A GUIDE TO EARLY FIELD RECORDINGS (1900–1949)
AT THE LOWIE MUSEUM OF ANTHROPOLOGY
A Guide to Early Field Recordings (1900–1949) at the Lowie Museum of Anthropology

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Appendix II: Summary of Tape Recordings Collected Since 1940

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Acknowledgments

A rough draft of this Guide was prepared as part of the California Indian Music Project, which was conducted at the Lowe Museum of Anthropology at the University of California, Berkeley, from January 1983 until December 1984. Through this project roughly 1,700 hours of ethnographic field recordings were returned on cassettes to the Indian communities from which they were originally collected. Many individuals helped to make that project and this published volume possible, and I would like to acknowledge the help of a few who played major roles.

Richard Myers, a Yurok and Karok Indian, originally gave me the idea for a tape repatriation project. In 1978, while living at Weitchpec on the Klamath River and working on my dissertation, I had become frustrated when some of the singers would not let me interview them or record their songs. One afternoon I complained about it to Myers, remarking, “I don’t care if they give me interviews or not. I don’t need to make more recordings up here, anyway. They’ve got all I need right down at the Museum in Berkeley.” And Dickie said, “Well, why don’t you bring them up here on the River then, Rich?”

I proposed the idea to my dissertation chair, Charlotte Heth, and she obtained a grant which made this possible. Funded by the National Endowment for the Arts (Folk Arts Program), this early project focused mainly on recordings that had been collected among the Yurok, Hupa, Karok, and Tolowa Indians of northwestern California. Tom Parsons, Director of the Center for Community Development (CCD) at Humboldt State University (Arcata), was a great help during this period, giving me an office in town and introducing me to several Indian elders associated with language programs and other projects he had established in Humboldt, Del Norte, and Siskiyou counties.

Several years later, grants from the National Endowment for the Arts (Folk Arts Program), the California Arts Council, and the L. J. Skaggs and Mary C. Skaggs Foundation supported the more broadly-focused California Indian Music Project (1983-1984).

This project was based at the Lowe Museum of Anthropology, and I am grateful for the cooperation and assistance that I received from members of the permanent staff during the course of the work. Dr. Frank Norick deserves particular thanks in this respect, for upon his shoulders fell the burden of supervising my work on a daily basis. Besides arranging for me to have an office and a telephone, Dr. Norick provided
me with an IBM Selectric II typewriter and on several occasions offered practical solutions for problems that had brought my work to a standstill.

Special recognition is also due to Susan Mock, a student volunteer who donated more than 350 hours to the project. Susan assumed full responsibility for recording the master cassettes from which the distributed tapes were duplicated at high speed, and she also measured the durations of most of the cylinder originals listed in this volume. Without her help, it is unlikely that the work could have been completed on schedule, and her cheerful presence always improved the atmosphere of our work area.

The original draft of the catalogue (see Keeling 1985 among the References Cited) was prepared under pressure of project deadlines, and while accurate, it was not suitable for publication. A grant from the National Endowment for the Humanities (Division of Research Programs) in 1988 provided support through which necessary revisions and additions to the manuscript could be made.

Richard Keeling
Introduction

Sound recordings at the Lowie Museum of Anthropology at the University of California, Berkeley, include songs and spoken texts collected among Indian tribal groups all over California, and the core of the collection consists of 2,510 items that were originally recorded on 2,713 wax cylinders between 1900 and 1938 as part of a systematic program to document aboriginal cultures of the region. Only the Library of Congress and the Archives of Traditional Music at Indiana University (Bloomington) have larger collections of cylinder originals, but in both cases the recordings were brought together from different sources and represent a broad sampling of Indian cultures from all over North America, as well as recordings from abroad.\(^1\) The collection described here is the largest that focuses on a single culture area, and it is illuminated by an extensive body of published writings and manuscripts.

The Ethnological Survey of California resulted largely from the efforts of one man, Alfred L. Kroeber (1876-1960). Kroeber not only produced the monumental *Handbook of the Indians of California* (1925) and scores of other publications on Indians of the region, but he also directed the efforts of other researchers in the area, often arranging for funds to support their fieldwork and generally making sure that the results of their research were published. This literature provides translations and other information concerning the cultural basis of songs and spoken narratives listed here. In many cases, rituals including group performance of songs are described in detail, and these descriptions greatly enhance the value of the recordings as ethnological documents.

In addition to providing a detailed inventory of the recordings made in California on Edison-type equipment, this volume cites available documentation from about 250

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\(^1\)The two larger collections are among the holdings at the Library of Congress (Washington, D.C.) and at the Indiana University Archives of Traditional Music (Bloomington, Indiana). The Library of Congress cylinders were estimated at "approximately seven thousand" in a published inventory by Brady et al. (1984:29), but the more specific figure of 6,623 and a useful analysis of federal holdings by culture area are given in an earlier, unpublished document circulated by the Federal Cylinder Project Staff (1981:v-xvii). Seeger and Spear give 6,985 as the total number of cylinder originals at Indiana University Archives of Traditional Music (1987:2). An overview of early field recordings and their present location was recently produced by Gillis (1984), but Herzog (1933b) remains an invaluable guide to cylinders recorded in America.
published sources and from manuscripts in the University Archives and at the Bancroft Library, both at the University of California at Berkeley.

In the years after more modern devices began to replace the Edison phonograph, the Lowie Museum’s audio archive was augmented by more than 400 recordings collected on disc, wire, or tape. Songs and spoken texts of California Indian tribal groups predominate in these collections also, but other North American Indian cultures are represented as well, and there are occasional field recordings from such diverse regions as Peru, Ecuador, the Philippines, New Hebrides, Nigeria, Surinam, the Cameroons, South India, and Cuba. In all, these discs, wires, and tapes contain an estimated 600 hours of recorded material, and although the present volume focuses mainly on the earlier cylinder originals, it also provides a brief but complete inventory of these more recent recordings in appendices I and II.

This volume is intended to make these recordings more accessible to Indian people and academic researchers alike. It clearly indicates the scope of the collection and makes it possible for duplicate copies to be ordered by mail. To locate all of the published references and manuscript sources cited here would require much time and effort, even for a specialist, and thus it is hoped that the book will help to open doors on a fascinating literature and ultimately foster greater understanding of California’s native civilizations.

