RESOUND
A QUARTERLY OF THE
Archives of Traditional Music

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Photo by Eric John

Archives of Traditional Music Staff

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From the Director

What are the roles of a sound archives in the final decades of the twentieth century? I have been thinking about this a lot since September, and have discussed it with a number of the readers of this publication. I have come up with some ideas. It seems to me that it would be easier to develop a more coherent program for the Archives of Traditional Music if there were a fairly clear philosophy about what we are doing for the various constituencies to which we must respond. If you have some concise reactions, we may be able to print some of them in future issues, and I am not so dogmatic as to be committed to any single line of action as yet.

The establishment of world museums and sound archives was part of an epoch which saw the colonial expansion of the West throughout the world. Although the motives were different, there is no denying that the material wealth, musical instruments, and recorded music of much of the world ended up on the Occident. In a similar process, the music of the rural poor is preserved by, and mostly accessible to, middle-class urban populations. In a period which has seen nation-states replace colonies, and when there is at least discussion of more equal access to the world's resouces, it is perhaps useful to take a careful look at the policies of institutions such as this one.

Archives and museums are not to blame. My experience in Brazil, where we were asked to record by native groups interested in preserving their cultural heritages, and where it was obvious that the access to their own cultural traditions played an important part in the survival of many social groups, indicates that if we do our job well we should have a great deal to contribute to future social and cultural reorganizations. If we have preserved the recordings that have been made, we are in a position to return what was taken and more: we can provide many people's music to many people. Unlike money, music can be copied without devaluation. Indeed, it may be enhanced by it.

Thus we should be looking for better ways to disseminate our holdings, not only to the groups from which they were recorded, but to other groups as well. Briefly, our thinking might include the following points and probably others as well:

1. A selection of new technologies for the copying, cataloging, and transmission of sound according to what these technologies will offer to our policies.
2. The possible integration of sound, visual, and material information about music into single information systems from which photographs, sounds, and texts could be recalled simultaneously.
3. The consideration of new factors in establishing the rights to recordings to be donated in the future to an archives whose emphasis will be on distribution.
4. The development of exportable practices which would enable groups to set up their own archives, or cultural centers consistent with their own philosophies, technolog-

ical interests, and necessities.

5. The establishment of an integrated, international network of distribution-oriented centers and a greater collaboration among institutions and individuals.

Collaboration is essential. This quarterly is an important vehicle for the exchange of ideas about archives, and I intend to address the five items above in future issues of *Resound*, and to publish the present policies of the Archives as a forum for the exchange of information.

However, there will be no future issues of *Resound* unless you subscribe to it. The seed grant has run out, and effective collaboration in the form of payments to the Friends of the Archives has not been sufficient to guarantee that it will continue to be published. I hope you will be interested enough to send comments on my ideas, as well as to send a financial contribution to make it possible to jointly develop a more reflective policy of sound archiving in these pages.

From the Field

Oral History of Waverly Plantation and Bay Springs Cotton Mill

In early 1979, Interagency Archeological Services Branch of the National Park Service contracted with Resource Analysts, Inc. (RAI), a Bloomington, Indiana, firm, to perform two cultural resource investigations in northeastern Mississippi. The first project involved research at Waverly Plantation, an antebellum plantation in Clay County, Mississippi. Waverly Plantation included a "big house," a sawmill, gristmill, a store, a post office and numerous slave, and later, sharecropper houses. The Bay Springs Mill project centered around an antebellum cotton factory in Tishomingo County, Mississippi. Beginning in the 1940s as a gristmill and sawmill complex, the cotton factory was added in the 1850s as were dwellings for the millworkers, a store, and a Masonic Lodge.

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Amy E. Novick, *Editor*

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

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Each of these projects represents an intensive attempt to coordinate archeology, history, and oral history. During the summer of 1979, archeological excavations of historic sites in each area were undertaken. Simultaneously, historic documents pertaining to the areas were researched. The third phase of each project, the oral history, involved interviewing local persons who either had lived in the areas or possessed other pertinent information concerning the areas when they were inhabited. The three types of information, archeological, historical, and oral historical, ideally complement each other by shedding light on different aspects of the same question: what were these two communities like in the 19th and early 20th centuries, who lived there, what did they do, how, where and when did they live there, and how did they relate to the larger areas surrounding the communities?

