



RESOUND

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From the Director

Bruno Nettl, a leading ethnomusicologist, appears to be growing more cautious in his appraisal of the role of sound archives in ethnomusicology. In his recent book, *The Study of Ethnomusicology, 29 Issues and Concepts*, Nettl expresses some concern over the usefulness of the proliferating archives. He stresses the importance of collaboration and unity. But how? And unity with whom? The Archives of Traditional Music has taken an important, and probably controversial, step toward addressing these concerns by purchasing a computer terminal and beginning to catalog using the OCLC national database. In this issue's column, I respond to a number of inquiries and explain why. We can provide further information to anyone who cares to write.

OCLC is presently the largest database of its kind in the world. Now international in scope, it was originated by the Ohio College Association for local use. It is easily accessible from small public libraries as well as research institutions. For the public, one of its most important features is that a user can easily discover what books and recordings exist and where they can be found. Since OCLC includes sound and print sources, it is possible to look up Franz Boas, for example, and find out what books he wrote, as well as what wax cylinders he recorded, and to discover that the original cylinders are at the Archives of Traditional Music. Since full documentation is essential for a great deal of ethnomusicological research, simultaneous information on music and printed sources is more useful than a union catalog of sound recordings alone.

For an archives, the usefulness of OCLC lies in the collective cataloging available and our ability to search all holdings for users of the database. In

a modest sample of LP records, we found that 83.5% of them had already been cataloged on OCLC. This can save us considerable cataloging time. After some modification to accommodate our local procedures, we can order printed cards directly from the home office. It is also possible to add information to the cards. This means that at the same time as we make our collection available on a wider scale, we can continue to use our own specially devised cataloging by culture area which was developed for use with field collections. An archives specializing in a certain kind of commercial music could include the names of the sidemen on each recording, and have this in its own internal catalogue.

The greatest drawback of cataloging on OCLC is the expense. It will cost the Archives about \$2,600.00 to keep the terminal connected and to catalog five hundred items in 1984-85. We believe the potential benefits to researchers will more than compensate the expense, but cost is certainly a consideration for archives who wish to adopt the system. While debates continue over how archives should collaborate, we have decided to begin with OCLC. We feel the OCLC system most effectively serves the interests of both researchers and the general public. They will have greater access to the recordings of their ancestors, their ethnic, regional, or national traditions, and to the artistry of outstanding musicians from around the world.

Our own terminal, a specially adapted IBM Personal Computer, should be installed in June.

From the Field

The McIntosh Collection of Southern Illinois Folk Music and Folklore

The late David S. McIntosh taught at Southern Illinois University for thirty-eight years before he retired in 1965. In addition to teaching courses and serving for eighteen years as chairman of the Music Department, he collected, often with his wife Eva, folk songs and oral data throughout southern Illinois.

Professor McIntosh's interest in folk music began at the University of Iowa. For his master's thesis, his department offered him the choice of writing on Berlioz' *Symphonie Fantastique* or doing work on the "new fad" of folk music. Deciding on folksongs and lore, McIntosh collected songs and games from his native Illinois, an endeavor which was to interest him throughout his life.



David S. McIntosh