THE EDISON PHONOGRAPH IN HISTORICAL PERSPECTIVE

Thomas Edison first patented his phonographic recording machine in 1877, and shortly after the device became commercially available, in 1889, it had a great influence on the study of human cultures. Before that time, songs or spoken narratives had to be notated by hand, a process that was not only tedious and difficult (for collectors and informants alike) but also limited the character of evidence that could be gathered. After 1890, collectors using the Edison machine could record actual acoustic evidence of an Indian song rather than only trying to produce a musical transcription or describing their impressions of the event in prose. This technological advance not only helped to establish ethnomusicology as a feasible branch of scholarly investigation, but it also revolutionized the studies of ethnology and linguistics, permitting the kind of intensive collecting that would become a hallmark of American anthropology.

The mechanics of the Edison phonograph are nicely described in a recent publication that provides an inventory of cylinder collections in federal agencies:

How did the phonograph work? The principle was simple. A metal horn focused the energy of the soundwaves onto a diaphragm—a disc about the size of a half-dollar, usually made of mica, glass, or metal. The diaphragm was thin and responsive, and it

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2In a classic study on the subject, Jaap Kunst wrote: “Ethnomusicology could never have grown into an independent science if the gramophone had not been invented. Only then was it possible to record the musical expressions of foreign races and peoples objectively; it was no longer necessary to make do with notations made by ear on the spot, which notations, however well-intended, usually fell short in every respect—i.e., both rhythmically and as regards pitch. And in addition it now became possible to incorporate the style of performance—that extremely important element—into the subject matter of the investigation” (1959:12).
supported a small chisel-like needle in its center. When the diaphragm vibrated in response to the energy of the focused sound waves, the needle too vibrated as it was drawn across the revolving surface of a wax cylinder, chiseling a groove made up of microscopic gouges in the soft cylinder surface: a record of the pattern of sound waves. To play back the recording, the fitting with diaphragm and chisel-like needle was replaced over the gouges made by the cutting, (and) the attached diaphragm vibrated, creating sound waves crudely duplicating those which had made the recording. The sounds could be heard through a set of earphones that looked much like those attached to a doctor’s stethoscope, or they could be heard lightly amplified by the shape of a special playback horn (Brady et al. 1984:4-5).

The typical 4" (long) cylinder could hold about three minutes of recorded sound. In practice, several cylinders might be used to record a lengthy spoken narrative or, conversely, a single cylinder might be used to record as many as three or four briefer items. Thus, to illustrate from the collection that follows, the Yurok narrative entitled “Myth of How Wohpekemeu Grew from the Ground” (24-1884) was originally recorded on fourteen cylinders (14-1444 through 14-1457), but a single cylinder recorded by Kroeber at Monterey (14-16) contained three brief songs, tape duplicates of which were assigned catalogue numbers 24-519 through 24-521.3

Modern ethnomusicologists working with the cylinder recordings should be aware that early collectors seem to have regarded the machine more as a sampling device or as an aid for producing written transcriptions than as a means of recording actual performance practice. While this approach to field recording partially reflects theoretical presumptions that seem archaic nowadays, the methodology was due in great part to technological limitations of the equipment itself.

The machine could only record a few minutes at a time, so the experienced recordist had to be prudent and plan each cylinder in advance. Presumably, collectors signaled to the performers telling them when they should bring the recording to a close and instructed them about such things in advance. Such practices naturally tended to alter the formal characteristics of the songs and produced versions that diverged considerably from normal performance practice. Because the machine could not record groups of singers very well, ensemble recordings were seldom attempted, and instead the recordings almost always feature solo performers only. This is another circumstance that is severely limiting from an ethnomusicological perspective. In the catalogue that follows, only 19 entries preserve evidence of ensemble singing among California Indian tribal groups. Thus, in order to understand how this music should actually sound, the researcher needs to explore written sources on early performance practice, obtain more recent recordings on tape, or seek information from knowledgeable persons in modern Indian communities.4

3As readers will note, catalogue numbers used for cylinder recordings among the Lowie Museum’s holdings have a 14- prefix, and those used for tape duplicates (or more recent recordings on disc, wire, or tape) are given a 24- prefix. The system will be described below in the section entitled “General Organization of the Guide.”

4A more complete discussion of technical limitations of the Edison phonograph in relation to recording practices is found in Brady et al. (1984:14-15).
Despite all of its limitations, however, the Edison phonograph offered astonishing new possibilities in its time, and the resourceful individuals who used it made whatever adjustments seemed necessary in order to produce decent recordings. Thanks to the new machine, students of culture could collect songs and oral narratives much like artifacts, and since North American Indian cultures were so accessible, the great majority of American cylinders were recorded on reservations or in other Indian communities. The first to use the technology in this way was Jesse Walter Fewkes, who collected 40 cylinders among the Passamoquoddy Indians of Maine in 1890 (Fewkes 1890:496). But others—including James Mooney, Alice Cunningham Fletcher, Benjamin Ives Gilman, and Franz Boas—followed soon after in what must have been a most exciting decade for cultural research. The most extensive and systematic use of the Edison phonograph for anthropological research would await the turn of the century, however, and it resulted not only from technological innovation but also from recent developments in theory and a confluence of other ideal circumstances.

THE ETHNOLOGICAL SURVEY OF CALIFORNIA (1900–1938)

In 1900, while he was a graduate student just about to complete his doctorate under Franz Boas at Columbia University, Alfred Kroeber accepted a temporary position working as a museum ethnologist for the California Academy of Sciences in San Francisco. After spending about six weeks completing his basic work among the Academy’s ethnological collections, Kroeber requested funds to visit Indian communities on the northwest coast of California (Yurok), down along the Colorado River (Mohave), and in the San Joaquin Valley (Tule River Yokuts). Ostensibly, he went for the purpose of collecting artifacts and other linguistic and mythological information, but in retrospect it seems clear that he was evaluating the region’s prospects as an area for survey research even then. What he found there must have pleased him greatly, for California had special characteristics that made it perfect for the type of large-scale research that Kroeber envisioned.