While historical and archeological research at the two locations uncovered materials dating reliably from the antebellum period, oral history data pre-1900 are not as reliable. Unlike the tangible written historic documents and archeological artifacts, oral historical materials consist mostly of intangible memories and stories, punctuated now and again by a family photograph or vintage item of material culture. However, upon synthesis and examination, these sometimes hazy and seemingly garbled reminiscences capture the feeling and flavors of the areas as neither the written records nor material artifacts can: from the mouths of people who actually lived, worked, and played in the area. The majority of people who lived at Waverly and Bay Springs are essentially one type of "obscure American"—members of common rural families living everyday lives.

During the field period for both projects, oral history information was collected from over 150 persons. These interviews were tape recorded with a portable cassette tape recorder on Scotch 3M Tenzar Posi-Trak Backing 60-minute cassette tapes. If time and the amount of potential information to record permitted, informants were contacted and spoken with informally for a short period, usually approximately half an hour, before a formal taping session was scheduled. However, due to tight scheduling and the number of persons necessary to contact, a number of informants were both initially contacted and recorded in one session.

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The tape recorder was used in as inconspicuous manner as possible, although always with the full knowledge and permission of the informants. A data release form was signed by each informant. Interviews ranged in length from one half hour to three hours. A number of informants were interviewed during more than one session, but the majority were only interviewed once either because of time considerations or limited information possessed by these informants. Handwritten notes were taken at all times, and often diagrams and maps were drawn by the informant and/or the interviewer during the session. Notes, tapes, and diagrams were reviewed and analyzed by the fieldworker during the field periods to determine the direction the research was taking and to help fill in gaps in the existing research. Copies of all tapes, questionnaires, and selected transcripts from each project are on file at the Archives of Traditional Music at Indiana University.*

* Archives accession numbers 81-040—041-F, 82-589-F

David F. Barton, Oral Historian and Project Development Coordinator, Resource Analysts, Inc.

Betty J. Belanus, Folk Arts Coordinator, Indiana Arts Commission

If you saw what we have been digging up you'd say, what a bunch of junk! But it's really a good historic record.

Everybody thought that Abe and Ida had the money, had a lot of money. But I don't know what they found under their house, there's no tellin'. We didn't have anything but sugar hid under our house.

* * *

Did any of the white folks eat chittlings or was that just black folks eat those?

Well, I never did know of no white through this country to eat 'em. But they do now. They go over to the restaurant and get a order 'em out. But I'll never eat any.

* * *

Do you remember the china you had when you were down there?

I don't think we had none of that.

What did you eat off of?

We'd eat out of, we'd eat out of dishes.

* * *

You said that you had built many a cat tail chimney and I was wondering if maybe you could tell how you...

It takes four hands, you know, you have to have two up there to catch them cats as you throw them up there.

* * *

How do you make cracklin' bread?

Well, now I don't like cracklin' bread. I never did. And I don't yet. Them that did like it, well they just take this whole cracklin', you know,... and they'd just throw them big old chunks in the meal and stir it up, and put it in the skillets and cook it and just be big old gobs, so big, stickin' all over the bread. Well now that's the way they liked it.

* * *

This house you're talking about,... how would they store the gold in there?

They had... big auger holes,... about two inches wide. And they put their gold in there and they had pegs made and they drove in behind this gold and they hung clothes on it just like it was clothes hanging services, you see.

—excerpted from the Waverly and Bay Springs interviews

From the Vault

American Ethnologist Frank Gouldsmith Speck (1881-1950)

It is said that the influence of one adult on the life of an impressionable youngster can be the shaping force of that person's future career. Such was the case with the ethnologist, Frank Gouldsmith Speck who, as a result of the years he spent with a vigorous non-conformist, Mrs. F. A. Fielding, made a decision to study the ways of life of the North American Indian. As a child, Speck was sent away from the family home in New York City because of poor health and he was cared for by Mrs. Fielding, a family friend, in rural Connecticut. Fielding, an Indian widow, was one of the last native speakers of American Indian languages in southern New England. She taught the young Speck Mohegan and showed him the value of living a life which was close to nature. An herbalist, she introduced Speck to many varieties of native plants, and she helped him to initiate a deep, life-long respect for all aspects of natural history.

