number of performers in the ensemble.
(vii) Language and dialects (if a song).
(viii) Category of piece and whether normally performed for a particular occasion, by a particular person or group, at a particular season, or at a particular time of day.
(ix) Description of any custom or ceremony with which the piece may be connected. The collector should be on the look-out for songs relating to the life-, day- and year-cycles.
(x) Is any legendary or historical significance attached to the piece by the performer(s)?
(xi) From whom did the performer(s) learn the piece?
(xii) Is it performed by others in the district?

2. Particulars of Performers

(a) Individual Performers

(i) Name (if a married woman give also husband's name).
(ii) Address.
(iii) Nationality or race; tribe or group.
(iv) Place of birth.
(v) Approximate age.
(vi) Sex.
(vii) Married, single or widowed.
(viii) Occupation.
(ix) Rank or social position in the community.
(x) Education: whether literate.

(xi) Any musical training (either by traditional or other methods). Does performer belong to a musical society?
(xii) Previous dwelling places and travel.
(xiii) Has informant any non-folk material in his repertory?

(b) Ensembles

Particulars of the leader (as above) and notes on the personnel and history of the ensemble.

3. Particulars of Instruments and Instrumental Playing

If the instrument is of an unusual kind the following details should be given together with a general description:

(i) The local name of the instrument and, where applicable, its nearest European equivalent (e.g. drum, harp, zither, etc.).
(ii) Details of materials used: wood, fibre, reeds, skin, metal, etc.
(iii) Accurate measurements.
(iv) Compass.
(v) How was the instrument acquired, e.g. is it home-made, or made in a local factory, or imported from another country or region? What are the traditions concerning it?
(vi) By whom and on what occasion was the instrument used?
(vii) Tuning: Method employed. Is there a standard pitch? How is it determined? Have the musicians a sense of absolute pitch? Does the performer tune his own instruments, or are there specialist or professional tuners?
(viii) A photograph of the instrumentalist in action should be given and a front- and side-view photograph of the instrument itself. If more than one instrument is being played there should be a photograph of the grouping of the players in addition to photographs of each separate instrument.
(ix) The particular method of holding and playing the instrument should be noted and a description should be given of the methods by which variation in pitch, tone, and dynamics are produced during performance. A film of the performer(s) in action would be of great value.

2. Barbara Krader, "Field recordings of non-Western music," Journal of the Association for Recorded Sound Collections 1 (Summer-Fall 1968): 40-42.

Essential:

Place and date of recording. Performers (nationality, names of persons, their ages and sexes), names and description of instruments, with pictures if possible. Recording equipment used, i.e., what make of recording machine, source of power, speed of recording (and whether constant), type of microphone, and whether there was a technical assistant charged with recording.

Identification of collector and his background and expertise, and description of field trip (length of time spent in location, assistance from local experts, goal of study, likelihood of publication of article relating to the subject. The likelihood of publishing a recording should be estimated).

For individual items on the recording, there should be identification of function, and the names of songs or dances, and of performers and instruments. The texts should be given in the original language and translation. If the texts have not been transcribed, then at least the identification of the language should be made, and the general sense of the texts given.

Desirable:

As general background for the items, the circumstances of of the recording should be known, e.g., whether a traditional ceremonial, performed in its normal function, or individual performances for the collector at his request apart from the usual function (wedding, etc.).

The completeness of the sample needs to be indicated. Does the recording contain complete ceremonies or dances in normal sequence? Or was the collector accompanied by a national or other expert who decided what was to be recorded? What were the criteria of selection? What kinds of material were deliberately omitted?

Concerning the performers used as informants, one needs to know why they were chosen, and something of their background: were they illiterate, had they travelled much or known outside cultural traditions, were they regarded by the community as good performers? In general, did the collector find out the value judgments (sic) of the native community about his recordings? If there was a national or local expert assistant, what was his or her rapport with the local community?