To begin with, the region was unique for sheer abundance of native languages and cultures. In aboriginal times, this had been the most densely populated area of comparable size in all of North America. There were at least sixty tribes in California, but even this figure fails to indicate the diversity of cultures that existed, as the word “tribe” has a rather special meaning in this context. Generally speaking, these tribal names were not the ones by which Indians identified themselves, but designations imposed by linguists or anthropologists who plotted the distribution of Indian cultures. In some cases, these terms are quite inclusive; for example, the designation “Pomo” refers to a group that once included speakers of seven distinct and mutually unintelligible languages (McLendon and Oswalt 1978:274). Kroeber (1935:10) would subsequently estimate that there were about five hundred independent communities in California, each with a certain degree of cultural distinctiveness.

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5This paragraph is based largely on information provided in Thoresen 1976:xix–xx.

6While absolute estimates of California’s native population circa 1770 vary from a low figure of 84,000 (Kroeber 1953:143) to a high one of 300,000 (Cook 1978:91), there seems to be a general consensus that California was probably the most densely populated region and accounted for about one-tenth of the total native population north of Mexico (Kroeber 1953:131 and 143).
Presumably, Kroeber was also attracted by the fact that Indians of the region were among the last in all of North America to have their lifestyles greatly altered through contact with Euro-Americans. To be sure, Indian civilizations of the coastal areas and southern California had been severely devastated by the missionization that took place between 1769 and 1832, but those of the northernmost and the Sierra Nevada regions were relatively untouched before the Gold Rush of 1850, and thus well after 1900 there existed individuals who could remember aspects of Indian culture in its aboriginal state. Much attention was given to the spectacular phenomenon of Ishi, a “wild” Yahi Indian who wandered into Oroville in 1911 and was studied in Berkeley and in San Francisco, where he died in 1916. But Kroeber and others gathered comparable evidence from elderly persons in several Indian communities.

One should not suppose, however, that Kroeber encountered vital Indian cultures as they were subsequently portrayed in his *Handbook of the Indians of California* (1925). Actually, this research began in the darkest hour of California Indian history: the Gold Rush brought hordes of prospectors, merchants, and other opportunists in the years following 1850, and Indian civilizations were rudely jerked to their knees over the course of the next fifty years. By 1900, the native populations of California had been reduced by more than ninety percent (Cook 1978:91), and many of the Indians who survived were kept on reservations where conditions approximated those of a concentration camp. Kroeber’s *Handbook* (1925) was to be based on an approach that has been called “salvage ethnography” (Thoresen 1973:43): that is, Kroeber interviewed elderly Indian people in order to reconstruct an image of Indian life during an earlier period when these individuals were growing up.

This points up another circumstance that stimulated anthropological research around the turn of the century: the general belief that Indian cultures all over North America were rapidly disappearing. It was widely believed at the time that Indian cultures would soon be completely extinct, and ethnographers such as Kroeber appealed for research support on the grounds that these civilizations needed to be documented before they were completely forgotten. This was presumably a factor that motivated Phoebe Apperson Hearst to make the large private donations which established the Museum and Department of Anthropology at Berkeley in 1901 and supported Kroeber’s research during his first seven years there (Thoresen 1976:xx and xxvii).

As it turned out, California Indian populations made an extraordinary recovery in the years between 1910 and 1970 (Cook 1978:91-98), and local movements to revitalize traditional Indian arts, including music, are taking place all over California today. In retrospect, it is easy to criticize Kroeber (or others of the period) for failing to help prevent the cultural extinction that seemed imminent or for failing to describe the deplorable setting in which he gathered data from elderly Indian informants. However, it seems likely that Kroeber’s work might still make an important contribution to the extent that it yielded resource materials (sound recordings, photographs, published writings, and manuscripts) that can be used in modern Indian communities.

The era of cylinder recording was also a period when anthropologists and folklorists were formulating new ideas about the nature of culture itself, and these developments also helped to make the ethnological survey of California feasible. In his classic study *Primitive Culture* (1871), Edward Tylor had defined “culture” as “that complex whole which includes knowledge, belief, art, morals, custom, and any other
capabilities and habits acquired by man as a member of society." In its day, this was a relatively "scientific" formulation since it separated culture from race or biology, while asserting that culture consisted of behavior that was learned or transmitted from generation to generation. In retrospect, however, this view failed to note the unifying tendencies through which various elements fit together to form a cultural whole. Nowadays, Tylor’s formulation is sometimes characterized as a "grab-bag" model in that it tends to portray culture as a mere inventory or loose collection of traits.

By 1900, however, a much more integrated concept of culture was being expressed, and one of the most important figures in developing this idea was Franz Boas, under whom Kroeber took his doctorate at Columbia. Boas was among the first to note that various aspects of culture ("religion and science; music, poetry, and dance; myth and history; fashion and ethics") seemed to be "inextricably interwoven" (Boas 1904:243), and this idea seems to have become important for Kroeber as well.

The ethnological survey began with the principal goal of producing a map on which native languages and cultures of California were plotted, and Kroeber needed a method for making sense out of the bewildering diversity he found in California. The concept that each culture had a distinctive "spirit" or "configuration" became highly significant in this context, as it offered a means of defining whole cultures and delineating boundaries between them (Thoresen 1973:41). Kroeber managed to produce a preliminary map of Indian languages and cultures only seven years after his appointment at the university (1908), but the problem of defining cultural boundaries remained a theoretical concern that continued to absorb Kroeber’s attention during the 1930s and beyond.7

It also seems clear that music was important to Kroeber. He collected more songs than spoken narratives with his Edison phonograph, and he produced hundreds of pages of musical analysis, which are found today among the Kroeber Papers in the Bancroft Library.8 The usefulness of musicological evidence for cultural mapping seems obvious, as (for example) distribution of song-types naturally tended to coincide with that of Indian ritual practices and other cultural institutions. But it also seems clear that Kroeber saw musical analysis as a potential key to understanding emotions and attitudes quite close to the core of cultural identity.

As it turned out, Kroeber never did feel confident enough to publish an article on the subject,9 and his frustration seems evident in the following comment from the Preface to his *Handbook of the Indians of California*:

One cultural activity of the greatest emotional import I have regretfully felt compelled to refrain from considering—music. There can be no doubt that any attempt at a well-rounded description of the culture of a people which omits music from its consideration is imperfect. But in the present case the difficulties were enormous (1925:vii).

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7 Published writings dealing with the subject include Driver and Kroeber (1932) and later writings such as Kroeber (1935, 1936, and 1944).

