University of Washington, Winter 2010, Music 512 A (3 credits)
Tuesdays, 1:30-3:50, Music Bldg. 27

Seminar: Sound Archiving in Ethnomusicology
Course Syllabus

Laurel Sercombe (julius@uw.edu) and John Vallier (vallier@uw.edu), co-instructors
Office Hours: By appointment
Class dates: Jan. 5, 12, 19, 26; Feb. 2, 9, 16, 23; March 2, 9
Final project due – Monday, March 15, 4:00 p.m. (Music 28B)

The development of sound recording technology in the 1890s revolutionized scholarly research in music. With the establishment of the first sound archives at the turn of the 20th century, the link between the comparative study of the world’s music and sound archiving was firmly established. This link is the starting point for an exploration of the principles and practice of sound archiving in historical and contemporary contexts. Topics to be covered include:

- archival principles, functions, and activities
- the history of sound recording
- the historical relationship between Ethnomusicology and sound archiving
- copyright and ethics
- digital access and preservation: standards, best practices
- the “green” archive
- global perspectives on sound archiving in the digital age

Course Requirements:
• Readings – links to internet sources are listed on the syllabus; additional required and supplemental readings will be available through Electronic Reserves or in print form in the Music Library reserve section.

• Assignments - one in-class presentation based on reading assignments.

• Final Project - written description of proposed project due in class Week 4; oral presentations in class Weeks 9 and 10; written papers due March 15.

Grading will be based on the following formula:

Class attendance & participation - 20%
In-class presentation - 20%
Final project proposal - 10%
Final project - 50%
January 5 (Week 1) - Introduction to Ethnomusicological Sound Archives

Recommended reading:

January 12 (Week 2) - Sound Archiving: Principles, Functions, Activities…and Challenges

Readings:


Additional recommended readings:


January 19 (Week 3) - History of Sound Recording

Guest: John Gibbs (Special Projects Librarian, UW Music Library)
John’s website is one of the best sources for on-line information related to sound archiving - http://guides.lib.washington.edu/AudioPreservation

Readings:


January 26 (Week 4) – Care and Handling of Media; Collection Assessment

Guest: John Gibbs (Special Projects Librarian, UW Music Library)
Final Project Proposal due (1-2 pages, double-spaced)

Readings (Care and Handling):
Readings (Collection Assessment):
Frost, Hannah. *Surveying Sound Recording Collections* -
http://www.arl.org/preserv/sound_savings_proceedings/Surveying_sound-2.shtml

*Spec Bros. Basic Inspection Techniques to Sample the Condition of Magnetic Tape* –
http://www.specsbros.com/whitepaper.html

February 2 (Week 5) – **Arrangement, Documentation, Description, and Access**

Readings:
Ives, Edward D. “Processing,” in *The Tape-Recorded Interview*, Ch. 3 (*Ereserve*)


Additional recommended readings:
http://uwashington.worldcat.org/oclc/488927302

http://uwashington.worldcat.org/oclc/193918074

Recommended resources:

EVIA (Ethnomusicological Video for Instruction and Analysis) Digital Archive -
http://www.eviada.org/

Human Relations Area Files - http://www.yale.edu/hraf/collections.htm
February 9 (Week 6) - **Access and Preservation: Standards, Best Practices**

Guest: Gary Louie *(Media Maintenance Technician, UW School of Music)*

Discussion of issues related to the digital preservation of and access to archival materials, including an introduction to digitization standards and best practices as defined by the International Association of Sound and Audiovisual Archives (TC-04, 2nd edition, 2009)

Readings:


Additional recommended readings:


February 16 (Week 7) - **Contracts, Copyright, and Ethics**

Readings:


Additional recommended readings:


Seeger, Anthony. “Traditional Music Ownership in a Commodified World,” in *Music and Copyright* (2nd ed., 2004), Ch. 9 *(Ereserve)*

Sercombe, Laurel. “Researching the Music of the First People of the Pacific Northwest: From the Academy to the Brain Room,” *Fontes Artis Musicae* 50/2-4 (April-December 2003), pp. 81-88. *(Ereserve)*

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February 23 (Week 8) – **Global Perspectives on Sound Archiving in the Digital Age; The “Green” Archive; Archival Training and Employment**

**Guest:** Lorraine Sakata *(Professor Emerita, UCLA)*

**Film:** “A Kabul Music Diary” (John Baily)
Readings:


Additional recommended readings:


March 2 (Week 9) – In-class presentations (Week 1)

March 9 (Week 10) - In-class presentations (Week 2) (Last class!)

Monday, March 15 - Projects due (Music, Room 28B)