Concerning the performances recorded, it is important to know whether they were approved of by the community as properly done with appropriate performers. Were the performers in good voice, or were there unavoidable drawbacks, such as expert performers too old to sing well, or to remember perfectly, or imperfect instruments?

APPENDIX IV

Examples of the classification of ethnomusicological literature by the Dewey, Library of Congress, and the British Catalogue of Music classification schemes.

1. Examples of titles classified by the Dewey Decimal Classification, 18th ed., published in the British National Bibliography. (These titles are preceded by a hyphen). Most of these titles have been assigned similar Dewey numbers in the United States (appearing in the National Union Catalog of the Library of Congress); exceptions, which have been classed differently, are enclosed in parentheses. A number of extremely long class numbers have been abbreviated. An asterisk indicates that a number has been shortened; in most cases the area notation has not been included. Bibliographies are classed at 016 Bibliographies and catalogs of specific disciplines and subjects, even though the option of including subject bibliographies with the specific discipline or subject is provided in the schedules.

016 BIBLIOGRAPHIES AND CATALOGS OF SPECIFIC DISCIPLINES AND SUBJECTS

.7 -Ethnomusicology and folk music: an international bibliography of dissertations and theses*
-A selected bibliography of music in Africa*
-African music and oral data: a catalog of field recordings*

780 MUSIC

.1 Philosophy and esthetics
-How musical is man?

.9 Historical and geographical treatment

.92 Musicians
-The Kachamba brothers band: a study of neo-traditional music in Malawi*

.93-.99 Treatment by specific continents, countries, localities
(African music: a people's art)
(Music cultures of the Pacific, the Near East and Asia)

781 GENERAL PRINCIPLES AND CONSIDERATIONS

.2 Basic considerations

.22 Musical sound
-The rags of North Indian music: their structure and evolution

.24 Notation
(Musical notations of the orient)

.7 Music of ethnic and national orientation
-The anthropology of music
-Theory and method in ethnomusicology

.71 Of primitive (preliterate) peoples
-Music of the Americas: an illustrated music ethnology of the Eskimo and American Indian peoples*
-African music: a people's art*
-Chopi musicians, their music, their poetry and instruments*

.74-.79 Of national orientation
-Folk music of Hungary*
-Musical notations of the orient*
-Music cultures of the Pacific, the Near East and Asia*
-Drumming in Akan communities in Ghana*
-Music in Bali: a study in form and instrumental organization in Balinese orchestral music*
(Music of a thousand autumns: Togaku style of Japanese court music*)
(Music of the Americas: an illustrated music ethnology of the Eskimo and American Indian peoples*)

.9 Other topics

.91 Musical instruments
-Instruments of religion and folklore
-Music and musical instruments in the world of Islam*
-Folk musical instruments of Turkey*

782 DRAMATIC MUSIC AND PRODUCTION OF MUSICAL DRAMA

.1 Opera
-The rise of the Peking Opera*

784 VOICE AND VOCAL MUSIC

.4 Folk songs
-Toda songs*

.7 Other kinds of songs

.76 Songs of ethnic and national groups in other countries
-The Dinka and their songs*

785 INSTRUMENTAL ENSEMBLES AND THEIR MUSIC

.09 Historical and geographical treatment
-Music of a thousand autumns: Togaku style of Japanese court music*

787 STRING INSTRUMENTS AND THEIR MUSIC

.5 Harp
-El tanbur: the Sudanese lyre or the Nubian kissar

.9 Other plectral instruments
-The Kumiata and Danmono traditions of Japanese koto music

789 PERCUSSION, MECHANICAL, ELECTRICAL INSTRUMENTS

.1 Membranophones
-Krishna Govinda's rudiments of tabla playing

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2. Examples of titles classified by the Library of Congress Classification, published in the National Union Catalog of the Library of Congress. Cutter numbers have not been included.