8 These manuscripts include transcriptions and analyses by George Herzog, who seems to have been Kroeber’s mentor in ethnomusicology. They also include numerous musical notations prepared by a local musician named William Kreitschmer.

9 In a general essay on culture element distributions, however, Kroeber includes a map that distinguishes three main areas of musical style in California (1936:109).
While Kroeber never did find an interpretive method that satisfied him, he nevertheless made a huge contribution to ethnomusicology, as his writings provide a wealth of information concerning musical conception, performance contexts, and other aspects of musical life among California Indian peoples. A similar interest in music was shared by other researchers associated with the ethnological survey, many of whom were Kroeber’s students, and this is one reason why the ethnographic field recordings listed here are documented with such exceptional thoroughness.

The most intense period of recording took place during early phases of the survey, and nearly ninety percent of the cylinders listed here were originally recorded before 1925. Rather than attempting a comprehensive history, the following summary describes some of the more important research involving sound recordings in each decade of the survey.

1900–1909

Kroeber himself was the most prolific collector during these years, and he made recordings among the Yurok, Wintun, Yuki, Mohave, and Costanoan (or Esselen). Others who made important contributions to the collection during the period were Pliny Earle Goddard, Samuel Barrett, Thomas T. Waterman, and Constance Goddard DuBois.⁹ Goddard (1869-1928), mainly a linguist and a teaching colleague of Kroeber’s, was an Athabaskan specialist and made recordings among the Tolowa, Hupa, Chilula, Whilkut, Nongat, and Wailaki.¹¹ Barrett (1879-1965), Kroeber’s first graduate student and a museum assistant during this decade, traveled widely throughout northern California and Oregon, making field recordings among the Wasco, Klamath Lake, Modoc, Northern Paiute, Wintun, Yuki, and various Pomo groups. Waterman (1885-1936) was another student of Kroeber’s who was employed by the museum during these years, and he made cylinder recordings among the Yurok and among the Diegueño. Finally, DuBois collected cylinder recordings among the Luiseño during this first decade of research.

1910–1919

During this decade Kroeber’s fieldwork was more limited, but he did produce field recordings of Northern Paiute and Mohave individuals, and he also recorded Ishi, the Yahi Indian who lived in the San Francisco Bay Area from 1911 until his death in 1916. Waterman, by this time a member of the faculty, continued to be productive during the period, making recordings of Ishi and of a Northern Yana individual named Sam Batwi. The most important collector during these years, however, was Edward W. Gifford (1887–1959), who recorded hundreds of cylinders among the Sierra

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⁹Biographical profiles of each of these individuals, except for DuBois, are among those provided in Golla (1984).

¹¹In 1909, Goddard left the program to become Assistant Curator of American Ethnology at the American Museum of Natural History (New York). His relationship with Kroeber was not an easy one, as Golla reveals (1984:28 and 36).
Miwok, North Fork Mono, and Eastern Pomo. Also, Lucille Hooper made cylinder recordings among the Cahuilla in 1918, and a large body of Papago (Arizona) recordings were collected by J. Alden Mason and Juan Dolores.

1920–1929

Fieldwork involving sound recordings declined significantly during the 1920s, and the most important work was done by two of Kroeber’s students, D. N. Lehmer and Julian Steward. Lehmer made recordings among the Yurok, Karok, and Miwok during this period; Steward worked among the Mono Lake Paiute and Owens Valley Paiute.

1930–1939

Fieldwork involving sound recordings declined even more during the 1930s, probably because research efforts were focused on the Culture Element Survey. Still, D. N. Lehmer made recordings among the Maidu in 1931, Isabel Kelly collected songs sung by Tom Smith (Coast Miwok) in 1932, and Omer C. Stewart made cylinder recordings among the Northern Paiute, Washo, and Ute Indians in 1938.

The beginning of World War II marked the end of the ethnological survey of California, at least with respect to cylinder recordings, though Heizer marks the end of the survey at Kroeber’s retirement in 1946 (1978b:10). By this time, the Edison phonograph itself was becoming obsolete, though the present collection includes a single cylinder recorded among the Chukchansi Yokuts by Robert Spier as late as 1949.

OTHER SOURCES OF RECORDINGS
COLLECTED AMONG INDIANS OF CALIFORNIA

The cylinders listed in this Guide probably comprise the single most important body of songs (and spoken texts) collected among tribes of the California region; however, the collection is not without its shortcomings. Not all tribal groups are represented, for example, and thus it becomes important to identify other sources for recordings of California Indian music. During the same period that cylinder recordings were being collected through the research program at the University of California, other researchers were working independently or under sponsorship of other institutions. Some of this work yielded cylinder recordings, and the following paragraphs attempt to summarize

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12 Trained primarily as a natural historian, Gifford joined the Museum of Anthropology staff in 1912 and became a curator in 1925; he succeeded Kroeber as Director when the latter retired in 1945 (Golla 1984:107).

13 By the mid-1930s, Kroeber felt that information concerning aboriginal Indian cultures was becoming increasingly difficult to obtain, and he conceived of the idea of the Culture Element Survey as a means of filling in gaps in the ethnographic record in a last-moment effort (Heizer 1978b:9). Basically, the survey involved interviews in which researchers would use a written list of traits to elicit responses from informants as to whether or not each trait existed among his or her tribe. Their answers were recorded as a positive (+) or negative (-) mark for each item. The results were then analyzed statistically in order to discover various types of patterning in culture element distributions. The methodology is discussed by Kroeber (1935:1-11 and 1936).
this work, indicating where the cylinders or tape duplicates are currently located. This section also discusses more recent recordings collected on disc, wire, or tape.

