

American Folklife Center, Library of Congress

Performance Style and Culture Research Guide  
Alan Lomax Collection (AFC 2004/004)

By Nancy Johnson (2008)

Edited by Todd Harvey (2016)

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## **Collection overview**

### **Collection title**

The Performance Style and Culture Research Records, forms part of the Alan Lomax Collection (AFC 2004/004)

### **Collection creator**

Alan Lomax, 1915-2002

### **Extent**

Paper files: 250 legal-sized document boxes, 24 oversized folders; 128 linear feet

Computer keypunch cards: 72 boxes; 36 linear feet

Computer fanfold printouts: 118 boxes; 90 linear feet

Graphic Images: 32

Sound Recordings: 596

Moving Images: 3299

### **Dates**

ca. 1950 through c.1995, bulk 1962–85

### **Arrangement**

Series 1: Manuscripts, 15 sub-series.

1. Groundwork
2. Methodology
3. Administrative
4. Writings
5. Lectures and conferences
6. Phonotactics
7. Cantometrics
8. Studies
9. Choreometrics
10. Parlametrics
11. Urban Strain
12. Data processing
13. Project interest

14. Presentation materials

15. Global Jukebox

Series 2: Sound Recordings

Series 3: Graphic Images

Series 4: Moving Images

See Series List and Series Descriptions for subseries organization within each series, and arrangement within each subseries.

### **Biographical note**

Alan Lomax was born in 1915, and made his first field recordings in the 1930s, traveling with his father, John A. Lomax, as part of an effort to collect music for the Archive of American Folk-Song at the Library of Congress. Over the course of the next six decades, Alan Lomax amassed a huge collection of music recorded in the American South, the Caribbean, Britain, Spain and Italy. He used these recordings in radio programs, to make record albums, and as the basis of an ambitious research project begun in the early 1960s. In the course of this research Lomax and his associates developed a system of comparing song, dance and speech cross-culturally, linking specific traits of these to aspects of the culture from which it originated. Lomax wrote extensively about these projects, creating a teaching system for Cantometrics, and films to illustrate his findings in Choreometrics. With the Global Jukebox, developed in the nascent days of interactive computer and internet technology, Lomax hoped to make available to anyone who was interested a means of looking, listening to and comparing world song, dance and speech styles. In 1995 Lomax suffered a series of strokes that forced his retirement, effectively bringing the work on the Global Jukebox to a halt; he died in 2002.

### **Abstract**

These records document the conception, development and implementation of Alan Lomax's Performance Style and Culture Research projects. Building on observations from the field, Lomax developed the basis for this work in the 1950s, as documented in manuscript (Series 1) sub-series 1, Groundwork. He and his associates studied the work and methods of various anthropologists, ethnomusicologists, ethnologists, and physicians and developed a new method for documenting and comparing aspects of folk song style. These efforts may be tracked in sub-series 2: Methodology. Lomax coined the word Cantometrics for this study of song style. With his associates, Lomax developed a coding system, outlined in a coding book, and a coding sheet on which a listener could rate specific aspects of style. Samples of world folk songs to be rated were carefully and exhaustively selected from Lomax's own music collection as well as from a wide variety of additional sources. These efforts are detailed in sub-series 7: Cantometrics. Similar projects were devised to study comparatively and cross-culturally aspects of dance (Choreometrics, sub-series 9); speech (Parlametrics, sub-series 10); and American popular music and dance (Urban Strain, sub-series 11). Along the way,

Lomax and his associates conducted several related studies, including Phonotactics (sub-series 6), which looked at the proportional use of vowel sounds. Other studies, documented in sub-series 8, concern instrument use, voice qualities, leadership, work and song (the relationship between work teams and song style), Minutage (a study of pauses in song), and text (thematic analysis through word usage). In order to facilitate fast, accurate and intricate comparisons of style and culture data, Lomax and his colleagues made optimal use of new computer technology; these efforts are tracked in sub-series 12: Data processing.

Lomax wrote prolifically about these projects; manuscripts of works, both published and unpublished, are found in sub-series 4. He also gave frequent lectures and conference presentations (see sub-series 5: Lectures and Conferences), often using visual aids (see sub-series 14: Presentation materials). The projects engendered public interest, both positive and negative, as documented in sub-series 13, Project interest. Material relating to overall project plans, funding sources and staffing is found in sub-series 3: Administrative.

In the 1950s, Alan Lomax began to apply his collecting experience scientifically, testing hypotheses he had developed over decades of listening to people sing and tell their stories. His efforts led to a collaborative research project whose aim was to decode the language of the performing arts, and to learn how expressive systems link the world's cultures. These studies into global performance style—Cantometrics, Choreometrics, Parlometrics, and Phonotactics—were united in a multimedia platform called the Global Jukebox, sub-series 15.

The manuscript materials were, in a sense, created to contextualize and interpret the enormous body audio-visual materials that the teams accumulated. Series 2, 3, and 4 comprise the thousands of items gathered from many ethnographers that allowed the comparative studies to proceed.

**Repository**

American Folklife Center, Library of Congress

Before transmittal to the Library of Congress, the collection was housed at:

The Alan Lomax Archive/Association for Cultural Equity

450 West 41<sup>st</sup> Street

New York, NY 10036

212-268-4623

**Administrative notes****Provenance**

These records, part of the Alan Lomax Collection (AFC 2004/004) were created by Alan Lomax and his associates, working in Lomax's New York City offices. These offices were located at 121 West Third Street (1960-63); 215 West 98<sup>th</sup> Street (1962-1985) and 450 West 41<sup>st</sup> Street (1985-1995). The material described here was processed in his office at the Association for Cultural Equity, 450 West 41<sup>st</sup> Street, New York, New York, before being transferred to the American Folklife Center, Library of Congress.

**Collection processing**

Arrangement and description was done in New York at the Association for Cultural Equity by Nancy Johnson, 2005-07. Additional material has been added, as appropriate, from material transferred previously to the collection to the Library of Congress.

**Processing notes**

During the processing of this collection, every reasonable effort was made to respect the original order of the materials. However, given the fact that the offices of the Alan Lomax Archive/Association for Cultural Equity continued to operate for the ten-year period between Lomax's retirement from active work and the date that the processing began, there was much material that had been moved, rearranged, and sorted for other purposes. Because of this, and to facilitate use by researchers, a records structure was imposed on the papers, using the chronological and thematic progression of the Performance Style and Culture Research Project as a basis. Where groups of similar records were found in separate parts of the archive, but where they were clearly related, groups were combined; a processing note accompanies the series description in such cases.

Often caches of papers were found together in folders labeled by Lomax; sometimes the reason for the grouping was unclear. However, in such cases, the groups were retained, and a processing note was written on the front of the folder to reflect the fact that the contents were a group made by Lomax. If original folder titles or notes written on folders were illuminating, these were included. Similarly, labels from binders were



included with contents of binders when they were transferred to folders for storage in this collection.

Dating of material in this collection is largely approximated. Lomax was not in the habit of dating his papers, and neither were many of his collaborators.

### **Online content**

Alan Lomax Collection manuscripts (AFC 2004/004)

<https://www.loc.gov/collections/alan-lomax-manuscripts/about-this-collection/>

### **Restrictions on access**

Collection is open for research. See Rights statement at

<https://www.loc.gov/collections/alan-lomax-manuscripts/about-this-collection/rights-and-access/>

### **Cite as**

Alan Lomax Collection (AFC 2004/004) <https://lccn.loc.gov/2004447761>, American Folklife Center, Library of Congress

### **Related material**

The material described in these records relates directly to other aspects of the Alan Lomax Collection (AFC 2004/004), housed at the American Folklife Center, Library of Congress.

### **About the author**

Nancy Johnson is a freelance archivist, editor and writer based in New York City. In addition to the Alan Lomax Archive, she has worked with many folk arts organizations and has done major projects for the Montclair Art Museum, Montclair, NJ; and the Whitney Museum of American Art, Museum at Eldridge Street and the Lotos Club, all in New York City.

## **Manuscripts, subseries description**

### **1. Groundwork**

*Dates:* ca. 1955 through early 1990s

*Extent:* 3 document boxes; 1.5 linear feet

*Arrangement:* 4 subseries, as follows:

1.1 Correspondence

1.2 Notes

1.3 Progress reports

1.4 Early voice quality study

*Location:* Boxes 0255–0257, folders 36.01.01–36.03.14

*Scope and content:* This series gathers material relating to the early development of Lomax's Performance Style and Culture Research. In correspondence written before the projects actually began, Lomax discusses and tests his preliminary ideas and seeks information from others with appropriate expertise or who were involved in related projects. Notes kept by Lomax and his associates are found here as well, along with progress reports detailing steps taken in the various projects. Also included here is material relating to Lomax's first scientific look at the human voice. See below for more detail.

