‘Creating an Ongoing Resource through Digitisation’

Bronia Kornhauser
28 March 2012
The Music Archive at Monash University includes collections of:

- instruments
- photographs
- audio recordings
- maps
- audiovisual recordings
- costumes
- sheet music
- masks
- scores
- puppets
- music books
- texts
- songsters
- journals

from Australia, Indonesia, Malaysia, Thailand, the Philippines, Vietnam, China, Japan, South America and more
THE COLLECTIONS AS A REFLECTION OF SOME OF THE RESEARCH INTERESTS IN THE SCHOOL OF MUSIC

EXAMPLE 1

AUSTRALIA

INDIGENOUS MUSIC
- Alice Moyle
- Vera Bradford
- Trevor Jones

ART MUSIC
- collection of sheet music, shawms and crumhorns
- collection of records and general memorabilia of her performance career

AUSTRALIAN ARCHIVE OF JEWISH MUSIC
- Australian Records, tapes and written materials pertaining to Jewish music and in Australia

MUSIC OF VIETNAM IN AUSTRALIA
- Tuan Le Hung
- collection of Vietnamese music in Australia
THE COLLECTIONS AS A REFLECTION OF SOME OF THE RESEARCH INTERESTS IN THE SCHOOL OF MUSIC

EXAMPLE 2

INDIA

TAGORE COLLECTION COLLECTION
of rare nineteenth century Indian instruments

LOUISE LIGHTFOOT COLLECTION
of South Asian performing arts traditions

REIS FLORA COLLECTION
of Indian recordings, texts and instruments
THE COLLECTIONS AS A REFLECTION OF SOME OF THE RESEARCH INTERESTS IN THE SCHOOL OF MUSIC

EXAMPLE 3

INDONESIA

JEUNE SCOTT-KEMBALL COLLECTION
of Javanese music
and wayang theatre

MARGARET KARTOMI COLLECTION
of field work recordings,
musical instruments
photographs, slides, field
notes, and publications on
areas including:
Sumatra
( all provinces including
Aceh, North Sumatra,
West Sumatra, Lampung
Jambi, South Sumatra, Bangka)

Java & Bali

OTHER COLLECTIONS
of field work recordings,
for example: David
Goldsworthy (on Sumatra & Java)
Bronia Kornhauser (on Java)
Lynette Moore (on North Sumatra)
Ashley Turner (on Riau), etc
LISTENING EQUIPMENT IN THE MUSIC ARCHIVE

- 2 REEL-TO-REEL TAPE RECORDERS
- 1 DOUBLE CASSETTE PLAYER
- 1 TURNTABLE SUITABLE FOR 78 RPM RECORDS
- 1 TURNTABLE SUITABLE FOR 45 AND 33⅓ RPM RECORDS
- 1 COMPACT DISC PLAYER
- 1 COMPUTER
PACIFIC AND REGIONAL ARCHIVE FOR DIGITAL SOURCES IN ENDANGERED CULTURES (PARADISEC)


The Pacific and Regional Archive for Digital Sources in Endangered Cultures offers a facility for digital conservation and access to endangered materials from all over the world. (It was initially conceived of as an archiving project focusing on the Asia-Pacific region)

Our research group has developed models to ensure that the archive can provide access to interested communities and conforms to emerging international standards for digital archiving.