Cylinder Recordings

American Folklife Center (Library of Congress)

One of the most active of these recordists was John P. Harrington (1884-1961), who conducted research sponsored by the Bureau of American Ethnology in Washington, D.C. Throughout much of his career, Harrington held an antipathy toward Kroeber (Heizer 1978b:10), and it is perhaps due to this that his fieldwork tended to focus on different tribal groups than that conducted by the group at UC Berkeley. Whatever the reason, Harrington collected cylinder recordings that fill important gaps in the ethnographic record. Between 1912 and 1916, for example, he collected 74 cylinders among Chumash Indians near Santa Barbara, and this tribal group is totally unrepresented among the sound recordings at the Lowie Museum. Other tribal groups recorded by Harrington during the years between 1918 and 1933 include the Karok, Costano (Chocheñyo), Salinan, Tachi Yokuts, Cahuilla, Gabriélino, Luiseño, and Serrano. Some of these cylinders were deposited in the Smithsonian Institution and others in the National Archives, but in 1981 all were deposited at the American Folklife Center (Library of Congress) and transferred onto mylar tape for preservation purposes. These are described in Brady et al. (1984:71-73).14

Another important collector in California was Helen Heffron Roberts (1888-1985), who was affiliated with the Department of Anthropology at Yale University for much of her career. She collected fifty-seven cylinders among the Karok and (neighboring) Konomihu Indians in 1926, and the Karoks are another tribe which is not well represented by cylinder recordings at the Lowie Museum.15 Roberts also recorded cylinders among the Luiseño, Gabriélino, Konkow, Nomlaki Pomo, and Wailaki. She donated (aluminum disc) duplicates of these recordings to the Library of Congress in 1937, and these are also listed in Brady et al. (pp. 88-90).

Besides her own recordings, Roberts also donated (aluminum disc) copies of cylinder recordings collected by Charles Lummis circa 1904-1908 and originally deposited in the Southwest Museum in Los Angeles. This was a large body of material, also including recordings that Lummis had made in the Southwest, and California Indian tribal groups identified include the Cahuilla (6 cylinders), Luiseño (7 cylinders),

14 The Federal Cylinder Project began in June 1979. Besides gathering cylinder recordings together from federal agencies and other collections, the project had three main goals: (1) to preserve the recordings by transferring them onto tape, (2) to catalogue them, and (3) to distribute results of the project to the public, especially to Indian people of the culture groups from which the recordings were originally collected. Brady et al. (1984) describes the project and gives a cumulative inventory of the entire federal holdings. Several more detailed regional catalogues have appeared more recently, but a separate catalogue of the California holdings has not been published at the date of this writing.

15 Kroeber’s student D. N. Lehmer collected eleven cylinders among the Karok in the same year, but he recorded only Ira Stevens, while Roberts made recordings of Stevens and several other individuals.
Hupa (6 cylinders), Mono (5 cylinders), Pomo (3 cylinders), Serrano (3 cylinders), and Wintun (1 cylinder).\textsuperscript{16}

The hugely prolific Frances Densmore also did some collecting within this region, working under sponsorship of the Bureau of American Ethnology. Densmore collected three cylinders among the Mohave in 1922 (ibid., p. 51) and a total of seventy-nine cylinders among the Yuma (ibid., p. 58).

Finally, another whose cylinder recordings were transferred to the Library of Congress (in 1948) was Leo Frachtenberg (1883-1930). Frachtenberg worked for the Bureau of American Ethnology and made eleven cylinder recordings among the Shasta and Indians of the Rogue River region in Oregon (ibid., p. 67).

\textit{The Archives of Traditional Music at Indiana University (Bloomington)}

In early decades of the century, the American Museum of Natural History (New York) was another important center for ethnological research and a central repository of cylinder recordings. George Herzog (1901-1984) used duplicates of cylinders from there and elsewhere to establish the Archive of Folk and Primitive Music at Columbia University (New York) in 1936. When he joined the Department of Anthropology at Indiana University, in 1948, Herzog brought this collection with him, and thus laid the foundation for the Archives of Traditional Music at Indiana University (Bloomington). This is a very extensive archive which includes important cylinder collections from California.

Among the more noteworthy of these are the Maidu cylinders recorded by Roland Burrage Dixon (1875-1934) and D. S. Spencer in 1910. This corpus includes sixty-five items originally collected on twenty-one cylinders, and it even includes an example in which two singers perform a gambling song. The Lowie Museum holdings include only six brief recordings of a Maidu singer, collected by Lehmer in 1931, and some of the songs appear to be Miwok. The catalogue number of these Maidu recordings at Indiana is 54-097-F (Seeger and Spear 1987:40).

Other important recordings at the Archives of Traditional Music were originally recorded by George Herzog himself. In 1927, he collected cylinder recordings among the Diegueño (17 cylinders, 30 items) and also among the Hupa Indians (30 cylinders, 43 items); the catalogue numbers for the two groups of recordings are 54-114-F and 54-120-F, respectively (ibid., pp. 50 and 54).

The Indiana collection also contains cylinders collected among California tribes by Kroeber, Barrett, and DuBois; however, these seem to have been copied from cylinders among the Lowie Museum holdings. Far more important is a group of eleven cylinders (22 items) collected among the Achumawi (of northeastern California) by Jaime de Angulo in 1925. There are no cylinder recordings of Achumawi music among those at the Lowie Museum, and only four brief items that Angulo obtained on disc in 1931. The catalogue number for the Achumawi cylinder recordings is 54-013-F (ibid., p. 18).

\textsuperscript{16}The Federal Cylinder Project inventory mentions only the corpus as a whole, describing it as including 101 cylinders of "California and Southwest Indian Music" (Brady et al. 1984:83); however, the figures above were given in Herzog (1933b) and were confirmed by a curator at the Southwest Museum, where the original cylinders are still shelved.
Other Less Well Known Collections of Cylinder Recordings

Herzog (1933b) notes that an extensive body of California Indian music existed in the private cylinder collection of Jaime de Angulo of Berkeley, California. This included sixty-nine cylinders representing tribes of central California (Maidu, Miwok, Pomo, and Wintun) and thirty-three cylinders collected among the Achumawi (ibid., pp. 59-60). Duplicates of some of Angulo’s Achumawi recordings are found among the Indiana University holdings, but the current location or condition of the rest of the recordings is not known.17

Herzog (ibid.) also mentions cylinder originals of California Indian singers at Yale University (Department of Anthropology, Institute of Human Relations, New Haven, Connecticut). Tribal groups identified include the Karok (48 cylinders), Wailaki (2 cylinders), and Wintun (1 cylinder). It seems likely that the Karok recordings are from those made by Helen Heffron Roberts, described above among the American Folklife Center holdings, but this has not been confirmed.

Disc Recordings

Disc recording of ethnographic subjects seems to have begun during the late 1920s. The discs were much less breakable than wax cylinders, and they were also more permanent in that repeated playing caused wear damage to the cylinders but not to the discs. Several disc recordings are among the holdings at Lowie Museum; these are listed in Appendix I, and the following California Indian tribal groups are represented: Achumawi, Southern Maidu, Yurok, Sierra Miwok, Tachi Yokuts, and Karok.