#### **1.1 Correspondence**

*Dates:* 1955–66

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* Folder title

*Location:* Box 0255, folders 36.01.01–36.01.13

*Scope and content:* This very significant group of correspondence, dated 1955–62, traces the genesis of Lomax's Performance Style and Culture Research. It includes letters exchanged between Alan Lomax and the following correspondents: Milton Singer (University of Chicago Department of Anthropology); M. Blin (Radio Research Center, Radiodifusion Francaise); Luciano Berio (RAI Radiotelevisione Italiana); Margaret Mead (American Museum of National History); Charles Seeger; John Crand; W. McNeil Lowry (Ford Foundation); Ray L. Birdwhistell (Eastern Pennsylvania Psychiatric Institute); Theodore D. Hanley (Speech and Hearing Clinic, Purdue University); David L. Sills (Bureau of Applied Social Research, Columbia University); and Wilhelm Holtz.

These letters document the germination and development of the ideas that would grow into Lomax's Cantometrics project. In the earliest letter, Milton Singer comments, "I think you have got ahold of something important," citing the "relationship between folk music and ethos," and noting that "it should be possible to test over a wide area." Subsequent letters give more details of what Lomax is thinking and the kinds of research he is contemplating. Some of the correspondence includes references to searches for funding, and allude to difficulties faced because Lomax was not affiliated with an academic research program. A November 13, 1955 letter to Charlie [Charles Seeger]

details the progress and frustrations with the development of Lomax's "ideas about folk music style," detailing the actual progress in the work, and his identification of "eight grand families of musical style." In an undated memo, probably from ca. 1959–61, Lomax notes that he has "hit upon three ways of describing with a considerable degree of scientific control what goes on whenever a group of people come together to sing in any culture," and then describes the three aspects.

Correspondence, technical, 1964–65, includes several letters written to seek information about equipment or advice about computer programming.

Other correspondence, arranged by correspondent, includes letters exchanged with the following: Luciano Berio, 1955, 1963, regarding "visible speech" and Lomax's early voice quality study; Melville Clark, Jr. 1961–63, regarding timbre analysis; Roy Hart, 1962–63, regarding voice qualities and scientific contacts; Ernest Kramer, 1964, regarding nonverbal properties of speech and phonotactics; Paul J. Moses, MD, 1962–63, regarding progress of research; Thomas A. Sebeock, 1962–65, regarding conference on paralanguage and kinesics; [Evangelina] Swadesh, undated, regarding the classification of languages; Edith Trager, 1963, regarding Phonotactics and early Cantometric research; and Roger Wescott, 1965–66, regarding a phonic questionnaire and Wescott's work for Lomax.

## 1.2 Notes

*Dates:* most undated [ca. early 1960s through early 1990s]

*Extent:* 1.5 document boxes; 0.75 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0255–0256, folders 36.01.14–36.02.15

*Scope and content:* Notes in this subseries concern the development of new ideas as they relate to the Performance Style and Culture Research projects. Preliminary material includes early Lomax notes on wide-ranging topics such as evolution and leader-group relationships; a folder of preliminary writings grouped together by Lomax; a manuscript entitled Cantometrics/Cultural systems, marked as having been written in 1964; a pocket notebook in which Lomax kept project notes; and a folder relating to Paul Moses, holding notes on a significant conversation between Moses and Lomax, and a preliminary (December 1964) "Coding System for the Singing Voice." A group of folders arranged alphabetically hold topic-related notes, including a sizable group of "Idea files," dating approximately from the late 1960s through the early 1990s; these provide a glimpse at the ideas and issues that concerned Lomax at the time. Several folders of notes on style are significant, particularly a diagram drawn by Lomax to show the components of style. See folder list for other topics covered.

*See also:* Series 2: Methodology

Series 11.1.2: Urban Strain—Groundwork—Notes, for an "Idea file" relating to Urban Strain

### **1.3 Progress reports**

*Dates:* 1963–71 and undated

*Extent:* 6 folders

*Arrangement:* Chronological

*Location:* Box 0256, folders 36.02.16–36.02.21

*Scope and content:* Included here are several reports written to explain the progress of the various Performance Style and Culture Research projects, beginning in 1963.

See also: Series 3.3.2: Administrative—Grants—Reports

### **1.4 Early voice quality study**

*Dates:* 1961–62 and undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* Folder title

*Location:* Box 0257, folders 36.03.01–36.03.14

*Scope and content:* Lomax conducted a voice quality study in 1961–62. Using a “visible speech” machine at Purdue University, Lomax created sonographs of music samples. These were rated for various voice qualities, and a coding method was developed that is clearly preliminary to the system developed for Cantometrics; the coding factors in this study approximate those subsequently delineated for Cantometrics coding.

Material included here documents this study, including correspondence, an early coding book, commentary, ratings and the actual sonographs and spectrograms made for and used in the study

See also: Series 1.1: Groundwork—Correspondence

Series 8.2: Studies—Voice qualities study

## 2. Methodology

*Dates:* ca. 1950 through late 1980s  
*Extent:* 6 document boxes; 2.5 linear feet

*Arrangement:* 6 subseries, as follows:

- 2.1 Analytical framework
- 2.2 Statistical method
- 2.3 Societal traits
- 2.4 Cultural geography
- 2.5 Individual cultures
- 2.6 Research materials

*Location:* Boxes 0258–0263, folders 37.01.01–37.05.50

*Scope and content:* The material in this series documents the intellectual process used by Alan Lomax and his team to develop their own cross-cultural research methods, and the analytical principles upon which the Performance Style and Culture Research projects—Cantometrics, Choreometrics, and Parlometrics and Urban Strain—were based.

*See also:* Series 12: Data Processing, for documentation of computer programs developed for use in these projects

### 2.1 Analytical framework

*Dates:* early to mid-1960s, with some later additions  
*Extent:* 1.5 document boxes; 0.75 linear feet

*Arrangement:* 7 subseries, as follows:

- 2.1.1 Irvin L. Child
- 2.1.2 Human Relations Area File (HRAF)
- 2.1.3 George P. Murdock
- 2.1.4 Raoul Narol
- 2.1.5 Robert B. Textor
- 2.1.6 Stanley H. Udy, Jr.
- 2.1.7 John W.M. Whiting

*Location:* Boxes 0258–0259, folders 37.01.01–37.02.16

*Scope and content:* This group gathers materials relating to other anthropologists who were using cross-cultural analysis in their work; it includes correspondence, notes, and publications. Lomax was interested in the mechanics and theoretical basis of their analytical work, as well as actual coding methods, cultural groupings and thematic studies. Lomax's coding, categorizing and descriptive methods were not exact copies of the systems of any of these individuals, but rather a synthesis and invention of a new method. See below for more detail:

### **2.1.1 Irvin L. Child**

Child (1915–2000) was a professor of psychology at Yale. In 1953 he co-authored with his brother-in-law, Harvard anthropologist John Whiting, a book called *Child Training and Personality: A Cross-Cultural Study*, demonstrating that various general features of culturally homogeneous groups could be predicted from their child-rearing practices.

Correspondence between Child and Lomax (1962–63) indicates that Child sent Lomax data cards and information about them; Child also responds to an inquiry from Lomax about crying. This group also includes a binder titled “Child Training – Socialization/Barry, Bacon and Child,” which includes articles by Child, Herbert Barry III, Margaret K. Bacon and others; a Child code book; and notes, including 1965 notes of Barbara Ayres to Lomax on the correlation between blend and child training.

### **2.1.2 Human Relations Area File (HRAF)**

Developed by George P. Murdock (see below) and colleagues in the 1940s, this was an effort to facilitate comparative studies of human culture and behavior. Included here are a booklet about HRAF, and various other fliers and publications from HRAF.

### **2.1.3 George P. Murdock**

Murdock (1897–1985) was an anthropologist and a primary developer of cross-cultural research methods. His chief interests were social organization and the regulation of sexual behavior. In the 1940s, he and colleagues developed the basis for the organization of the Human Relations Area Files (HRAF, see above). At the University of Pittsburgh in 1960, he launched a new anthropology department and founded the journal *Ethnology* as an outlet for descriptive ethnographic articles and cross-cultural studies, as well as for the issue of his *Ethnographic Atlas* (1967) of coded comparative ethnographic data.

This group includes correspondence between Murdock and Lomax regarding Murdock’s methods, Lomax’s questions about and extensions of them; notes on and analysis of Murdock coding and the application of Murdock’s methods to Cantometrics; a binder titled “Provincial frame,” that includes annotated copies of Murdock’s *Ethnographic Atlas*; coded samples on sheets titled “Murdock-Type Culture Data (card format)”; coding sheets for individual cultures; and notes on the derivation of seamlessness and layering from Murdock.

*See also:* Series 2.4: Methodology—Cultural geography

### **2.1.4 Raoul Narol**

Narol (1920–1985) was an anthropologist whose work promoted the methodology of cross-cultural studies. Lomax consulted him by telephone at Northwestern University on April 11, 1963, and they “Discussed some of the problems that non-ethnological statisticians might encounter”; typed notes from this conversation are found here, along with an article by Narol entitled “List of Traits Making Up Raw Scores of Table Three,”

and handwritten notes (not Lomax's) on another Narol article.