ML LITERATURE OF MUSIC

Dictionaries, lexica, encyclopedias
Bio-bibliographical
106 National
-Glossary of Hausa music and its social contexts

Bibliography
120 National
-A select bibliography of music in Africa

128 Topical
-Ethnomusicology and folk music: an international bibliography of dissertations and theses

Catalogs
141 Exhibitions
-Music and musical instruments in the world of Islam

Phonodiscs. General trade catalogs
156.2 Lists by compiler
-Indiana University: a catalog of phonorecordings of music and oral data held by the Archives of Traditional Music

Bibliography
Catalogs
Phonodiscs. General trade catalogs
156.4 Lists by topic
-African music and oral data: a catalog of field recordings

History and criticism
Asia
330 General
-Music cultures of the Pacific, the Near East and Asia

338 India
-The ragas of South India: a catalogue of scalar material

340 Japan
-Music of a thousand autumns: Togaku style of Japanese court music

345 Other
-Music in Bali: a study in form and instrumental organization in Balinese orchestral music

350 Africa (General)
-African music: a people's art

Instruments and instrumental music
460 General
-Instruments of religion and folklore

Special
Countries
522 Other European countries
-Folk musical instruments of Turkey

Vocal music
Secular vocal music
Special
Kinds and forms
Dramatic music
Special
Countries
Europe
1751 Other countries (European and other)
-The rise of the Peking Opera

National music
Special
3547 Primitive (General to include ethnology)
-Music of the Americas: an illustrated music ethnology of the Eskimo and American Indian peoples

National music
Special
Europe
3593 Hungary
-Folk music of Hungary

3760 Africa
-Drumming in Akan communities of Ghana
-Chopi musicians, their music, their poetry and instruments

3797 Musicology. Methods of history and criticism (Books and articles dealing with methods of musico-historical research and presentation)
-The anthropology of music
-Theory and method in ethnomusicology

Philosophy and physics of music
Special
Psychology
Special
3838 Other
-How musical is man?

*** *** *** ***

3. Examples of titles classified by the British Catalogue of Music Classification, published in the British Catalogue of Music. A plus sign indicates that the item has been given an alternative class mark. The alternative is preceded by an asterisk. The facets represented by individual class marks are enclosed within parentheses.

A	GENERAL WORKS
A(Z)	Music in relation to other subjects
A(ZF)	Music influenced by another subject -How musical is man?+ (Music influenced by ethnic factors)
A/FY	Musical character
A/G	Folk music
A/G(QSM)	(Folk music: communication: persons) -The collecting of folk music and other ethnomusicological material: a manual for field workers+
A/G(VX)	(Folk music: musicology) -Theory and method in ethnomusicology+
A/G(YG)	(Folk music: Hungary) -Folk music of Hungary)

A/L Religious music
A/LB Christian religious music
A/LD Church music
A/LD/B (Church music: instruments)
-Instruments of religion and folklore

BZ WORKS ON MUSIC OF THE NON-EUROPEAN TRADITIONS

BZ(QSM) (Non-European music: communication: persons)
*The collecting of folk music and other ethnomusicological material: a manual for field workers

BZ(VX) (Non-European music: musicology)
*Theory and method in ethnomusicology

BZB Asian music
BZB(QU) (Asian music: notation)
-Musical notations of the orient

BZC Turkey
BZCAL/B (Turkey: instruments)
-Folk musical instruments of Turkey

BZCW Arab Races
BZCWIAL/B (Arab Races: Islam: instruments)
-Music and musical instruments in the world of Islam

BZF India
-The ragas of South India: a catalogue of scalar material

BZFLAXQ/AC (North India: drums: tutors)
-Krishna Govinda's rudiments of tabla playing

BZFMNT (India: Toda peoples)
-Toda songs

BZG South East Asia
BZGVB (South East Asia: Bali)
-Music in Bali: a study in form and instrumental organization in Balinese orchestral music

