

## Guiding principles of the edition

The guiding principles behind the edition of the Complete Historical Collections 1899–1950 were originally devised by Professors Walter Dostal, Wolfgang U. Dressler, Franz Fördermayr and Ernst Steinkellner, who constituted the advisory board when the edition was started in 1999. These structural guidelines, adapted to the specific requirements of each series, have proved equally useful for all publications released to date.

**The present edition** intends to provide the academic community with easy and complete access to the historical sound documents in the Phonogrammarchiv.

The present edition contains

1. **historical material:**
  - a) **sound recordings**, b) **protocols**
2. **modern commentaries:**
  - a) **comments**, b) **text transcriptions**

### 1. Historical material

a) The **sound recordings** are published on audio CDs. They are transfers from the positives available today from the historical stock of *Phonogramm* recordings.

The original recordings of the Phonogrammarchiv consisted of wax discs recorded in Edison's vertical-cut technique. From these discs, nickel-plated copper negatives were made. In general, positive wax casts were produced for archival purposes; in special cases, metal discs were manufactured galvanoplastically. Although the wax positives were destroyed during a bombing raid in World War II, the surviving negatives still allowed for new casts, which were made between 1962 and 1964 using epoxy resin. These new casts have served as the basis for re-recording.

The transfer is done by means of electromagnetic stereo pick-ups. Every attempt is made to meet the standards of modern re-recording (use of high-quality equipment, centring of the disc, careful choice of styli). The flat amplified signals of the stereo pick-up are stored as master transfers (as WAV files), serving as the source for further editing procedures. The difference signal of the two stereo channels is retrieved in order to constitute the original mono information of the *Phonogramm*. Generally, the speed indicated in the protocols is chosen for replay. If the reference speed of the protocol is evidently incorrect, the speed is corrected auditively to a more plausible value.

The signals are published as retrieved from the *Phonogramm*, free, however, of most of the impulsive noises. As the digital format does not accept even short overloads, a transfer including the impulsive peaks would only allow a comparatively low signal. By removing these noises, the signal level can be raised considerably and thus be made intelligible to the

user. These otherwise flat transfers have been carefully band-pass filtered to make the signal acceptable to an average user. Listeners irritated by the noise are free to introduce a personal limitation on high frequencies. However, it has been shown that after gaining some listening experience, versions like the present one are preferred to a possible narrower filtering.

In order to prepare listeners for the historical sound quality, start grooves are faded in and end grooves are faded out. In the case of recordings featuring a sudden beginning or end, context noise is used for fading.

As a matter of principle, no further signal processing is undertaken. The main approach has been explained in greater detail in *Series 1: The First Expeditions 1901 to Croatia, Brazil, and the Isle of Lesbos* (OEAW PHA CD 7), accompanied by sound examples illustrating the individual processing.

Users interested in sound analysis must be explicitly warned that acoustic sound recordings, such as *Phonogramme*, exhibit not only non-linear distortions of varying degrees, but also considerable linear distortions, i.e. frequency deviations depending on the recording equipment employed, especially the individually used horns and diaphragms. Although most protocols mention such details, these are not of much value in the absence of any reference recordings.

The Phonogrammarchiv's original terminology did not distinguish between *Phonogramme* and gramophone records, calling both formats *Platten* (typically cited as e.g. *Platte 238*). After the introduction of the magnetic tape technique, tape recordings were marked by the prefix "B", a practice that subsequently led to using the prefixes "Ph" for *Phonogramme* and "G" for gramophone recordings. In most cases, one *Phonogramm* or one side of a gramophone disc corresponds to one individual recording and appears as one track within the present edition. Contents claiming more than one *Phonogramm* are published as one single track in this edition. If possible, such recordings are edited to represent one continuous recording, the beginning of each *Phonogramm* being marked in the transcription. In doubtful cases the individual recordings are separated by short fading.

The Phonogrammarchiv welcomes enquiries from all researchers interested in details beyond the present edition, especially those interested in the raw transfers, which, if requested, will be supplied for a nominal fee.

b) The **protocols** are published on a data disc as digital images. They are divided into a protocol header and a free text section. The header contains standardised information such as: the personal data of the performer, the location and date of the recording, a brief summary of the contents, technical details, as well as the phonographer's name (and profession). The free text section may contain texts, sometimes also translations and musical notations. Among these there may also be transcriptions, unpublished or already published elsewhere, sometimes in historical notation. Occasionally, one will also find texts which have not been recorded (e.g. additional verses of songs).

## 2. Modern commentaries

a) The **comments** explain the historical setting of the recordings from a modern point of view. They contain concise information about the researchers engaged in the fieldwork or the leader of the project, as well as about the general conditions pertaining to the realisation of the recording project, which may not be evident from the protocol. The comments also provide information about the characterisation of the acoustic source and its position in a broader cultural context, in order to facilitate the use of the recordings for scientific research.

The header preceding each transcription contains a standardised minimum set of recording details, generally based on the protocols and comprising the title (contents), performers, recording date and location. Additional information (editorial remarks, etc.) is provided in square brackets [ ]. In English comments, ethnic, geographic and technical terms are usually given according to current English usage. If no standard terminology is available for a particular term, it will be rendered as in the original protocol, indicated by *italic* typeface.

An entirely uniform depth of commentary throughout the various volumes of the complete edition would be difficult to achieve. In certain cases, it would entail the suppression of relevant and easily available information, whilst generating research tasks well beyond the scope of such a publication in other cases. In this regard, therefore, no attempt at entire uniformity will be made.

b) On the basis of the acoustic reproduction quality that can be achieved today (and usually with the help of the original protocols), **text transcriptions** are provided. These are meant to serve merely as an aid to facilitate the first contact with such material for untrained listeners.

Since a critical assessment of the original information (which is made accessible by means of the original protocols to be found on the data disc) belongs within the evaluation of the material, there will generally be no discussion of possible differences between the original sources and the text transcriptions intended for orientation only. Additional information (editorial remarks, etc.) is again provided in square brackets [ ].

As a rule, the texts spoken or sung on the recordings are not translated. However, if, in the course of his or her work, a commentator made translations of spoken languages, languages on the edge of extinction or minority languages, these are published.

**Numbering principles:** The consecutive archive numbers of the recordings do not contain any information about chronological relations among particular recordings of related contents. This numbering results from working conditions and other related factors and basically reflects the order in which the recordings were accessioned by the archive. Within the present edition, the recordings will therefore be arranged thematically by date.

**CD numbering, recommendations for citation:** Each series has a single CD number, which is independent of the actual number of CDs comprising the series. For example, a series may

be listed as OEAW PHA CD 9. The third CD of this series will be listed as OEAW PHA CD 9/3. Due to the short playing time of a *Phonogramm*, a single CD may contain up to 40 tracks.

We recommend citing the historical recordings according to the following guidelines:

In the first instance, each recording should be referred to by its catalogue number (e.g. Ph 2412). If a recording is taken from the present edition, the catalogue number should be followed by the CD number of the relevant series and by its particular track number, set apart by a colon; e.g.

Kalittokai: Kaṭavuḷ Vāḷttu (“Invocation to God”): Ph 3285, OEAW PHA CD 48: 7

Tyāgarāja (hymn): Ph 3305, OEAW PHA CD 48: 30