### **2.1.5 Robert B. Textor**

Textor was a professor of anthropology at Stanford University from 1964–90; he is now retired. At the time of the correspondence included here (1963), Textor was a research fellow in statistics at Harvard. The correspondence between Textor and Lomax is primarily about methods of using computer punch cards in cultural analysis. Also included are notes written by Lomax and someone else (possibly Monika Vizedom) regarding conversations with Textor, and Textor's writings.

### **2.1.6 Stanley H. Udy, Jr.**

At the time of the correspondence included here (1969), Udy was a professor of sociology at Yale University. Lomax consulted with Udy about coding and work team types. The material here includes notes on a conversation between Lomax and Udy; work papers (notes and observations); and material relating to code data used by Udy.

*See also:* Series 8.4: Studies—Work and song

### **2.1.7 John W.M. Whiting**

At the time of the correspondence included here (1963), Whiting was a professor of anthropology at Harvard University. Lomax consulted Whiting, and borrowed data that "opened up all sorts of new research possibilities." This group contains work papers that include notes on the "usefulness of the Whiting-Child ratings of child care; coding notes; and a "programmer's book" containing data from Whiting studies.

## **2.2 Statistical method**

*Dates:* c.1950–c.1988

*Extent:* 0.25 document box; 0.125 linear feet

*Arrangement:* Alphabetical by folder title

*Location:* Box 0259, folders 37.02.17–37.02.22

*Scope and content:* This small group of reference materials and notes relates to statistical methods that may have been used by Lomax and his associates in developing Cantometric analysis. Of particular interest are undated notes by Alan Lomax about the "Latent distance scales" and "Galton's Problem = Naroll's [sic] Problem," as well as a 1965 memorandum from Barbara Ayres to Lomax on the "Guttman scale." Also included here is a folder of later articles (from the late 1970s through 1980s) containing further work by Douglas R. White, a retrospective analysis of the work of George P. Murdock, and a paper by Conrad Arensberg.

*See also:* Series 2.1.4: Methodology—Analytical framework—Raoul Narol

Series 12.1: Data processing—Programming

### **2.3 Societal traits**

*Dates:* early to mid-1960s

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* Alphabetical by folder title

*Location:* Box 0260, folders 37.03.01–37.03.13

*Scope and content:* This group includes notes and other material relating to the identification, naming and definition of societal traits, such as child rearing, infant stress, production type and subsistence systems, that were used in Lomax's new coding systems, as well as coding notes for societal traits, and 1963 coding results based on studies of Murdock, Udy and Textor (see Series 2.1 Methodology—Analytical framework, above). Of particular interest are notes on a December 1965 conversation between Alan Lomax and Conrad Arensberg on production type.

### **2.4 Cultural geography**

*Dates:* early to late 1960s

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* Alphabetical by folder title

*Location:* Boxes 0260–0261, folders 37.04.01–37.04.21

*Scope and content:* This group includes material relating to the identification, description and mapping of world culture groups, building on research described above in Series 2.1: Methodology—Analytical framework, and Series 2.3: Methodology—Societal traits. It includes material on the designation and naming of world Cantometric areas, and notes on the application of Murdock coding to the new Cantometric coding.

### **2.5 Individual cultures**

*Dates:* bulk, 1964

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* Alphabetical by culture name

*Location:* Boxes 0261–0262, folders 37.05.01–37.05.25

*Scope and content:* This group contains correspondence, notes on interviews and bibliographic sources for information on particular cultures. Several files contain correspondence and/or interviews with noted ethnologists including Colin Turnbull (Mbuti) and Theodore Schwartz (Manus and Usiai). Also included is correspondence with George P. Murdock and others regarding the expansion and reforming Murdock's work in a way that would include other cultures.

### **2.6 Research materials**

*Dates:* ca. 1960s–c.1980s

*Extent:* 1.5 document boxes; 0.75 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0262–0263, folders 37.05.26–37.05.50



*Scope and content:* This subseries gathers materials written by others and consulted by Lomax and his staff during the course of the Performance Style and Culture Research. Of particular interest are notes by Lomax on several articles he found of interest. A card file bibliography, apparently compiled in the mid- to late 1960s, lists books and articles on topics relating to the issues being considered in the course of Lomax's research. The bulk of this series consists of copies of articles (some annotated or with notes by Lomax) found among the Performance Style and Culture Research papers. These are arranged in the following subject groups: aesthetic anthropology and communication; analytical method; anthropology and archaeology; the blues; body movement; correlations; cultural geography; culture as behavior; ethology; film; musical instruments; physiological observations; psychological observations; societal traits; and style. Also included are press clippings and conference abstracts.

See also: Discussions

Alan Lomax and his associates had frequent discussions relating to the Performance Style and Culture Research projects; these were often tape-recorded. A descriptive database of these discussions has been compiled, and is available online at [www.culturalequity.org](http://www.culturalequity.org)

The original tapes of these conversations are part of the Alan Lomax Collection at the American Folklife Center, Library of Congress, and are described as Series 2 in this guide.

A sizable group of transcripts of discussions relating to the Urban Strain project are included in Series 11.2: Urban Strain—Discussions. Several other transcripts are included in the subject series to which they relate, including Series 7.3.4: Cantometrics—Analysis—Factor analysis.

### **3. Administrative**

*Dates:* ca. 1956–1990s

*Extent:* 7 document boxes; 3.5 linear feet

*Arrangement:* 4 subseries, as follows:

3.1 Staff

3.2 Funding sources, general

3.3 Grants

3.4 Expenses

*Location:* Boxes 0264–0270, folders 38.01.01–38.04.31

*Scope and content:* Material in this series relates to the administrative and financial side of the Performance Style and Culture Research projects, including the search for funding, grant proposals and reports, expenses incurred, and staff searches. The Grants subseries is particularly useful in that the proposals and reports describe in detail plans for the projects and progress made. See below for more detail.

#### **3.1 Staff**

*Dates:* 1962–c.1990

*Extent:* 13 folders

*Arrangement:* Folder title

*Location:* Box 0264, folders 38.01.01–38.01.13

*Scope and content:* Correspondence here relates to the search for a linguist and other staff members, 1962–65; correspondents include John W. M. Whiting, Ray Birdwhistle, Conrad Arensberg, Joan Rayfield and Robert Garfias. Notes concern general staff-related matters. Individual files for Conrad Arensberg, Andrew Biskin, Irmgard Bartenieff, Bess Lomax Hawes, and Carol Kulig contain, variously, CVs, correspondence, project announcements and other biographical notes. The final folder in this group holds a map of office file organization.

#### **3.2 Funding sources, general**

*Dates:* late 1960s through 1980s

*Extent:* 3 folders

*Arrangement:* Folder title

*Location:* Box 0264, folders 38.02.01–38.02.03

*Scope and content:* General correspondence relating to finding funding for Performance Style and Culture Research projects, especially Urban Strain.

#### **3.3 Grants**

*Dates:* ca. 1956 through late 1980s

*Extent:* 5 document boxes; 2.5 linear feet

*Arrangement:* 2 subseries, as follows:

### 3.3.1 Proposals

### 3.3.2 Reports

*Location:* Boxes 0264–0268, folders 38.03.01–38.03.85

*Scope and content:* This subseries provides a substantive summary of plans made and progress accomplished in the Performance Style and Culture Research projects.

#### **3.3.1 Proposals**

*Scope and content:* Beginning with a pre-project grant application made in 1956–57, through National Endowment for the Humanities grants from the 1980s for Urban Strain, these proposal are particularly significant in that they detail the plans, purposes, methodologies, staff and expenses related to Lomax’s Performance Style and Culture Research projects.

#### **3.3.2 Reports**

*Scope and content:* This group includes reports submitted to grant-giving agencies to detail progress made in the performance style projects. They are useful as records of work done and plans made.

#### **3.4 Expenses**

*Dates:* 1960s–1980s

*Extent:* 3 document boxes; 1.5 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0268–0270, folders 38.04.01–38.04.31

*Scope and content:* Included here is correspondence and other material relating to expenses incurred in operating the office and carrying out the Performance Style and Culture projects; the bulk of the material concerns expenses incurred in acquiring film samples for the Choreometrics project.

#### 4. Writings

*Dates:* 1956–83 and undated

*Extent:* 24.5 document boxes; 12.25 linear feet

*Arrangement:* organized into 5 subseries

4.1 Published

4.2 Unpublished

4.3 Unidentified

4.4 Notes

4.5 Book fragments

*Location:* Boxes 0271–0297, folders 39.01.01–39.05.72

*See also:* Series 5: Lectures and conferences

Series 7.2.6: Cantometrics—Coding—Writings, for drafts the Cantometrics Coding Book and early articles on the Cantometrics rating system

Series 9.3.3: Choreometrics—Coding—Coding book

Series 10.3.1: Parlametrics—Coding—Coding book

Series 11.4.2: Urban Strain—Coding-Coding book

*Scope and content:* The material included in this group documents the various published and unpublished pieces written by Alan Lomax and his colleagues that relate to their Performance Style and Culture Research. This material includes manuscripts in various stages of completion, as well as some correspondence and notes relating to actual or attempted publication. There are many unpublished manuscripts in this series.

