Shortly after the invention of the phonograph, Felix von Luschan, who later became Director of the Berliner Museum für Völkerkunde (Berlin Museum for Anthropology), suspected that this new type of equipment might someday be an important aid to anthropological research. However, he soon gave up the practical experiments which he had started in the mid-eighties, mostly because others convinced him that such a thing belonged in a public fair and not in the Museum. Thus Berlin lost the distinction of being the first to make scholarly recordings with a phonograph. Nevertheless, contact was soon established with the pioneer ethnomusicological field recordings in America: Carl Stumpf wrote a commentary on the recordings which Fewkes had made in 1889 among the Zuni Indians, and which Gilman had analyzed. Carl Stumpf began making his own phonograms only in 1900, when the Siamese court orchestra visited Berlin for a guest concert. He deposited these cylinders at the University of Berlin, in the Psychological Institute, of which he was Director. In effect, he laid the foundation for the Berlin Phonogramm-Archiv, although it was not given that name until a few years later.

Then two of his assistants, Otto Abraham and Erich Moritz von Hornbostel, also began to take an interest in comparative musicology, a field which Stumpf had founded only incidentally. They made their own recordings in Berlin, and analyzed these phonograms as well as those which ethnologists, at Stumpf’s suggestion, brought back from their expeditions. In the meantime the Archiv had grown so rapidly that in 1905 von Hornbostel was officially appointed its Director. Von Hornbostel was, of course, one of the leading figures in the field of comparative musicology and the real center of the “Berlin school.” We need not add anything here concerning his importance. Stumpf also did independent research in the new field, and in 1911, for example, published Die Anfänge der Musik (The Beginnings of Music) as his first comprehensive work. He always held his protective and influential hand over the new institution, but in actuality the Berlin Phonogramm-Archiv became the lifework of Erich von Hornbostel. Otto Abraham soon withdrew from the circle of scholars, but around von Hornbostel gathered many other scholars, whose chief fields lay mostly outside the Archiv, like Curt Sachs, Robert Lachmann, and George Herzog.

Another group of students grew up later, in connection with von Hornbostel’s teaching activity at the University of Berlin. From these came the assistants, who worked mostly without pay, like M. Kolinski, F. Bose, and M. Schneider, who directed the Phonogramm-Archiv after von Hornbostel’s emigration in 1934 and into the Second World War.

An international exchange of phonograms had been set up very early. This exchange was considerably strengthened when the Institute — the first to do so — shortly after 1906 began producing copper negatives from the original cylinders, from which as many copies as desired could be cast. The financial situation of the Archiv was always very strained, and an appeal by Carl Stumpf which appeared in 1908 in many newspapers had attracted only a few private donors. Yet it was possible, thanks mostly to the personal sacrifice of von Hornbostel, to equip almost all German expeditions with recording equipment and blank cylinders. Many of the collections brought back were fairly well documented, since von Hornbostel made as many travellers as possible acquainted with the technique of recording and the data to be noted, or at least placed at their disposal a copy of the chapter “Musik” from the Anleitungen für ethnologische Beobachtungen und Sammlungen (Instructions for Ethnological Observations and Collections), published by the Museum für Völkerkunde in 1908.
Reinhard. In the background is a portrait of Carl Stumpf, the founder of the Archiv, by the noted German impressionist Max Slevogt, 1925 (on loan from the National Gallery).

In 1906 there were already more than 1000 recordings. These were augmented so greatly that at the beginning of the Second World War they numbered about 11,000. Among these was the collection of over 1000 recordings made in the First World War prisoner-of-war camps, particularly by Georg Schünemann. In order to make the best recordings in the Archiv available also to outsiders, in the early twenties von Hornbostel put together a "Demonstrationsammlung" (Demonstration Collection) of 120 cylinders, which anyone interested could purchase.

The Phonogramm-Archiv remained in the Berliner Schloss until 1934, in the same quarters as the Psychological Institute. But in 1922 its administration was taken over by the Senate, and for no logical reason it was attached to the Hochschule für Musik. A really significant change came only in 1934, when it was united with the Museum für Völkerkunde; at that time it moved to Berlin-Dahlem. In the meantime seventy publications had appeared; these contained the earliest transcriptions of recordings in the Archiv.

The most valuable holdings were transferred in order to protect them from air raids; nevertheless, a certain percentage of the recordings in and outside Berlin were lost. The greatest part survived intact, but these recordings are no longer in Western hands. Through the kind deposit of tape and cylinder copies, however, the originals of which are missing from the Archiv, it has been possible to acquire about twenty percent of the old holdings. Among the persons and institutes which in this matter were helpful to the Archiv in such an unselfish way are the following: Frau Koch-Grüngberg (50 cylinders), Museum für Völkerkunde München (369 cylinders), Institut für Völkerkunde der Universität Tübingen (56 cylinders), and the Research Center in Anthropology, Folklore, and Linguistics (about 170 cylinders).