BZH China
BZHKAC (China: Peking: opera)
-The rise of the Peking Opera

BZHP Japan
BZHPAL (Japan: instrumental music)
-Music of a thousand autumns: Togaku style of Japanese court music

BZHPAT (Japan: plucked string instruments)
-Tegotomono: music for the Japanese koto

BZ WORKS ON MUSIC OF THE NON-EUROPEAN TRADITIONS

BZK African music
BZK(T) (African music: bibliographies)
-A select bibliography of music in Africa

BZK/FD(WT) (Africa: recorded music: lists of objects)
-African music and oral data: a catalog of field recordings

BZM West Africa
BZMM Ghana
BZMMGAXQ (Ghana: Akan: drums)
-Drumming in Akan communities in Ghana

BZNCW East Africa
BZND Somalia
BZNDADW/G (Somalia: songs: folk)
-The Dinka and their songs

BZNDAT (Somalia: plucked string instruments)
-El tanbur: the Sudanese lyre or the Nubian kissar

BZNN Malawi
BZNNALN(P) (Malawi: instrumental ensembles: individuals)
-The Kachamba brothers band: a study of neo-traditional music in Malawi

BZNP Mozambique
BZNPBC (Mozambique: Chopi peoples)
-Chopi musicians: their music, their poetry and instruments

BZNR South Africa
*How musical is man?

BZP American music
-Music of the Americas: an illustrated music ethnology of the Eskimo and American Indian peoples

APPENDIX V

Examples of catalogue entries from selected ethnomusicological sound archives.

1. The Archive of the School of Scottish Studies. The example is taken from subclass Q.2. Bagpipe music.

ARGYLLSHIRE/Glasgow

MacLean of Lochbuie's Lament Pipes

Pibroch--intr. by John MacLellan. Not the published version. See comments on this performance in 'Piping Times'.
Recorded at 1972 conference of the 'Piobaireachd Society' Minard Castle Hotel, Argyllshire.

Seumas MacNeill SA/1972/66/1
PC & AM

The entry format is as follows:

Geographic designation.

Title statement. Medium.

Genre. Notes.
Recording data.

Performer. Accession no./item no.
Collector(s) initials.

2. The Indiana University Archives of Traditional Music. The example is taken from the published catalogue.

Pre '54-009-F. No. America, U.S., various Indian groups. Mary R. Haas, 1933.

HRAF N.G.4; N.N.8; N.O.4; N.O.8 ATL 1075-1085 Option 3
shelf cyl. boxes XXVI-XXVIII

Cherokee, Croc, Natchez, Tunica: includes speech, stories

The entry format is as follows:

Accession number. Title (Geographical area and culture group, collector's name and collection recording date).

HRAF symbol(s). Archives Tape Library (listening) copy no.

Shelf no. Option no.

Notes.

n.b. The shelf no. is the locational designator. Materials are shelved according to form, size, medium, or generation of the item, not in accession no. order. The Option no. represents the type of restriction placed on field recordings, with regard to copying and distribution, and/or use of the material.

3. The University of Illinois Archives of Ethnomusicology. The example is for a Main Entry and is taken from the cataloguing guidelines.

1 Indians of North America--Blackfoot

Collected by Bruno Nettl at Browning, Montana, July-August, 1966.
Contents:
Tapes 1-3: North American Indian Days
4: Hand game songs
5-7: Calvin Boy
8: Tom Many-guns
9-12: Pete Stabs-by-Mistake
13: Darrel Blackman
14: Texts

Nos. 1-13 are 7" reels, No. 14 is 5" reel; Nos. 3 & 13 are 3.75 ips., all others are 7.50 ips.; All are ½ track, mono; side A only.

n.b. The tracing on the reverse side of the card is: Nettl, Bruno.

The entry format is as follows:

Collection number, main heading--sub heading

Collected by / Performed by / Concert by / Demonstration } name, place, date.
tape, prepared by
Performer, if important.
Contents.

Technical information: number and size of reel; speed of tape; tracks recorded.

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