Many of these manuscripts are re-treatments of earlier articles and book chapters. They are sometimes recycled, rewritten, and cobbled together to create a new and more comprehensive article or book, reflecting progress made in the research. Many manuscripts have very similar titles and most are not clearly dated, sometimes making the progression from one to the next difficult to determine.

The material in subseries 4.5, book fragments, is particularly significant, as it includes heavily revised manuscript material, accompanied by notes from varying time periods on related subjects.

*See:* Appendix IV, Performance Style and Culture Bibliography

Note on dating and processing: Very little in this series is dated. Dates for published pieces in series 4.1 are based on publication date; it must naturally be assumed that the manuscripts were written months, even years prior to the publication date.

Dates for unpublished material in series 4.2, if not indicated on the material itself, were assigned based on content and context and are indicated in brackets. Date ranges with question marks, i.e., [late 1960s-mid1970s?], are assigned on a best-guess basis, taking into consideration the state of the manuscript and its context within Lomax's work.

Material with a circa date, i.e., [ca. 1968] is given a date with a greater degree of certainty.

#### 4.1 Published material

*Dates:* 1956–82

*Extent:* 7 document boxes; 3.5 linear feet, plus oversize

*Arrangement:* Chronological by publication date

*Location:* Boxes 0271–0277, folders 39.01.01–39.02.55

*Scope and content:* The following published pieces are documented:

##### **“Folk Song Style: Notes on a Systematic Approach to the Study of Folk Song,” 1956**

*Date:* published 1956

*Author:* Alan Lomax

*Publication data:* published in *Journal of the International Folk Music Council* 8, 1956 pp.48–50

*Location:* Box 0271, folder 39.01.01

##### **“Folk Song Style: Musical Style and Social Context,” 1959**

*Date:* published 1959

*Author:* Alan Lomax

*Publication data:* published in *American Anthropologist* 61, no. 6, December 1959, pp. 927–954

*Location:* Box 0271, folder 39.01.02

##### **“Song Structure and Social Structure,” 1962**

*Date:* published 1962

*Author:* Alan Lomax

*Publication data:* published in *Ethnology* 1, no. 4, January 1962, pp. 425–451

*Location:* Box 0271, folder 39.01.03–39.01.05

##### **“Phonotactics in Folk Song,” 1964**

*Date:* published 1964, manuscript is undated

*Author:* Alan Lomax with Edith Crowell Trager

*Publication data:* published as “Phonotactique du Chant Populaire,” in *Homme*, Jan-April 1964, pp. 5–55

*Location:* Box 0271, folders 39.01.06–39.01.09

*Description:* Manuscript (typescript, typescript carbon, handwritten additions and deletions) for the article in various states of revision; photocopy of what appears to be the final version in English; offprint of the article as it appeared in French in *Homme* in 1964.

**“Some Song Style Clusters: A Preliminary Study,” 1965**

*Date:* published 1965

*Author:* Victor A. Grauer

*Publication data:* published in *Ethnomusicology* 9, no. 3, September 1965, pp. 265–271

*Location:* Box 0271, folders 39.01.10–39.01.11

**“The Good and the Beautiful in Folk Song,” 1967**

*Date:* published 1967

*Author:* Alan Lomax

*Publication data:* published in *Journal of American Folklore* 80, no. 317, July/September, 1967, pp. 213–235

*Location:* Box 0271, folders 39.01.12–39.01.13

**“Research in Anthropology: A Study of Dance Styles in Primitive Cultures,” 1967**

*Date:* published 1967

*Author:* Irmgard Bartenieff

*Publication data:* published in *Cord Dance Research Annual* 1, 1967

*Location:* Box 0271, folder 39.01.14

***Folk Song Style and Culture, 1968***

*Date:* published 1968

*Author:* Alan Lomax, with contributions by the Cantometrics Staff and with the editorial assistance of Edwin E. Erickson.

*Publication data:* published by the American Association for the Advancement of Science, Washington, DC, 1968

*Location:* Boxes 0271–0274, folders 39.01.15–39.01.63

*Description:* Manuscript material in various states relating to the publication of *Folk Song Style and Culture*. This book is directly related to and is generally a reworking of the presentations given by Lomax and his staff at the 1966 AAAS meeting (see Series 5: Lectures and conferences), and is similar in theme and scope to several of the manuscripts included earlier in this series. Contributors include: Conrad Arensberg, Edwin E. Erickson, Victor Grauer, Norman Berkowitz, Irmgard Bartenieff, Forrestine Paulay, Joan Halifax, Barbara Ayres, Norman N. Markel, Roswell Rudd, Monika Vizedom, Fred Peng, Roger Wescott, and David Brown. Material included here consists of the following: Printer’s proof – title page; publisher’s notices; early draft; working copy; manuscript; notes; and a review. See Box 274 for galley proofs.

**“Africanisms in New World Negro Music,” 1969**

*Date:* published 1969

*Author:* Alan Lomax

*Publication data:* published in *Research and Resources: Papers of the Conference on*

*Research and Resources of Haiti*, New York: Research Institute for the Study of Man, 1969, pp. 118–54

*Location:* Box 0274, folder 39.01.64

*Description:* Manuscript (reproduced typescript, and corrected typescript pages). “This paper searches out such a unifying cultural continuity in Africa itself and rediscovers it, as the most important unifying tradition, in the West Indies.”

**“Choreometrics: A Method for the Study of Cross-Cultural Patterns in Film,” 1969**

*Date:* published 1969

*Author:* Alan Lomax, Irmgard Bartenieff and Forrestine Paulay

*Publication data:* published in *Sonderdruck aus Research Film* 6, no. 6, 1969

*Location:* Box 0274, folders 39.01.65–39.01.66

*Description:* Manuscript (corrected carbon typescript) marked “office copy”; letter to Lomax from Institut fur den Wissenschaftlichen Film (IWF), publisher of *Research Film*, about publishing the article; and an offprint of the published piece.

**“Homogeneity of African-Afro-American Musical Style,” 1970**

*Date:* published 1970

*Author:* Alan Lomax

*Publication data:* published in *Afro-American Anthropology: Contemporary Perspectives*, New York: Free Press, 1970, pp. 181–201

*Location:* Box 0274, folders 39.02.01–39.02.02

**“Choreometrics and Ethnographic Filmmaking,” 1971**

*Date:* published 1971

*Author:* Alan Lomax

*Publication data:* published in *Filmmakers Newsletter* 4, no. 4, February 1971, pp. 22–30

*Location:* Box 0274, folder 39.02.03

**“Folk Song Texts as Culture Indicators,” 1971**

*Date:* published 1971

*Author:* Alan Lomax, with Joan Halifax

*Publication data:* published in *Structural Analysis of Oral Tradition*, Philadelphia: University of Pennsylvania, 1971, pp. 235–67

*Location:* Box 0274, folder 39.02.04

**“Toward an Ethnographic Film Archive,” 1971**

*Date:* published 1971

*Author:* Alan Lomax

*Publication data:* published in *Filmmakers Newsletter* 4, no. 4, February 1971, pp. 31–38

*Location:* Box 0274, folder 39.02.05

**“Appeal for Cultural Equity,” 1972**

*Date:* published 1972

*Author:* Alan Lomax

*Publication data:* published in *The World of Music* 14, no. 2, 1972, pp. 3–17

*Location:* Box 0274, folders 39.02.06–39.02.09

**“The Evolutionary Taxonomy of Culture,” 1972**

*Date:* published 1972

*Author:* Alan Lomax with Norman Berkowitz

*Publication data:* published in *Science*, July 21, 1972, volume 177, p. 228–239

*Location:* Box 0275, folders 39.02.10–39.02.12

*Description:* Manuscript (corrected typescript) for an early version of the article (with only Lomax credited as author); photocopy of the published version.

**“Cinema, Science, and Cultural Renewal,” 1973**

*Date:* published 1973

*Author:* Alan Lomax

*Publication data:* published in *Current Anthropology* 14, no. 4, October 1973, pp. 474–80

*Location:* Box 0275, folders 39.02.13–39.02.16

**“Cross-cultural Factors in Phonological Change,” 1973**

*Date:* published 1973

*Author:* Alan Lomax

*Publication data:* published in *Language in Society* 2, 1973, pp. 161–175

*Location:* Box 0275, folders 39.02.17–39.02.20

*Description:* Offprint of the published article, and a photocopy of the offprint with notes.

**“Singing: Folk and Non-Western Singing,” 1974**

*Date:* published 1974

*Author:* Alan Lomax

*Publication data:* published in *New Encyclopedia Britannica: Macropedia*, 15th Edition. Vol. 16, Chicago: Encyclopedia Britannica, 1974, pp. 790–94

*Location:* Box 0275, folder 39.02.21

**“Culture Style: Factors in Face to Face Interaction,” 1975**

*Date:* published 1975

*Author:* Alan Lomax

*Publication data:* published in *Organization of Behavior in Face-to-Face Interaction*, edited by Adam Kendon, et al., The Hague: Mouton, 1975

*Location:* Box 0275, folders 39.02.22–39.02.23



*Description:* Manuscript (typescript photocopy).