Herzog (ibid.) mentions that the disc recordings of California Indian music were among the collection at Yale University (Department of Anthropology, Institute of Human Relations, New Haven, Connecticut), and Indian tribal groups identified by Herzog include the Chemehuevi (8 discs), the Diegueño (6 discs), and the Yuma (6 discs). Further information concerning the current location, condition, or content of these discs has not been obtained.

Wire Recordings

Recording of ethnographic subjects on wire seems to have begun as early as the 1940s, and this medium was used by some collectors well into the 1950s. The wire was spun onto reels, and thus the wire recorders could collect recordings much longer in duration than cylinders or discs. The sound quality produced by these machines (for recording and playback) is far inferior to that of modern tape recorders, however, and in my experience the wire has often become tangled and knotted.

17De Angulo (1887-1950) was an extraordinary individual whose contributions to American Indian studies have only recently begun to receive some recognition. In a letter to Sapir, Kroeber granted his keen intellect, but also said that he was “unstable” and “inclined to be vehement and infantile” (Golla 1984:385). De Angulo’s feelings toward Kroeber and his colleagues are evident in a footnote of an article published in 1950, the year of his death. Describing his experiences making sound recordings, he wrote: “The University would not help me; took no interest; would not even give me the money to have the records transcribed and made permanent on modern discs. Decent anthropologists don’t associate with drunkards who go rolling in ditches with shamans” (de Angulo, quoted in Dundes 1968).
The collection at Lowie Museum includes wire recordings made in Cuba (1947-1948) and in the Philippines (1956), but none collected among California Indians. However, the Archives of Traditional Music at Indiana University (Bloomington) includes a very important collection of recordings that were originally made on wire by Peter F. Abraham in 1950. The cumulative duration of the corpus is four and one-half hours, and tribal groups represented include the Yurok, Karok, Pomo, Patwin, and Miwok. The catalogue number is 54-172-F (Lee 1979:7-8).

**Tape Recordings**

The Lowie Museum holdings include a large collection of ethnographic tape recordings, the earliest made in 1945, and more than one-third of these feature California Indian subjects. Besides spoken narratives (in native languages and English), the tapes include fine recordings of solo and ensemble singing from various parts of California and adjacent areas, and the following tribal groups are represented (listed in order of their initial catalogue numbers): Northern Paiute, Yokuts, Lake Miwok, Hupa, Yurok, Tolowa, Pomo, Wintun, Karok, Owens Valley Paiute, Patwin, Sierra Miwok, Pit River, Concow, Washo, Western Mono, Yana, Cahuilla, Maidu, and Nisenan. These recordings are listed in Appendix II, but the brief summary given there does not indicate existing documentation nor other information which is available at the Lowie Museum.

It should be noted, incidentally, that some of these tape recordings are heard on five cassette “samplers” that have been produced by the Lowie Museum and may be ordered by telephone at nominal cost.

In 1953, under the direction of Mary Haas, the Department of Linguistics at the University of California (Berkeley) initiated a research program which was called the Survey of California Indian Languages. This program led to the development of a very large tape collection which includes excellent examples of California Indian singing from nearly every region in the state. Except for restricted items, these are available at the Linguistics Laboratory on campus at the University of California, and a catalogue of the collection has been prepared by Rodriguez-Nieto (1982).

Also, selected recordings of Yurok, Hupa, and Karok music from various sources are featured on a 90-minute cassette (The Northwestern California Indian Music Sampler) which I prepared in 1979. This cassette was originally distributed through the Center for Community Development at Humboldt State University (Arcata, California), but a copy was deposited in the Ethnomusicology Archive at the University of California, Los Angeles. Also deposited there are 33 reels of taped interviews I conducted circa 1978-1980; however, some of these contain sensitive information and access is restricted per approval.

Finally, readers should be aware of the commercial discs of California Indian music produced by Heth (1978) and by Coyote Man (1975).

**GENERAL ORGANIZATION OF THE GUIDE**

The recordings originally collected on wax cylinders are divided into 113 separate groups or “series,” each of which generally represents a separate research effort or collecting expedition. These are identified in the Table of Contents by ethnic group and
year collected, but each is given a more descriptive title within the body of the Guide itself. Thus, for example, the Table of Contents identifies the first group as "Yuki (1902)," which corresponds to the more complete title:

Recordings of Ralph Moore (Yuki) collected by A.L. Kroeber in February 1902 (24-500 through 24-516).

Published sources pertaining to the group as a whole are given following the title at the beginning of each series, while translations, musical notations, or other information concerning specific items is provided on an individual basis.

Often, the collectors recorded various individuals of a given tribal group, and in such cases the series is then subdivided by singer or narrator. For example, the Yurok cylinders collected by Kroeber in July 1902 and listed in Series 3 include recordings of individuals identified as Susie (3A), Smoker (3B), and Stone (3C).

In identifying these groups, the Guide mainly uses tribal names that are found in museum records or published works by the collectors represented here. Thus, for example, "Diegueño" is used here rather than the more current designation "Ipai-Tipai." Moreover, these names generally refer to the tribe of the performer, even when "foreign" songs are sung. For instance, the item identified as a Modoc song by Gilbert Natches (24-2266) is classified along with Northern Paiute recordings because this is the singer’s tribe.

Catalogue Numbers

Each entry is identified by a 24- number and by a 14- number given parenthetically, and certain background information may be useful in understanding what these numbers represent. The catalogued holdings at Lowie Museum are divided into 25 separate collections, reckoned on the basis of geographical provenance and/or physical medium. To give an example, ethnographic artifacts collected among Indian tribal groups of the California region are listed in the 1- Catalogue and are assigned numbers which begin with a 1- prefix. In physical form, these catalogues are actually heavy volumes, some as old as the Museum itself, which are kept in the collections area in the basement of Kroeber Hall. In these big ledgers, individual specimens are listed and described in the handwriting of various individuals who have worked to organize the collections over the years.