A primary motivation for this project is making field recordings available to those recorded and their descendants.
<table>
<thead>
<tr>
<th>Item No.</th>
<th>Original item no's from word doc</th>
<th>Australian or Overseas production</th>
<th>Title</th>
<th>Performers, participants etc.</th>
<th>Track listing (songs)</th>
<th>Label Information</th>
<th>Date of recording</th>
<th>Item Format</th>
<th>Duration</th>
<th>Depositor information and date of deposit</th>
<th>Notes (i.e. disc no copy in cassette format of LP already held from concert, includes interviews etc.)</th>
<th>Publication status</th>
<th>Copyr</th>
</tr>
</thead>
<tbody>
<tr>
<td>RF1-012</td>
<td>12 AP</td>
<td></td>
<td>Countersongs</td>
<td>Performer: Mount Scopus College Choir - Performer: Josephine Katz - Performer: David Horig - Performer: Shira Neyman - Performer: Jack Setton - Performer: Anna Mytkoc</td>
<td>1 sound disc: 33 1/3 rpm, stereo, 7 in</td>
<td>Weg Record Processing Co. Mel</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RF1-013</td>
<td>13 AP</td>
<td></td>
<td>Jerusalemu/Jeruzalem</td>
<td>Performer: Mihoko Guti - Performer: Morris Holt (piano)</td>
<td>1 sound disc: 78 rpm, 12 in</td>
<td>Prestige: PS 1005</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RF1-014</td>
<td>14 AP</td>
<td></td>
<td>Jewish Favours</td>
<td>Performer: Leo Feld - Performer: The Anton Kenigs Orchestra</td>
<td>1 sound disc: 45 rpm, 7 in</td>
<td>Carmina: 45-EPR-5007</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RF1-015</td>
<td>15 AP</td>
<td></td>
<td>Kol Nidre, and other selected excerpts from the High Holiday Service.</td>
<td>Performer: Cantor Abraham Adler</td>
<td>1 sound disc: 32 1/3 rpm, 12 in</td>
<td>WG-AL-B01</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>12020 on record cover</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RF1-016</td>
<td>16 AP</td>
<td></td>
<td>The Second Australian Chassidic Song Festival: Kid in Concert</td>
<td>Performer: The Chassidic Song Festival Orchestra (Chabad Student Movement)</td>
<td>1 sound disc: 33 1/3 rpm, 12 in</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>Copying recorded</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RF1-017</td>
<td>17 AP</td>
<td></td>
<td>We Are Here (Arashnu Khan)</td>
<td>Performer: Jewish Folk Ensemble - Performer: Moshe Pianko (Director)</td>
<td>1 sound disc: 33 1/3 rpm, stereo, 12 in</td>
<td>Recorded-in Australia with copyright restrictions written on record cover</td>
<td>14th August 1956</td>
<td>Mrs. Ruth Figdor</td>
<td>YES</td>
<td>Copying recorded</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RZ1-175</td>
<td>175 AP</td>
<td></td>
<td>Kantor Abraham Adler sings Sim Sholom/Kantor Abraham Adler sings Sim Sholom</td>
<td>Performer: Abraham Adler (singer) - Performer: Felix Warder (organist)</td>
<td>1 sound disc: 45 rpm, 7 in</td>
<td>TNS 217-1/7xNS 218-1</td>
<td>20th February 2003</td>
<td>Rene</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RZ1-176</td>
<td>176 AP</td>
<td></td>
<td>Chirimim-Chirimim/Ruka Ben Zabes</td>
<td>Performer: Bernard Potok and Orchestra</td>
<td>1 sound disc: 78 rpm, 10 in</td>
<td>20th February 2003</td>
<td>Rene</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RZ1-177</td>
<td>177 AP</td>
<td></td>
<td>The Misri/Thi Wanderer</td>
<td>Performer: Rachel Nives</td>
<td>1 sound disc: 78 rpm, 10 in</td>
<td>20th February 2003</td>
<td>Rene</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RZ1-178</td>
<td>178 AP</td>
<td></td>
<td>The Orphan/The Significance of Sefora</td>
<td>Performer: Rachel Nives</td>
<td>1 sound disc: 78 rpm, 10 in</td>
<td>20th February 2003</td>