**"A Note on the Feminine Factor in Cultural History," 1975**

*Date:* published 1975

*Author:* Alan Lomax

*Publication data:* published in *Being Female: Reproduction, Power and Change*, edited by Dana Raphael, The Hague: Mouton, 1975, pp. 131–37

*Location:* Box 0275, folders 39.02.24–39.02.25

*Description:* Manuscript (photocopied typescript with corrections).

**"Of People and Their Culture and the Pursuit of Happiness," 1976**

*Date:* published 1976

*Author:* Alan Lomax

*Publication data:* published in the program booklet to *1976 Festival of American Folklife* (Washington, DC: Office of Folklife Programs, Smithsonian Institution, 1976) pp. 4–5

*Location:* Box 0275, folder 39.02.26

**"A Stylistic Analysis of Speaking," 1977**

*Date:* published 1977

*Author:* Alan Lomax, with Norman Berkowitz, Dorothy Deng, Carol Kulig and Norman Markel

*Publication data:* published in *Language in Society* 6, 1977, pp. 14–47

*Location:* Box 0275, folders 39.02.27–39.02.31

*Description:* Correspondence, 1975, with the American Anthropological Association regarding two articles, "A Stylistic Analysis of Speaking," and "The Language of Song." Offprint of the published version of "A Stylistic Analysis of Speaking."

*See also:* Series 4.2, Writings—Unpublished, "Culture and Expressive Communication" [c.1975] for an expanded manuscript related to this material.

**"Universals in Song," 1977**

*Date:* published 1977

*Author:* Alan Lomax

*Publication data:* published in *World of Music: Journal of the International Institute for Comparative Music Studies and Documentation* Berlin 19, no. 1/2 1977, pp. 117–30, with French language translation, 131–41

*Location:* Box 0277, folder 39.02.46

**"A Worldwide Evolutionary Classification of Cultures by Subsistence Systems," 1977**

*Date:* published 1977

*Author:* Alan Lomax with Conrad Arensberg

*Publication data:* published in *Current Anthropology*, vol. 18, 1977, pp. 659–703

*Location:* Boxes 0276–0277, folders 39.02.32–39.02.45

*Description:* Material documenting the preparation and publication of this article includes the following: correspondence and pre-publication commentary; correspondence and post-publication commentary; manuscript and notes; manuscript – September 1976; manuscript – as sent to *Current Anthropology*; manuscript – as published in *Current Anthropology*; variant manuscript pages; and an offprint.

**“Alan Lomax,” 1978–1979**

*Location:* Box 0277, folder 39.02.47

**“Factors of Musical Style,” 1980**

*Date:* published 1980

*Author:* Alan Lomax

*Publication data:* published in *Theory & Practice: Essays Presented to Gene Weltfish*, ed. Stanley Diamond, The Hague: Mouton, 1980, pp. 29–58

*Location:* Box 0277, folders 39.02.48–39.02.51

**“The Cross-Cultural Variation of Rhythmic Style,” 1982**

*Date:* published 1982

*Author:* Alan Lomax

*Publication data:* published in *Interaction Rhythms: Periodicity in Communicative Behavior*, edited by Martha Davis, 1982

*Location:* Box 0277, folders 39.02.52–39.02.54

*Description:* Manuscript (typescript photocopy), autograph notes found with manuscript, and photocopy of the piece as it appeared in Davis’ book.

**“Bibliography”**

*Location:* Box 0277, folder 39.02.55

**4.2 Unpublished writings**

*Dates:* as best determined, early 1960s through early 1990s

*Extent:* 20 document boxes; 10 linear feet

*Arrangement:* Chronological, as best determined

*Location:* Boxes 0278–0297, folders 39.03.01–39.05.72

*Scope and content:* The following writings that are unpublished, or whose publication has not been determined, are documented:

**“A Note on Folklore and Its Potentialities for the United Nations Educational Conference, 1944–46”**

*Location:* Box 0278, folder 39.03.02

**“Frameworks of Musical Behavior – A Cantometrics Study,” [early 1960s]**

*Date:* based on statement that Cantometrics was “developed last year...”

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.02

*Description:* Manuscript (corrected typescript) for what is apparently an early introduction to Cantometrics and its proposed processes and goals. On page 4, Lomax states, “The Cantometrics approach, developed last year by Victor Grauer and myself...is admittedly [sic] a crude tool and will not tell us nearly all that we need to know. It does, however, establish the shape of some of the message-framing systems and it does prove that there are continuities of musical behavior which make considerable sense...” This manuscript also contains a line-by-line discussion of the Cantometrics coding system.

**“Notes on Integration in Song Type and Culture Type,” 1965**

*Date:* 1965

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.03

**“Notes on Juvenile Delinquency,” 1965**

*Date:* 1965

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.04

**“Song Performance and Social Groups,” 1965**

*Date:* 1965

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.04

**“Cantometrics and Culture,” 1966**

*Date:* dated December 27, 1966

*Author:* Lomax office

*Publication data:* issued on date above

*Location:* Box 0278, folder 39.03.06

*Description:* Mimeographed copy of press release issued to call attention to a presentation by Lomax in the Diplomat Room of the Hotel Shoram, with reports by Conrad Arensberg, Victor Grauer, Edwin Erickson, Joan Halifax, Barbara Ayres, Irmgard Bartenieff, Norman Berkowitz, Norman Markel and Forrestine Paulay: “A full-day program will explain and demonstrate the findings and workings of the new Cantometrics system. During the final session of the day, Bartenieff will present her findings on body movements.”

*See also:* Series 5: Lectures and conferences, for lectures given about the same time at the AAAS Conference, 1966, and which formed the basis for *Folk Song Style and Culture*.

**“Work and Song,” [ca. 1966]**

*Date:* based on date correspondence and revisions included with manuscript

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.06

*Description:* Manuscript (corrected typescript carbon), with correspondence. An early application of the Cantometric method to songs, with correlations to work patterns. Letters from Irvin L. Child, Stanley H. Udy, Jr., and George P. Murdock respond to Lomax’s request for commentary on the manuscript.

*See also:* Series 8.4: Studies—Work and song

**“Choreometrics,” 1967**

*Date:* manuscript is not dated; copyright is registered December 1, 1967

*Author:* Alan Lomax, Irmgard Bartenieff and Forrestine Paulay

*Publication data:* undetermined

*Location:* Box 0278, folders 39.03.08–39.03.09

*Description:* Manuscript (reproduced typescript) for an early introduction to Choreometrics, including instructions for using “Movement Coding Sheet: Group Dynamics.” A photocopy of a copyright registration form indicates that this manuscript was “published” on December 1, 1967; the copyright was registered on December 19, 1967.

**“The Dancer as Researcher in Anthropology,” 1967**

*Date:* manuscript is not dated; date based on a similar, dated article, “Research in Dance,” written in English by Bartenieff, see below

*Author:* Irmgard Bartenieff and Forrestine Paulay

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.10

*Description:* Manuscript (corrected typescript original and several carbons) for this article, written in German, with the following original title, “Der Taenzer und der Tanzschreiber als Forscher: Versuch einer Stilanalyse der Tanze und Arbeitsbewegung in primitiven Kulturen.”

**“Research in Dance,” 1967**

*Date:* manuscript is dated June 30, 1967

*Author:* Irmgard Bartenieff

*Publication data:* undetermined

*Location:* Box 0278, folder 39.03.11

*Description:* Manuscript (typed carbon). This is either a translation or a reconsideration of the German manuscript for "The Dancer as Researcher in Anthropology," described above.

**"Anthology of Polyphonic Singing Styles," 1967–68**

*Location:* Box 0278, folder 39.03.12

**"Macmillan Book," 1967–68**

*Date:* correspondence dated 1967–68

*Author:* Alan Lomax and Victor Grauer

*Publication data:* unpublished

*Location:* unknown

*Description:* Correspondence, 1967–68, with The MacMillan Company and others involved in plans for a book that was not realized. This group also includes correspondence with sources for recordings used in the Cantometrics project, and for inclusion in this proposed book. This project seems to have consisted of a volume that would complement the eventual publication of *Folk Song Style and Culture*, in that it was to be "an anthology of polyphonic singing styles, interpreted in terms of our research point of view which will present in musical transcription the full range of the types of polyphonic vocal music throughout the world." Based on Lomax's work with Victor Grauer, the proposed volume was to have contained about 100 songs.

**"World Song Performance Styles," 1967–68**

*Date:* dated based on page of suggestions for the manuscript dated July 12, 1968

*Author:* Alan Lomax with contributions by Victor Grauer

*Publication data:* unpublished

*Location:* Box 0278, folders 39.03.13–39.03.17

*Description:* Includes manuscript material found in a binder titled "W.F. Song/Song Notes," with the introductory manuscript titled "World Song Performance Styles." This may be the manuscript for the "MacMillan Book," see above. The introduction is followed by numbered sections containing song descriptions. The first page from the binder is titled "Instructions for David Hancock for Lomax Grauer tapes." While this manuscript bears similarities to other Cantometric writings, including *World Folk Song Styles* (see below), it is clearly different, and was apparently re-visited after the 1976 publication of the Cantometrics handbook.

