From the Director

Ruth M. Stone

An Archive as a Teaching Center

The Archives of Traditional Music is a rich repository of recordings. We are working to make it a lively center of research, teaching, and exchange of ideas as well.

When we speak of the Archives' teaching mission, we think first of the formal class which Dorothy S. Lee offers in the principles of archives management. We offer this in the summer so that professionals who are otherwise engaged might be able to join us on the Bloomington campus.

We conceive the teaching function to be a broad one that includes tours and seminars that we offer to visitors to the Archives. In each case, we try to plan a session that best addresses the interests of each visitor.

During this past year, for example, we conducted a seminar on the preservation, processing, and cataloging of collections for eleven museum professionals on a study tour from the West African countries of Chad, Nigeria, the Ivory Coast, Mali, Niger, and Senegal. On another occasion we met with the director of the National Museum of Mali, Samuel Sidibe, to discuss the development of a videotape collection. We hosted two scholars from the People's Republic of China, Wu Bing Zhen and Luo Yi, who were interested in our collections of Chinese music. These were only a few of our many visitors.

These seminars on the operations of the Archives prove to be at least as informative and valuable for the Archives faculty and staff as they are for the visitors. In the course of discussion, we learn a great deal about archives and their activities in distant world locations. We discover opportunities for exchanging recordings and enlarging our network of contacts. The teaching is reciprocal in many respects.

Mutual teaching also occurs through active work with collections. Researchers come and work with our staff to develop documentation and prepare special demonstration tapes. Judith Vander, as an example, spent several days here in the fall. With our sound technician, Glenn Simonelli, she prepared a master tape containing all the sound examples for her monograph, *Songprints: The Musical Experience of Five Shoshone Women* (University of Illinois Press, 1988). This valuable set of examples is now available to interested scholars and provides the all-important audio complement to the written text.

A conference can also serve as a catalytic occasion for the exchange of ideas. We have now established that the conference, "A Century of Field Recording," will be sponsored by the Archives of Traditional Music from March 21 to 24, 1990 and will take place at the Indiana Memorial Union. We will be sending out a call for papers in a short time and hope that a significant number of scholars can join us for an intensive discussion of ideas about the history and future of field recording.

Sharing knowledge about the Archives takes place not only in Bloomington, Indiana, but in distant locations as well. Rather than always having people travel here, we sometimes work at other sites. I recently conducted a workshop on collecting and recording music and oral data for a group of people working for the Liberian Rural Communications Network. In Gbanga, Liberia, the site of one of the radio stations, we discussed the complex process of conducting music sound research. We were able to travel to a nearby village and observe how the researchers conducted fieldwork and made their recordings. The next day we critiqued the recordings as part of the training experience.

I was impressed by the great advantage these Liberians had of speaking the language in which they were working, of being of the culture they were researching, and knowing so many things that outsiders must learn. As one young man exchanged kola nuts to arrange permission to record, I thought of how much time a Westerner would require to gain all the prerequisite knowledge to act as skillfully as this young man did.

Other members of our faculty and staff work at distant locations. Mary Russell, our assistant director for library services, is spending six months at the Smithsonian Institution to help organize the cataloging of the Duke Ellington Collection. We anticipate that the Archives of Traditional Music will benefit significantly from her experience. Dorothy S. Lee, our associate director, frequently visits and works with the archives staffs in Native American communities.

To enhance the opportunities for active exchange, we are encouraging scholars to apply for research associate positions and work with our collections. Although we cannot offer financial support now, we are working to make that possible. We do, however, offer a community of ethnomusicologists and rich resources for study.

Resound
A Quarterly of the Archives of Traditional Music

Marilyn B. Graf, *Editor*

Resound *is issued in January, April, July, and October. Comments, letters, and items of interest are welcome and may be addressed to the editor.*

Archives of Traditional Music
Morrison Hall
Indiana University
Bloomington, IN 47405
(812) 335-8632

Ruth M. Stone, *Director*
Dorothy S. Lee, *Associate Director*
Mary E. Russell, *Librarian*

ISSN 0749-2472