<td>Rene</td>
<td>YES</td>
<td>Record year of publication</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Label Information</td>
<td>Date of recording</td>
<td>Item Format</td>
<td>Duration</td>
<td>Depositor information and date of deposit</td>
<td>Publication status</td>
<td>Copyright status</td>
<td>Digitised by</td>
<td>Date sent to digitisers</td>
<td>Date returned</td>
<td>File formats</td>
<td>Digital file numbers</td>
<td>CD/DVD No.</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------</td>
<td>-------------</td>
<td>----------</td>
<td>------------------------------------------</td>
<td>-------------------</td>
<td>-----------------</td>
<td>--------------</td>
<td>----------------------</td>
<td>---------------</td>
<td>--------------</td>
<td>----------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Weg Record Processing Co. Mel.</td>
<td>28 March 2012</td>
<td>1 sound disc : 33 1/3 rpm, stereo : 7 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 7 November 2005</td>
<td>Monday 19 December 2005</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1023p3</td>
<td>AAJM020</td>
</tr>
<tr>
<td>Prestige PS 1005</td>
<td>28 March 2012</td>
<td>1 sound disc : 78 rpm : 12 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 7 November 2005</td>
<td>Monday 19 December 2005</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1033p3</td>
<td>AAJM020</td>
</tr>
<tr>
<td>Carina 45-EPR-5007</td>
<td>28 March 2012</td>
<td>1 sound disc : 45 rpm : 7 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Thursday 28 April 2005</td>
<td>Monday 7 November 2005</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1043p3</td>
<td>AAJM011</td>
</tr>
<tr>
<td>WG-AL-801</td>
<td>28 March 2012</td>
<td>1 sound disc : 33 1/3 rpm : 12 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 10 April 2005</td>
<td>Wednesday 6 September 2006</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1053p3</td>
<td>AAJM065</td>
</tr>
<tr>
<td>Carina 45-EPR-5007</td>
<td>28 March 2012</td>
<td>1 sound disc : 33 1/3 rpm : 12 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 19 December 2005</td>
<td>Thursday 2 February 2006</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1063p3</td>
<td>AAJM033</td>
</tr>
<tr>
<td>TKS 217-1/TXS 218-1</td>
<td>28 March 2012</td>
<td>1 sound disc : 45 rpm : 7 in</td>
<td>Mrs Ruth Figdor, 14th August 1995</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Thursday 29 April 2005</td>
<td>Monday 7 November 2005</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1073p3</td>
<td>AAJM011</td>
</tr>
<tr>
<td>Teledisc T-1001</td>
<td>28 March 2012</td>
<td>1 sound disc : 78 rpm : 10 in</td>
<td>Rene Zui 20th February 2003</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 19 December 2005</td>
<td>Thursday 2 February 2006</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1753p3</td>
<td>AAJM019</td>
</tr>
<tr>
<td>Jaycee</td>
<td>28 March 2012</td>
<td>1 sound disc : 78 rpm : 10 in</td>
<td>Rene Zui 20th February 2003</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 19 December 2005</td>
<td>Thursday 2 February 2006</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1773p3</td>
<td>AAJM033</td>
</tr>
<tr>
<td>Jaycee</td>
<td>28 March 2012</td>
<td>1 sound disc : 78 rpm : 10 in</td>
<td>Rene Zui 20th February 2003</td>
<td>YES</td>
<td>Record label known, but not year of release. Possibly privately recorded.</td>
<td>DeviAudio</td>
<td>Monday 19 December 2005</td>
<td>Thursday 2 February 2006</td>
<td>mp3</td>
<td>24/96 or a.wav</td>
<td>16/44 or b.wav</td>
<td>RF1-1783p3</td>
<td>AAJM033</td>
</tr>
</tbody>
</table>
COPYRIGHT ISSUES