Since the last director of the Phonogramm-Archiv was no longer in Berlin after the war, the Institute was not taken into consideration when the Berlin Museum für Völkerkunde was rebuilt. From the very beginning it did not appear in the budget of the city of Berlin, and this, too, had an arresting effect on the work of the Archiv for many years. The author, who was appointed Ethnomusicologist at the newly-founded Freie Universität in 1948, was able to transfer the few holdings of the Archiv left in Berlin, as well as a part of the library, to the University's Musikwissenschaftliches Institut (Institute of Musicology). Because of technical administrative reasons, however, the Phonogramm-Archiv in 1950 had to be incorporated into the Ehemals Staatlichen Museen association; this, however, was of no immediate help in building up the Archiv again. Only some years later did it succeed in acquiring the tape recorders and tape it needed, as well as a small basic collection of commercial discs.

At the same time, the exchange of recordings with other institutions was arranged. Numerous German and foreign scholars allowed the Phonogramm-Archiv to copy their tape recordings, and in recent years it has even been possible to equip ethnomusicologists closely connected with the Archiv with portable tape recorders, tapes, and questionnaires. In this way the holdings of the Archiv have again reached considerable stature. To be sure, the number of recordings does not correspond to that of the earlier cylinders. On the other hand, the newer tape recordings offer greater advantages for research because of their better technical quality, and even more, because each musical item is now recorded in its entire length, and not interrupted or broken off after two minutes, as was the case with cylinder recordings. The areas of collection could not be systematically chosen. Although much had to be left to chance, the Archiv today again possesses recordings from the entire world.

The folkloristically interesting areas in Europe are now much more strongly represented than before. Through trips by people connected with the Archiv, a few areas of specialization have been built up, in which the Institute is superior both quantitatively and qualitatively to many other collections. To these belong Turkey (recordings by Reinhard), the Lapps (Laade), Kurdistan (Christensen, Munser, and Seipoldy), Corsica (Laade), Turkistan (Christensen), and the Ellice Islands (Koch).

The most important task of the Archiv is still scholarly research and teaching. The publications of the Archiv now number 94. The association with the University has become especially close through the personal contact of the author, who is both Director of the Archiv and Professor of Ethnomusicology at the Freie Universität. The Archiv offers the students rich possibilities for work. Various seminars are held in the Archiv itself. So far, five students

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George List  Editor
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KURT REINHARD is Director of the Berlin Phonogramm-Archiv and Professor of Ethnomusicology at the Freie Universität in Berlin.
From the correspondence of the Berlin Phonogramm-Archiv, this letter from Béla Bartók to Erich Moritz von Hornbostel, dated May 22, 1912, is of special interest. It may be translated thus:

Dear Sir,

Allow me to introduce myself to you. I am Professor at the Royal Hungarian Music Academy in Budapest, and in my free time occupy myself very much with folk music, that is, as a collector. Up to now I have handed in nearly 1000 phonograph cylinder recordings to the Ethnographic Museum in Budapest. Several of my countrymen have spoken to me concerning your studies, among them Dr. Solymossy, who also gave me your publications.

Now I am turning to you on behalf of the Director of our Ethnographic Museum, Mr. V. Semayer. As we know, your Phonogramm-Archiv prepares copies of phonograph recordings, which it uses in exchange with other institutes. Our museum would likewise like to enter into such a kind of exchange agreement with some institutes. We do not know, however, how and where such copies can be prepared, and how high the cost of the process might be. Now we request that you be so kind as to send me information about it.

Or instead of that, might I perhaps visit you the 19th, 20th, or 21st of June, and get information in person, since at this time I will be in Berlin?

Respectfully yours,

My address is: Rákoskereszttúr (Hungary)

have graduated with ethnomusicology as their major, and seventeen with ethnomusicology as their minor. Besides that, six dissertations are currently in process.

Because of lack of room, in 1959 the Phonogramm-Archiv was transferred to the storage building annexed to the Museum für Völkerkunde (Berlin-Lichterfelde, Gardenschützenweg 71-101). Here enough room is available that a long-held wish could be translated into reality: the compiling of a representative selection from the holdings of musical instruments of the individual divisions of the museum. This study collection, which is housed in three rooms, is at the disposal of the student and can be visited by those with special interests. For the first time, a scholarly catalog which will include all the musical instruments of the museum has been started. Dr. Dieter Christensen, the research assistant of the Phonogramm-Archiv, has taken on the bulk of this work.

The holdings on sound recordings are represented in three card indexes. The main card index is arranged geographically with respect to cultures and tribes. Each musical item is represented by a card, and the original recording medium (cylinder, disc, or tape) is recognizable through various colors of cards. These cards (size Din A 6) contain indications of place, group, title of the piece, function, performance (singers, instruments), and source (collector, record company, and so on). In addition to the exact label there are indications of the length of the pieces and sometimes a note about the speed of the discs or tapes. All further documentation for the recordings, such as texts and expedition reports, is found in special files, which bear the same label as the cylinders, discs, or tapes. Besides this main card file, there are two slip catalogues (size Din A 7), on which the necessary notes are transferred from the main card file. The first is arranged according to presentation, that is, singers and instruments; the second is arranged according to genre, for instance, "love song" or "mask dance."