**"World Folk Song Styles," 1967–68**

*Date:* date taken from correspondence about the project

*Author:* Alan Lomax

*Publication data:* unpublished

*Location:* Boxes 0279–0281, folders 39.03.18–39.03.42

*Description:* Another unpublished predecessor to *Folk Song Style and Culture*, and the “Cantometrics Handbook,” written by Lomax and Victor Grauer, this was intended to be a handbook, accompanied by seven 12–inch LP records. This project was not completed, despite agreements made with Wesleyan University Press (for the book) and Folkways Records (for the LPs). The correspondence documents the development of the project and its planned publication, as well as its demise. For the book element of the project, manuscript material exists in several states starting with a first draft, 1967, continuing through two additional drafts and two typescripts.

For the recordings element of the project, the manuscript material includes notes on seven “Series”: Pygmy Style; Unison; Breathless; The Song; Elaborate; Bardic Solo Voice with Chordophone; and Large Orchestra with Solo Voice. Also documenting the planned recordings are releases for the use of music samples. See Oversize, Box 4–25, for tape notes and sheet music.

#### **“Cantometrics on Ona Song Style,” 1968**

*Date:* manuscript dated February 5, 1968

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.43

*Description:* Manuscript (corrected typescript carbon) for a short synopsis of Cantometric method and findings.

#### **“Dance Style and Culture,” [ca. 1968 with later additions]**

*Date:* based on similarity to Chapter X of *Folk Song Style and Culture*

*Author:* Alan Lomax

*Publication data:* unpublished

*Location:* Box 0281, folder 39.03.44

*Description:* Manuscript (corrected typescript) and notes. This appears to be a reworking of a chapter of *Folk Song Style and Culture*, and is similar to Chapter I of “Dancing...”

*See also:* *Folk Song Style and Culture*, 1968, Chapter X; and “Dancing...,” Chapter I, *Dance and Human Culture*, 1981, found in this series

#### **Fragment, “Africa,” [1960s?]**

*Date:* best guess based on content

*Author:* undetermined

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.45

*Description:* Manuscript and photographs. Two non-consecutive pages of manuscript; 2 original photographs; and one photograph clipped from a publication relating to several

African song samples (music for a camel tournament; song from In Salah; song to make the camels drink; and Song of Tabaski).

**“A System of Cumulative Taxonomy,” and “African Culture: Black Pride and the Southern Folk Church [1960s?]”**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.46

*Description:* Manuscript (typescript carbon) for “A System of Cumulative Taxonomy.” Lomax suggests that a taxonomic system for cultural analysis may now be possible because of the existence of the computer. The second manuscript, “African Culture...” is stapled to the first, although they do not appear to be related. This manuscript is subtitled “an educational program in black identity proposed by the Reverend Frederick Douglas Kirkpatrick,” with Lomax as an advisor, and proposes to “Bring the Holiness church into the mainstream of the black progressive movement and...to reach the vast membership of the Holiness movement with information about black identity and black pride.”

**“Black Musical Style,” [late 1960s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.47

*Description:* Manuscript (typescript photocopy), apparently for a talk, on the importance and roots of American black musical style.

**“The Dance,” [late 1960s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.48

*Description:* Manuscript (corrected typescript) for a short, early summary of work on the Choreometrics project.

**“World Index of Song, Dance and Culture with Additional Data on Speaking Style and Breath Phrasing,” [late 1960s?]**

*Date:* based on content and other manuscripts

*Author:* Alan Lomax

*Publication data:* unpublished

*Location:* Box 0281, folders 39.03.49

*Description:* Manuscript (corrected typescript). This is an outline for an envisioned book and consists of a chapter-by-chapter description of proposed contents. It was found with an autograph manuscript entitled “The Main Pattern of Culture,” also included in this group, in a folder titled “Book Outline.”

**Untitled, “One of the unresolved questions in linguistics is how language is affected by culture,” [late 1960s – early 1970s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folders 39.03.49

*Description:* Manuscript (corrected typescript), for a short reflection on how language is affected by culture.

**“The Evolution of Dance,” and “Choreometrics: The Cultural Geography of Dance Style,” [late 1960s through early 1970s]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0281, folder 39.03.51

*Description:* Manuscript (corrected typescript) and notes found together, with titles as given above.

**Untitled, [Song Style and Culture Pattern], [late 1960s through early 1970s]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Boxes 0281–0282, folders 39.03.52–39.03.53

*Description:* Manuscript (corrected typescript) found in an untitled binder. This manuscript starts with an outline in three sections: The Findings; The Data; and Appendices, and considers song style and culture pattern, world song style regions, Cantometric procedure and its transformation, and line-by-line indexes showing frequencies for regions and areas, and cultures.

**“World Song Style Handbook: A Summary of Cantometrics,” (includes section on Parlametrics), [late 1960s through early 1970s?]**

*Date:* based on content

*Author:* Alan Lomax, Victor Grauer, Roswell Rudd, and Norman Berkowitz

*Publication data:* undetermined

*Location:* Box 0282, folder 39.03.54

*Description:* Manuscript (corrected typescript with additions). This manuscript, found in



a binder titled “World Song Style Handbook: A Summary of Cantometrics,” appears to be a proposal for a book similar to *Folk Song Style and Culture*. It includes an introduction about orchestras and ensembles, what looks like an early introduction to Cantometrics, and material photocopied from *Folk Song Style and Culture*. It also includes material on Parlometrics.

**“The Ethnographic Film,” [early 1970s]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0282, folder 39.03.55

*Description:* Manuscript (typescript carbon) of a short reflection on lack of a “great museum dedicated to the cinema.”

**“Cross Cultural Study of Dance: Description and Implications,” 1970**

*Date:* dated based on list of Choreometrics publications

*Author:* Irmgard Bartenieff and Forrestine Paulay with Alan Lomax

*Publication data:* undetermined

*Location:* Box 0282, folder 39.03.56

*Description:* Manuscript (corrected typescript) in several versions, with a 1971 letter from Bartenieff to Paulay about authorship of the article and publication.

**“Geographical Taxonomies for Handbook of Culture Styles,” [ca. 1971]**

*Date:* based on contents

*Author:* Alan Lomax and staff (individual authors not specified)

*Publication data:* undetermined

*Location:* Box 0282, folders 39.03.57–39.03.59

*Description:* Manuscript (corrected typescript) and notes found in binder with the following divisions: Atlas; Canto; Atlas + Canto; Others: Choreo/Parlometrics/Instruments; Copies of manuscript pages from Geographic Taxonomy of World Culture; Additional notes from Geographical Taxonomy or World Culture; Exhibits 1 & 2; Maps & Diagrams. This material has been placed in folders as it was found in a looseleaf binder, with loose material left where found. It appears to be primarily research materials, data derived from coding trials, and notes used in developing a geographic taxonomy that would eventually be used in *Cantometrics: An Approach to the Anthropology of Music*, 1976, also called the “Cantometrics Handbook.”

**“Language of Song,” 1975**

*Location:* Box 0282, folder 39.03.61

**“Culture and Expressive Communication,” [ca. 1975]**

*Date:* based on contents

Author: Alan Lomax and staff (individual authors not specified)

Publication data: undetermined

*Location:* Box 0283, folder 39.03.62

*Description:* Bound manuscript (typescript) of an outline for a book, with the manuscript for “two new chapters” entitled “The Language of Song” and “Main Factors in Speaking.”

*See also:* Series 4.1: Writings—Published, for “A Stylistic Analysis of Speaking,” including correspondence and offprint of article related to this material, as well as the loose version of the two chapters mentioned above.

**“Main Factors in Speaking Style: A Study in Meta-Linguistics,” 1976**

*Date:* 1976, based on date marked on manuscript

*Author:* Alan Lomax with Norman Berkowitz, Dorothy Deng, Carol Kulig and Norman Markel.

*Publication data:* undetermined

*Location:* Box 0283, folders 39.03.63–39.03.64

*Description:* Manuscript (photocopy with attachments and incomplete typescript photocopy with corrections) of an article, apparently a precursor to “A Stylistic Analysis of Speaking,” 1977.

**“Toward a Multi-Cultural Civilization,” 1976 July 8**

*Location:* Box 0283, folder 39.03.65

**“Cultural TLC,” 1978**

*Date:* taken from handwritten date on manuscript

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0283, folders 39.03.66

*Description:* Two versions of this article, both photocopies. This article is not specifically about Lomax’s performance style research, although that work is mentioned tangentially.

**“Area write-up,” 1978**

*Date:* 1978, based on date on envelope in which manuscript was found

*Author:* Victor Grauer

*Publication data:* undetermined

*Location:* Box 0283, folder 39.03.67

*Description:* Manuscript (corrected typescript photocopy) with a note to Lomax regarding problems with the sample used. The subject of this manuscript is geographic Cantometric style profiles.