- DATE OF PRODUCTION
- PRODUCED PRIVATELY
- PRODUCED BY RECORD COMPANY
- PERMISSIONS GIVEN VERBALLY, NOT IN WRITING

- ‘ORPHAN WORKS’

- ADOPTING A ‘RISK MANAGEMENT’ POLICY
The Monash Large Research Data Store (LaRDS) is Monash’s central petascale research data store, providing hundreds of terabytes (TB) of capacity for storage of Monash research data.

LaRDS is available for use by all Monash researchers, including HDR students.

LaRDS stores all types of research data, including raw experimental data; data downloaded directly from scientific instruments; collaborative works; cultural archives; audio, video and multimedia digital content; long-term preservation of archival material; through to published research results via the ARROW repository.

Data held in LaRDS is reliably backed-up and secure. You can control access to your LaRDS data to individuals, workgroups or more broadly as appropriate. Data held in LaRDS is only made public to the extent that you want it to be.

Australian Research Repositories Online to the World (ARROW)
http://arrow.monash.edu.au

ARROW is a digital archive for Monash University's research output.

ARROW contains open access published articles, working papers, research outputs, conference proceedings, historic photographs and PhD theses.

Its purpose is to store the research publications of Monash academic staff and postgraduate students and to promote global online access to that content.
<p>| Item number (to be | Title of item         | Number of items | Geographical and cultural | Original artist | Place of recording | Form of recording | Number and title of | Sound components | Genre | Performers and performing groups | Performance context (i.e. wedding/ball, allusion to      |</p>
<table>
<thead>
<tr>
<th>labeled in copy)</th>
<th>(e.g. story)</th>
<th>(e.g. versions)</th>
<th>source (e.g. Prov. Region</th>
<th>(e.g. Kha).</th>
<th></th>
<th></th>
<th>song and related</th>
<th></th>
<th></th>
<th></th>
<th>the characteristics of language)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M6/5/3038(1)</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td>7/102</td>
<td>35</td>
<td>40</td>
<td>Two cassette, 2 (16 min)</td>
<td>analog</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performer and performing group</td>
<td>Performance context (i.e. recording/ live performance, etc.)</td>
<td>Description and subject / text</td>
<td>Additional remarks</td>
<td>Annotations from field notes</td>
<td>Duration</td>
<td>Notes (i.e. copy of tape in CD format, from cover, includes interviews, etc.)</td>
<td>Publications status</td>
<td>Copyright status</td>
<td>Permissions resolved by deposited version</td>
<td>Digitization status</td>
<td>Date sent to Digitization Agency</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------------------------------------------------------</td>
<td>--------------------------------</td>
<td>-------------------</td>
<td>-----------------------------</td>
<td>---------</td>
<td>-----------------------------------------------------------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------------------------</td>
<td>-----------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Side A</td>
<td>No. 1: Demonstrates the different methods of playing the gendang (a type of drum that is played by the gendang player). It is used as a solo piece and is an important part of the gamelan performance.</td>
<td>No. 1, 2: 4/4, 3/4, 2/4</td>
<td>Side B: 4/4, 2/4, 3/4</td>
<td>Side A: 4/4, 3/4, 2/4</td>
<td>10:45</td>
<td>Side A: No. 1, 2, 4/4, 3/4, 2/4</td>
<td>YES/KO</td>
<td>YES/KO</td>
<td>No. 1, 2, 4/4, 3/4, 2/4</td>
<td>YES/KO</td>
<td>Wednesday, March 31, 2007</td>
</tr>
</tbody>
</table>
LaRDS Showcase

Many important Monash research programs benefit from utilising LaRDS data storage services. These include:

- **The Asian Music cultural archive**, Prof. Margaret Kartomi and Bronia Kornhauser, School of Music.
  Sound Footings is an ARC UEF funded project in collaboration with the University of Western Australia and the National Library of Australia to digitise and preserve field recordings collected from South East Asia, in particular Sumatra and Aceh. The digitised collection is accessible on-line to the research group via LaRDS, and subject to copyright constraints is being published via the Monash ARROW repository and MusicAustralia.

- **Gippsland historical picture collection**

- **Indigenous cultural archive**

- **Jewish music cultural archive**, Prof. Margaret Kartomi and Bronia Kornhauser, School of Music.
  The Preserving Australia's Sound Heritage (PASH) project is an ARC LIEF-funded project in collaboration with the University of Western Australia and the National Library of Australia to digitise and preserve the Australian Archive of Jewish Music, comprising works collected from Australia and Asia. The digitised collection is accessible on-line to the research group via LaRDS, and subject to copyright constraints is being published via the Monash ARROW repository and MusicAustralia.

- **Micro/Nanophysics Research Laboratory**, A. Prof. James Friend & Dr. Leslie Yeo, Department of Mechanical and Aerospace Engineering.
  The Monash Micro/Nanophysics Research Laboratory conducts research on micro and nano device, and produces high amount of computational.

Related links

- Service Summary
- Service Statement
- Service Definition
- Acceptable Use Policy
- Funding Model
- LaRDS Infrastructure
- LaRDS Showcase
- LaRDS Enhancements
- LaRDS History
- Monash Campus Grid
- Medicine iBriX Pilot