Questionnaires are given to all scholars who are willing to place copies of their recordings or the originals in the Archiv. These consist of a folded sheet (size Din A 3). Two of the four pages are blank; here the texts or descriptions of the gestures and dances are to be written. The two remaining sides contain all the questions which it is necessary to answer if the recordings are to be used for scholarly purposes. These questions have to do with place and date, type of musical item, title, function, source and age, and beyond that, with the singers or else the
instrumentalists (name, age, sex, tribe, education, musicality, and so forth) and the instruments used. These questionnaires have the special advantage that the collector gets everything pre-planned and ready for his use, and does not have to stop and mull over the directions given to him, or perhaps make up his own diary.

The following reports give information about the publications to date:


In the last of these articles there is also a detailed survey of the holdings on sound recordings. Here, instead of that degree of detail, only a few figures can be given concerning the situation as of October 15, 1961.\footnote{The annual budget, from which only special business expenditures of the Archiv are paid, amounts to 5000 DM ($1,250) for 1962. This does not cover personal expenses, office equipment, stationery, rent, or royalties for copies. In 1962, 3000 DM ($750) was also available for special purchases, phonograph records in particular. In 1963 an additional 18,000 DM ($4,500) will be available for the purchase of tape recorders.}

The equipment inventory appears as follows:

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phonographs, for recording and playback</td>
<td>6</td>
</tr>
<tr>
<td>Turntables, commercial, mostly portable</td>
<td>4</td>
</tr>
<tr>
<td>Turntables, studio models</td>
<td>5</td>
</tr>
<tr>
<td>Disc-cutting machine</td>
<td>1</td>
</tr>
</tbody>
</table>

\footnote{1}Distribution of holdings in the Phonogramm-Archiv:

<table>
<thead>
<tr>
<th>Region</th>
<th>Europe</th>
<th>Near East</th>
<th>Africa</th>
<th>Asia</th>
<th>Oceania</th>
<th>America</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>on cylinders</td>
<td>243</td>
<td>358</td>
<td>839</td>
<td>435</td>
<td>410</td>
<td>128</td>
<td>2413</td>
</tr>
<tr>
<td>on discs</td>
<td>2745</td>
<td>1970</td>
<td>910</td>
<td>576</td>
<td>636</td>
<td>208</td>
<td>7045</td>
</tr>
<tr>
<td>on tapes (originals)</td>
<td>2502</td>
<td>1612</td>
<td>71</td>
<td>141</td>
<td>226</td>
<td>80</td>
<td>4632</td>
</tr>
<tr>
<td>on tapes (copies)</td>
<td>714</td>
<td>348</td>
<td>499</td>
<td>297</td>
<td>742</td>
<td>330</td>
<td>2930</td>
</tr>
<tr>
<td>total of the Archiv's own recordings</td>
<td>2745</td>
<td>1970</td>
<td>910</td>
<td>576</td>
<td>636</td>
<td>208</td>
<td>7045</td>
</tr>
<tr>
<td>total of recordings from elsewhere</td>
<td>1535</td>
<td>897</td>
<td>1118</td>
<td>1208</td>
<td>909</td>
<td>899</td>
<td>6566</td>
</tr>
<tr>
<td>grand total</td>
<td>4280</td>
<td>2867</td>
<td>2028</td>
<td>1784</td>
<td>1545</td>
<td>1107</td>
<td>13611</td>
</tr>
</tbody>
</table>

Besides the Director, the Archiv has as permanent staff members a research assistant and a technical assistant (sound technician). Beyond that, a typist and several workers are available as needed. Moreover, it was possible to carry through the extensive work of building up the Phonogramm-Archiv only because since 1953 from one to three workers have been provided on the basis of the relief program financed in part by the government of the United States. Finally, thanks are due to a group of students who have unselfishly helped out in the Archiv, some for years.

In spite of the other losses, the Phonogramm-Archiv retained the card catalogs and the expedition reports for all the earlier recordings. The same holds true for the correspondence since 1900, included in which are valuable letters from well-known scholars (for instance, the Bartók letter of which a facsimile is given here). The small library also suffered some losses, which so far it has not succeeded in replacing. But what is not to be found there, despite some new acquisitions, is for the most part available to the staff and students in the general library of the Museum für Völkerkunde or in the University.

In addition to loaning tape recordings to radio stations, film companies, schools, societies, and so forth, the Phonogramm-Archiv is very interested in an active exchange with other scholarly institutes. The equipment at its disposal makes it possible to produce copies at any desired speed. Recordings deposited with us are always protected in writing, with the assurance that they will be used "only for scholarly and not for commercial purposes." The index cards for these recordings are marked with a corresponding restriction. Likewise, assurance is given that no scholarly study will be published without the permission of the collector.