**“Handbook of World Dance Style,” [ca. 1970s]**

*Date:* based on its relationship to the "Cantometrics Handbook"

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0283, folders 39.03.68–39.03.69

*Description:* Manuscript (corrected typescript) found in a binder. The introductory note states “The main body of this handbook will consist of coding directions for [the Choreometrics] system.”

*See also:* Series 7.4.2: Cantometrics—Teaching—Cantometrics Handbook

**“Choreometrics Publications,” [ca. 1970s]**

*Date:* based on contents

*Author:* Lomax office

*Publication data:* undetermined

*Location:* Box 0283, folder 39.03.70

*Description:* Typed list of publications relating to Choreometrics

**Untitled, [Movement Style as a Cultural Indicator], [ca. 1970s]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.71

*Description:* Manuscript (corrected typescript), summary of progress in the Choreometrics project.

**Untitled, [Performance Style and Culture], [1970s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Boxes 0283–0284, folders 39.03.72–39.03.74

*Description:* Manuscript (corrected typescript) and notes for a comprehensive book in 8 parts: Climate and Diet; Sex; Child Rearing; The Community and the Economy; Speaking Style; Singing Style; Orchestral Types; and Movement Style and Dance.

**“Vivent les differences,” [1970s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.75

*Description:* Manuscript (corrected typescript) for a piece on the “so-called woman’s question.” A chapter with this title appears in the longer manuscript entitled, *Dancing...* (see below). Notes found with this manuscript are titled “Idea for opening chapter on singing...”

**Untitled, [Repetition...], [1970s?]**

*Date:* based on contents

*Author:* Alan Lomax and/or staff

*Publication data:* Undetermined

*Location:* Box 0284, folder 39.03.76

*Description:* Manuscript fragment (typescript photocopy) from an unidentified larger manuscript on Cantometric factors.

**“Choreometrics – Introduction,” [1970s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.77

*Description:* Manuscript (corrected typescript), reacting to an article in the *Times* “on dance and the thesis that the special communication of the dance was a function of its athleticism.”

**“A World Handbook of Expressive Styles,” [mid 1970s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.78

*Description:* Manuscript (consisting of typescripts, photocopies of previous publications and other materials) for a comprehensive book in three parts: Song Style; Dance Style; and Speaking Style.

**“Function of Musical Style,” [mid-1970s through mid-1980s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.79–39.03.80

*Description:* Manuscript (corrected typescript photocopy) for a lengthy work. It is not clear if this manuscript is complete; it may even be a combination of several shorter manuscripts. A second folder holds another copy of the manuscript, along with Lomax notes. Although this material was found together, it is not clear if it is all directly related.

**“Expressive Structure of World Cultures,” [mid-1970s through mid-1980s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0284, folder 39.03.81–39.03.82

*Description:* Manuscript (typescript, most photocopied, with notes and additions) for a book including new and previously published pieces.

**“Cantometrics,” [late 1970s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0285, folder 39.03.83

*Description:* Manuscript (corrected typescript) in several versions for a short description of Cantometrics with illustrations and bibliography.

***Dancing: A World Ethnography of Dance Style, 1981, with later revisions***

*Date:* 1981, based on dated manuscript

*Author:* Alan Lomax, with contributions by Forrestine Paulay, Irmgard Bartenieff, Norman Berkowitz and Andrew Biskin

*Publication data:* unpublished

*Location:* Boxes 0285–0292, folders 39.04.01–39.04.68

*Description:* The manuscript for this unfinished book was found in various parts of the Lomax archives, and it exists in many versions. Only one complete manuscript was found: a typescript dated 1981. Also included are undated early drafts which are arranged by chapter, coordinating with the 1981 version (note that chapter numbers changed as the manuscript went through various drafts). There may have been later versions of this manuscript as well. The bound version includes material missing from the manuscript. Notes were found indicating that at least Chapters VII and VIII were retyped in May 1985, however the folders on which these notes appeared were empty. Material documenting *Dancing* is as follows: correspondence regarding publication; reviewer’s comments; notes on book structure; and general notes. Manuscript material for the book includes an incomplete first draft; notes and manuscript for the preface; an incomplete early draft; "Original write-up" (not complete); and chapter-by-chapter versions in various drafts. A bound version appears to be a final, or close-to-final version; another bound version appears to be the same with the exception that the title has been changed to "Global Dance."

**“Music and Dance,” 1983**

*Date:* 1983, based on correspondence accompanying manuscript

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0292, folder 39.05.01

*Description:* Manuscript (photocopy of typescript with corrections) and a letter from the editor of *Empirical Studies of the Arts* to Lomax's associate, Carol Kulig, dated August 18, 1983, regarding possible publication.

**Untitled [The Choreometric method], [early 1980s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0292, folder 39.05.02

*Description:* Manuscript (corrected typescript) for a short description of Choreometrics.

**"Report on Speaking Style Similarities....," [1980s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0292, folder 39.05.03

*Description:* Manuscript (corrected typescript). Full title reads: "Report on Patterns of Speaking Style Similarities Between: 1. Black American compared with Black Africans and NY Wasps; and 2. Puerto Rican English speakers compared with Latin Spanish speakers and NY."

***Singing*, [1980s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* Unpublished

*Location:* Boxes 0292–0293, folders 39.05.04–39.05.10

*Description:* This book-length manuscript was found in pieces in various locations in the archive. Although it was apparently planned to be seven chapters, not all of the chapters are represented here. An incomplete manuscript was found together; it includes some introductory material, chapters II, VI and VII, and what appears to be extraneous material. In addition, there is a corrected typescript for Chapter II, Song Performance as a System; a corrected typescript and notes for Chapter VI, Melody; and a corrected typescript and notes for Chapter VII, Instruments and orchestras. For additional notes found with the manuscript, see Oversize, Box 4–25.

**Prefaces, chapter fragments and notes, undated drafts**

*Location:* Box 0293, folder 39.05.11

**“Handbook of Culture,” [1980s?]**

*Date:* based on content

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0293, folder 39.05.12

*Description:* Manuscript (corrected typescript) and notes found together, although it is not clear if this was meant to be a single manuscript. Bears some similarity to “Expressive Structure of World Cultures,” see above.

**“Culture and Expressive Style,” [1980s?]**

*Date:* based on contents

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0293, folder 39.05.13

*Description:* Manuscript (typescript photocopy) of a chapter outline for a book in two parts: Cultural Geography and Expressive Styles, including some previously published articles, as well as chapters with titles similar to other material included in this series.

**Appendices, [1980s?]**

*Date:* based on content

*Author:* Alan Lomax and/or his staff

*Publication data:*

*Location:* Box 0294, folders 39.05.14–39.05.19

*Description:* Manuscripts (typescripts) and notes relating to the following appendices, presumably for a comprehensive book on performance style: Master – Individual Instruments; Master – Ensemble, Individual Instruments; Master Canto Appendix – 3 folders; “Some Basic Indices.”

**“A re-analysis of the Cantometric database using a varimax-based principle components mix,” [late 1980s through early 1990s]**

*Date:* based on contents and author credit

*Author:* Michael J. Formica

*Publication data:* undetermined

*Location:* Box 0294, folder 39.05.20

*Description:* Manuscript (typescript photocopy) with short text and four tables. The article states that a “re-analysis of the Cantometrics database has verified that the factor analysis employed in the initial research was legitimate.”

**“A Paper,” undated**

*Date:* undetermined

*Author:* Alan Lomax

*Publication data:* undetermined

*Location:* Box 0294, folder 39.05.21

*Description:* Autograph notes labeled "A Paper," with manuscript (corrected typescript) pages about different subjects relating to Lomax's performance style research.

#### **4.3 Writings, unidentified**

*Dates:* Undated

*Extent:* 5 folders

*Arrangement:* Folder title

*Location:* Box 0294, folders 39.05.24–39.05.28

*Scope and content:* This small subseries consists a group of prefaces, chapter fragments and notes found together in an unmarked folder, and the following manuscript fragments: page 9 of an unidentified manuscript; page 22 of an unidentified manuscript; pages 33–72 of an unidentified manuscript; and miscellaneous fragments.

#### **4.4 Notes**

*Dates:* Undated

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* Folder title

*Location:* Box 0295, folders 39.05.29–39.05.42

*Scope and content:* This group includes the following notes for publications:

##### **Cantometrics**

Notes for a "scientific article," undated

Factor analysis, undated

##### **Choreometrics**

Hypothesis about mirror behavior, 1970

First drafts, undated

Body language and face to face interaction

Reactive documentary, undated

Part III, undated

Lead for piece for *NY Times* or such

Lead for dance article

"A good lead," undated

##### **Parlametrics**

Cross factoring the factors, — "lead to *Science* article on crossfactoring the factors & last



chapter.