When Speck entered Columbia University at the turn of the century, he brought with him the talents which had developed during his stay with Mrs. Fielding. His knowledge of comparative linguistics led him to the classes of professor J. Dyneley Prince who reportedly was astonished to find a young student who could cite with authority American Indian languages which were not commonly known to be extant. Speck and Prince eventually co-authored three articles on Mohican and Pequot-Mohegan. Prince sent Speck to Franz Boas, a significant introduction which resulted in Boas' direction of Speck's master's degree and in further research and graduate work.

Throughout his life, Frank Speck was an innovator. His Ph.D. thesis, an ethnography of the Yuchi Indians of Oklahoma (1908: University of Pennsylvania), became Vol. 1., No. 1. of the *Publications in Anthropology* of the University Museum. As the principal force in the Department of Anthropology at the University of Pennsylvania as well as the founder of the Philadelphia Anthropological Society, the associate editor of the *American Anthropologist* for more than a decade, and vice-president of the American Anthropology Association for one year, Speck maintained a strong and continuing influence on the discipline. He also published articles in the *Journal of American Folklore* and served for one year as president of the American Folklore Society.

Speck was a prolific and enthusiastic collector of material "specimens" in the field. The thousands of objects which he brought back from research expeditions were housed mainly in the University Museum, but they also found their way to a number of other museums in the United States and Canada and overseas. Visitors to his University of Pennsylvania office could expect to find the walls, the tables, and the floor covered with his latest field treasures. He also had a reputation for pulling selected living specimens (rare lizards or snakes) from bags kept in dark corners beneath his desk, a gesture which was guaranteed to impress or profoundly startle even the most somber and level-headed guest.

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But Frank Speck's professional life was devoted to more than an accumulation of material objects. Throughout his studies of the Sioux, Omaha, Cherokee, and Iroquois Indians, he maintained a philosophical interest in the religious

I would like to become a *Friend of the Archives* for 1983 and help ensure the continued publication of *Resound*. Enclosed is my check for:

_____ $100.00 (Sustaining Friend). I will choose a record from the Archives Ethnomusicological Series.

_____ $15.00 (Supporting Friend).

_____ $7.50 (Student Friend). My institution is _____

Name _____

Address _____

Please send this coupon and your check to *Friends of the Archives, c/o Indiana University Foundation, P.O. Box 500, Bloomington, IN 47402.*

practices of the people he observed. The songs, rituals, myths, and tales of North American Indians were to him an important manifestation of a powerful indigenous world view. It is fortunate that this aspect of his ethnographic research was not neglected, for Speck left behind a large number of cylinder recordings and acetate disc recordings of actual North American Indian tales and ceremonial songs. At present the Indiana University Archives of Traditional Music has in storage 182 original Speck wax cylinder recordings, 57 original ten inch acetate discs, 71 original six inch acetate discs, and 44 aluminum disc copies of many of the acetate originals.* Some of the cylinders, including 67 cylinders which were deposited in the Archives by the American Museum of Natural History have been copied onto Archives tapes, and may be heard in the Archives Listening Library, 221 Maxwell Hall.

Through the help of Jacob Sapir, the father of the anthropologist Edward Sapir, many of the melodies which Speck recorded were transcribed. An early monograph, *Ceremonial Songs of the Creek and Yuchi* (1911) contains many of the songs which are preserved on cylinders in the Archives of Traditional Music. George Herzog, director of the Archives from 1948 to 1954, checked over many of Sapir's transcriptions. A selection of Sapir-Herzog notated songs from Speck cylinder recordings can be found in a late publication, *Penobscot Man* (1940). Detailed transcriptions done completely by Herzog of Speck cylinder recordings may be found in *The Tutelo Spirit Adoption Ceremony* 1942). Included in this volume is an article by Herzog, "Transcriptions and Analysis of Tutelo Music."

* Archives accession numbers Pre'54-023,029—030,082—084,107, 141,205,212-F,60-018-F

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