Cylinder recordings were registered in the 14- Catalogue, a volume containing 2,713 entries. Later recordings on disc, wire, and tape were listed in the 24- Catalogue, which contained 415 items by the year 1970. In 1975, when the cylinders were transferred onto mylar tape for preservation, tape duplicates of the cylinder originals had to be assigned 24- numbers, and it was decided that the numbering would begin with 24-500. In this volume, 24- numbers are given the priority, for it is actually the tape duplicates that are available for listening; however, those who use the Guide should note that published sources usually refer to these recordings by their cylinder or 14- numbers.

The sequence of the 14- numbers is not congruent with that of 24- numbers because of the difference between cylinders and tape as recording mediums. The cylinders could
record a maximum of four minutes (at normal recording speeds), but tape can contain
recordings of much longer duration. Thus, a lengthy spoken narrative might have been
recorded originally on several cylinders, but when the cylinders were duplicated for
preservation purposes these lengthy items were recorded sequentially on a single
segment of tape. Conversely, the collectors often made two or more brief recordings on
a single cylinder, and when copied each was placed on a separate segment of tape and
assigned its own 24- number.

SOURCES OF DOCUMENTATION

Information concerning the cylinder recordings listed in this Guide was drawn
mainly from the following sources:

1. The 14- Catalogue
2. Reference cards prepared during cylinder transfer project
3. Technician's log for cylinder transfer project
4. The Lowie Museum Accession File
5. Published writings
6. Unpublished writings
7. Miscellaneous notes found in cylinder containers or otherwise physically
   connected with the recordings.

Further remarks on the 14- Catalogue may be useful for those conducting research
in depth. The volume itself is too old and fragile to be made available to the public in a
library on campus; rather, researchers may use this and other museum catalogues in a
designated part of the museum's collections area. The handwritten notes contained
therein are more extensive than the comments included in this Guide, for it would have
been awkward and inefficient to include all of them. Some of the annotations in the 14-
Catalogue appear to be spurious, and neither the authors nor the dates of these notes are
identified. Because of this, I have used my own judgment in deciding which comments
from the 14- Catalogue should be included in this Guide, and I apologize for any
omissions that future researchers may deem significant.

In some cases, titles given in the 14- Catalogue have been altered to conform in
orthography to spellings that are cited in published writings. This pertains especially to
the Mohave recordings discussed in Kroeber (1925:726-780) and in Herzog (1928),
and it is based on my presumption that the published spellings represent a refinement,
in the opinion of the collector.

Moreover, information concerning date of recordings was taken mainly from the
14- Catalogue, and it is often unclear whether the date written there represents a date of
recording or the date on which a group of recordings was catalogued. These disparities
do not seem great, however, and therefore dates given in the 14- Catalogue are
uniformly interpreted as recording dates in this Guide.

In 1975, the Lowie Museum obtained a grant from the National Endowment for the
Humanities to duplicate the original cylinders onto tape for preservation purposes, and
any available documentation found with the cylinders was then transferred onto 5" x 8"
reference cards. When my work began in 1983, these were kept in the audio archive
and organized alphabetically by tribal group or other ethnographic designation. These provided much information concerning translations and other notes found in unpublished manuscripts, but in many cases the information was unclear or proved to be spurious.

Found also in the audio archive was a log recording technical aspects of the cylinder transfer project. This log contained daily work reports on loose pages kept in a 3-ring binder, and it was often useful for ascertaining the equivalent 24- and 14-numbers for particular items. It also provided information concerning the audio quality of certain recordings as rated by the technician who made the transfers, and indicated when a cylinder had been broken or damaged.

Records of all acquisitions at Lowie Museum are filed in a vault in the collections area. The file cabinets there contain rows of large envelopes, each containing official records concerning the accession and any documentation that might have been provided by the collector. Accession envelopes No. 400 and No. 1488 are particularly important sources for documentation concerning the sound recordings: Envelope No. 400 contains fieldnotes (etc.) relating to numerous recordings that were originally collected on cylinders or disc, and envelope No. 1488 contains similar documentation on tape recordings.

A list of References Cited is provided toward the end of this volume, and readers will note that many of the published writings cited appear in two series: *University of California Publications in American Archaeology and Ethnology* (UCPAAE) and *University of California Publications: Anthropological Records* (UCAR). The *UCPAAE* series is particularly important; it was published from 1903 until 1964 and contains published results concerning much of the research conducted in the course of the Ethnological Survey of California. The *UCAR* series first appeared in 1937 and is still published on an irregular basis.

Unpublished manuscripts cited are found in the University Archives and at the Bancroft Library. Ethnological documents in the University Archives include 203 manuscripts originally at the Department and Museum of Anthropology that were transferred to the University Archives in 1969. These are listed and described in Valory (1971). The Bancroft Library holdings include correspondence and scholarly manuscripts which were the personal property of Alfred Kroeber and which were deposited in the Manuscripts Division shortly after Kroeber’s death in 1960. Currently, these materials are kept at the library in eleven cardboard boxes. Besides hundreds of pages of musical analysis, including numerous musical notations prepared for Kroeber by William Kretschmer, the materials include notebooks containing handwritten fieldnotes by Kroeber and Waterman. All of these materials are available to researchers for use in the Reading Room at the Bancroft Library, and the reference staff has prepared a useful catalogue entitled Alfred Louis Kroeber Correspondence and Papers: Additions (71/83C).

### AUDIO QUALITY OF THE CYLINDERS AND OTHER TECHNICAL INFORMATION

Many people listening to these cylinder originals for the first time are troubled by the audio quality of the recordings. This is discussed in an unpublished paper by James
Hatch (1958b), who conducted important work on the collection during the 1950s and was the first to make tape duplicates of the cylinder recordings. Some of Hatch’s comments are published in Kroeber (1960), but since others are not generally available I take the liberty of quoting at length:

A good number of the cylinders have become marred, probably by the adherence of a cotton-wool gauze which was used to protect the cylinders against shock. The temperature perhaps got too high at one time and the fibres from the gauze stuck to the recordings. Thinking it was primarily cellulose, (I) tried to dissolve it in a couple of solutions. Since it is a mixture, however, not all dissolved and the plan was abandoned. The result of these fibres is that they cause a considerable amount of surface noise in the recordings (Hatch 1958b:2).

Lest too much be made of this problem, it should be noted that the majority of the recordings are relatively free of noise. While it might be difficult to use the recordings for detailed linguistic research, the audio quality is generally quite adequate for producing musical notations.

After giving much consideration to the question, I decided against including ratings of audio quality for each of the entries in this Guide. After a while, my ear became habituated to the cylinders, and it began to seem rather absurd to try to distinguish whether a given recording was “good” or “fair.” Therefore, I have only noted those cases in which a recording was very poor or inaudible.

Another technical consideration concerns the recording speeds used in transferring the recordings from cylinders onto tape. The Edison recorder was variable in this respect, and this became critical when the cylinders were transferred to tape. Hatch’s comments concerning tape speeds he used during the 1950s are quite interesting:

The RPM of the original recordings often was not indicated on the container or the catalogue, so most of them were transferred to tape at speeds which were guesses but on the whole appear to have been fairly good. (I have) done some transcriptions of the music, and the variation from old transcriptions, which were done when the speed was presumably known, is no more than a full tone. Some of the old cylinders record on their case (and in Cat. 14) the duration of the song in seconds when it was sung onto the cylinder. In such cases the speed can be altered to conform to original pitch (Hatch 1958b:1).

Less is known concerning the methodology of the technician who prepared tape duplicates 24-500 through 24-3009 during the preservation project of 1975. However, the transport speeds employed were carefully recorded in a log, and these have been provided for each entry in the Guide.

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18: Tape recordings 24-87 through 24-103 are duplicates of spoken texts that were prepared for use in linguistic classes, but tape recordings 24-170 through 24-302 contain songs and spoken texts both. In some cases, the audio quality of these earlier transfers is superior to duplicates later prepared in 1975.

19: Kroeber seems to have questioned use of the Edison phonograph for linguistic purposes, as he produced several experimental recordings designed to test the ability of the machine to reproduce the phonology of different languages (see 24-2098 through 24-2103).
Tape recordings 24-500 through 24-3009 were recorded half-track at 7.5 ips, and each individual entry was placed on a separate reel. Another complete set of these recordings was prepared as insurance against mishap, and these are kept at the Linguistics Laboratory in Dwinelle Hall. In this backup collection, each reel contains several entries; thus, the recordings can be stored and duplicated more efficiently than the bulkier set kept at Lowie Museum.

ACCESS TO THE COLLECTION
AND HOW TO OBTAIN DUPLICATE COPIES

When work on this Guide began, in January 1983, all of the cylinder originals had been transferred onto modern mylar tape for preservation purposes, but use of the collection was still somewhat restricted. In order to hear the recordings, or even to ascertain the scope of the collection, it was necessary for a person to enter the collections area of the museum in the basement of Kroeber Hall. This volume is intended to make the recordings and related literature more accessible to scholarly researchers, Indian people, and anyone else who might be curious about the collection or wish to hear the recordings.

In general, there are no restrictions that would bar anyone from ordering duplicates of these recordings, for it is standard policy at Lowie Museum for donors to sign a waiver granting reproduction or photographic rights with respect to every item accessioned. Duplicates of the recordings may thus be arranged through written request. Ordinarily, these recordings are not released for commercial purposes but only for use in education and research.

Interested persons should first identify the items of interest by catalogue number and request an estimate of the cost that will be charged for this service. Those interested in obtaining duplicates should also bear in mind that there might be a delay involved, for the Museum does not have a permanent staff person in charge of the audio collection. Finally, please note that this Guide does not contain all of the available information concerning the disc, wire, and tape recordings listed in Appendices I and II. Pages describing these recent recordings are found in the rough draft from which this cylinder catalogue was prepared (Keeling 1985), and these may be obtained for the price of photocopying, mailing costs, and a modest handling charge.
Myth of the young man from Bell’s Bluff

"War-dance" Song. Three voices.

Love song

Pipe... Six voices

Two dance songs. Two voices.

Two songs.

Two dance songs. Second not finished.

Yerk myth

Duplicate of 1864.

"Ballad"

"Dance-Song about period, & Narrative of trip to Mt. Herman, spoken by young man's father.

Lost Baby Song.

Song. Commercial Record, Columbia, 18315.

New morning. Two song texts added. Song by unknown white poet as being placed in front of Athens house.

Two songs: first 4 songs with the dance, nos. 2 and 4 on the same song identical, called Big Jake. No. 5 is a dear song, with little.

Two siphons. Sinukau, meaning well, or dedication to the people to public works done; second lacks tone, meaning called work, telling nation what and be grateful.

Two short siphons of the shaman dressed in his long dress, when he is called work; they enl. formal for an abundant crop of leisure, etc.

A long speech in respect to poor people, black magic, and lost people, take in.

Two songs and one speech. The songs are three used with the pole dance; one is the speech also.

A speech used in connection with the ball game, and called this or ball game speech.

Speech made by the village of the village, or by the shaman, to call the people to the feast called for them

Speech made by the shaman after the completion of the ceremony and called as the shaman is ready to report for their house.
F. J. Waterman

A. S. Krochur

A. S. Krochur

S. A. Barnett

S. A. Barnett

A. Warburton

A. S. Krochur

P. E. Goddard

S. A. Barnett

Oct. 24-25

March 20-25

24-25

1908

Shoshone

Clarkovi from Silvania, on singing of death of s. 1907

Nov. 15, 1902

M. Johnson, Snake Lake, Neva

Sung by Nez, accompanied by Old Joe, Snake Lake, Neva.

Waterfowl, Snake, Wyoming 1908

Made as a trial of cleanliness, and a speaking tube, on Columbia graphophone. J. C. B.

W. Bann, Peoria, 0. S. Feb. 24, 1907

San Bernardino, California, July 4, 1909

Julian Marshall, Yuma

Japan

Bend, Windom of Columbia Valley, Sept. 1909

The sound was originally made on the best way of the local sound in California valley. In 1907, by Haitsman. See Cat. 24-102.

The author, recorded it while working here.

See Cat. 24-102

This full score record is herewith transcribed in the middle. Not the author is supposed to be exor.

Annunciate
Domingo of Weitchpec (Yurok) with drum for gambling. Photograph by A. L. Kroeber, 1906. Lowie Museum of Anthropology, University of California at Berkeley.
Sam Batwi (Yana), A. L. Kroeber, and Ishi (Yahi-Yana). Photograph taken in 1911. Lowie Museum of Anthropology, University of California at Berkeley.
Hupa white deer-skin dance. Photograph by A. W. Erickson, 1903. Lowie Museum of Anthropology, University of California at Berkeley.