### **Instruments**

Research already used

### **Stylistic Analysis of Culture**

Notes for an article, undated

### **Notes for publications**

Miscellaneous manuscripts and notes

## **4.5 Book fragments**

*Dates:* Undated

*Extent:* 1 document box; 0.5 linear feet

*Organization:* Folder title

*Location:* Boxes 0294–0297, folders 39.05.21–39.05.72

*Scope and content:* This group gathers book material that was found in various places in the Lomax archive in folders marked to indicate that the contents were for chapters for an unspecified book project. It is not clear if these chapters were intended to be for the same book, or for different projects. These folders, especially those relating to “Chapter I,” contain significant collections of notes and manuscript material, which appear to reflect Lomax’s thoughts for a new book incorporating old and new research and ideas. The folders are as follows:

### **Chapter I:**

Manuscript and Notes: includes older and newer material, all found together, and apparently collected by Lomax and placed in a single folder with no reference as to purpose. It includes notes, manuscript fragments and interview transcripts.

“Bits for Chapter I” – manuscripts and notes: Found in a separate folder within the Chapter I folder described above, this folder holds a significant group of notes, both older and newer, as if it were a working idea file for Lomax as he contemplated a new project.

Consensus/Canto Summary: Found in a separate folder within the Chapter I, introductory chapter notes folder, which in turn was within the Chapter I folder, described here. This contains only a “Summary of Cantometrics Consensus results, Oct. 1975.

Canto correlations – manuscript and notes: Also found within the Chapter I folder, this folder gathers manuscript material and notes relating to Cantometric correlations.

### **Chapter II:**

Areal profiles — manuscript: manuscript material and notes for musical summaries of geographic regions. A folder within this folder holds “Cantometrics Regional Summaries” by Victor Grauer, a manuscript (part photocopy, part original).

Profiles – notes: a folder, found empty, with notes on profiles for Chapter II.

Musical and Cultural Universals — manuscript: manuscript material (typescript, heavily revised) for an early draft of a book fragment.

**Chapter IV, Part 3:**

Oceania – manuscript and notes: manuscript material (corrected typescript), notes and research material

**Notes:**

“Might make a good correlation for book” – notes: includes a large group of notes on Yaqui singing style and movement.

**Specific folder titles include:**

**A General Theory, 1993**

*Location:* Box 0294, folder 39.05.21

**Pop, Rock, undated**

*Location:* Box 0294, folder 39.05.23

**Choreometrics, Hypothesis about Mirror Behavior, 1970**

*Location:* Box 0295, folder 39.05.30

**Cantometrics, Factor analysis**

*Location:* Box 0295, folder 39.05.31

**Choreometrics, first drafts, undated**

*Location:* Box 0295, folder 39.05.32

**Choreometrics, Body Language and Face to Face Interaction**

*Location:* Box 0295, folder 39.05.33

**Choreometrics, Reactive Documentary, undated**

*Location:* Box 0295, folder 39.05.34

**Choreometrics, Part II, undated**

*Location:* Box 0295, folder 39.05.35

**Lead for piece for NY Times or such, undated**

*Location:* Box 0295, folder 39.05.36

**Choreometrics, Lead for dance article, undated**

*Location:* Box 0295, folder 39.05.37

**Choreometrics, A good lead, undated**

*Location:* Box 0295, folder 39.05.38

**Parlametrics, Cross Factoring the Factors, Lead to Science article**

*Location:* Box 0295, folder 39.05.39

**Instruments, Research already used**

*Location:* Box 0295, folder 39.05.40

**Stylistic Analysis of Culture, Notes for an article, undated**

*Location:* Box 0295, folder 39.05.41

**Notes for publications, miscellaneous manuscripts and notes**

*Location:* Box 0295, folder 39.05.42

**Chapter I, Manuscript and notes**

*Location:* Box 0295, folder 39.05.43

**Chapter I, Bits for Chapter I, Manuscript and notes**

*Location:* Box 0295, folder 39.05.44

**Chapter I, Consensus/Canto Summary**

*Location:* Box 0296, folder 39.05.45

**Chapter I, Canto Correlations, Manuscript and notes**

*Location:* Box 0296, folder 39.05.46

**Chapter II, Area Profiles, Manuscript**

*Location:* Box 0296, folder 39.05.47

**Chapter II, Profiles, notes**

*Location:* Box 0296, folder 39.05.48

**Chapter II, Musical and Cultural Universals, Manuscript**

*Location:* Box 0296, folder 39.05.49

**Chapter IV, Part 3, Oceania, Manuscript and Notes**

*Location:* Box 0296, folder 39.05.50

**Notes, Might make good correlation for book**

*Location:* Box 0296, folder 39.05.51

**Audio-Visual Tools for the Analysis of Culture Style, undated**

*Location:* Box 0296, folder 39.05.52

**Toward an Institute for Cultural Ecology, undated**

*Location:* Box 0296, folder 39.05.53

**Song as a Measure of Culture, undated**

*Location:* Box 0296, folder 39.05.54

**Basis of Cultural Equity, undated**

*Location:* Box 0296, folder 39.05.55

**Black on White: A New View of Afro-American History, undated**

*Location:* Box 0296, folder 39.05.56

**Cantometrics: A Method for Teaching World Musical Style By Tape Loop, undated**

*Location:* Box 0296, folder 39.05.57–39.05.59

**My First Stint as an Educator..., undated**

*Location:* Box 0297, folder 39.05.60

**Thoughts on Social Science, undated**

*Location:* Box 0297, folder 39.05.61

**Toward A Theory of Song Structure, undated**

*Location:* Box 0297, folder 39.05.62

**Cross-Cultural Study of Dance: Description and Implications, Bartenieff, Paulay, Lomax, undated**

*Location:* Box 0297, folder 39.05.63

**America's Four Great Cultural Traditions: A Filmed History, undated**

*Location:* Box 0297, folder 39.05.64

**Social Solidarity, undated**

*Location:* Box 0297, folder 39.05.65–39.05.66

**Folk Song Style: Suggestions for a Systematic Laboratory Analysis, undated**

*Location:* Box 0297, folder 39.05.67

**Cantometrics: A Study of Folk Song, undated**

*Location:* Box 0297, folder 39.05.68

**Cantometric Approach: Introduction to World Musical Style Book, undated**

*Location:* Box 0297, folder 39.05.69

**Cross-Cultural Study of Expressive Behavior, undated**

*Location:* Box 0297, folder 39.05.70

**What are Cantometrics and Choreometrics?, undated**

*Location:* Box 0297, folder 39.05.71

**Coreometria, undated (Italian)**

*Location:* Box 0297, folder 39.05.72

## 5. Lectures and conferences

*Dates:* 1963–89, and undated

*Extent:* 1.5 document boxes; 0.75 linear feet

*Arrangement:* See scope and content note

*Location:* Boxes 0298–0301, folders 40.01.01–40.01.89

*Scope and content:* This series contains correspondence, manuscripts and other material related to speeches and lectures made by Lomax and his associates about their Performance Style and Culture Research, as well as their participation in conferences relating to this work. Two folders of general correspondence about speaking engagements are followed by several folders of notes. The bulk of the series consists of manuscripts and correspondence relating to individual lectures and conferences.

Of particular significance are notes for a 1963 speech on Cantometrics at Columbia University; a large group of material relating to presentations by Lomax and his colleagues at the AAAS (American Association for the Advancement of Science) Conference, 27 December 1966, which formed the basis of the book *Folk Song Style and Culture*, 1968; and an untitled compilation of undated speech manuscripts, transcripts dated 1983 and 1985 and notes, apparently relating to a Conference on American Cultural Pluralism.

*See also:* Series 4: Writings, for related manuscripts

Series 13: Project interest, for correspondence and requests for publications resulting from Lomax lectures.

Series 14: Presentation materials, for posters, projection transparencies and other material used by Lomax in these lectures.

## 6. Phonotactics

*Dates:* early to mid-1960s; late 1980s through early 1990s

*Extent:* 2.5 document boxes; 1.25 linear feet

*Arrangement:* 4 subseries, as follows:

6.1 Groundwork

6.2 Sources

6.3 Coding

6.4 Analysis

*Location:* Boxes 0302–0304, folders 41.01.01–41.01.42

*Historical note:* The word “phonotactics” was coined by Edith Trager in 1961. She and Alan Lomax found that song styles and culture areas could be defined and differentiated by a systematic count of the different types of vowels used in typical folk songs and by a statement of the proportional use of various vowel sounds.

Phonotactics developed simultaneously and in conjunction with early Cantometrics research. For more information see “Phonotactique du chant Populaire,” by Lomax and Trager, published in *L’Homme*, January–April 1964; and Lomax’s *Folk Song Style and Culture*, 1968, pp. 140 and following. Material relating to these publications is included in Series 4–1, Writings—Dated.

Phonotactics was a subject that continued to interest Lomax during the course of his performance style and culture research; he returned to this subject in the late 1980s.

*Scope and content:* Material in this series documents the development and implementation of Phonotactics research, which studied vowel frequency in song and speech, as follows.

### 6.1 Groundwork

*Dates:* ca. 1960–66

*Extent:* 3 folders

*Arrangement:* Folder

*Location:* Box 0302, folders 41.01.01–41.01.03

*Scope and content:* This small group holds the manuscript for Lomax’s “first paper” on phonemic patterns in folk song, dictated in September 1960 (unpublished); correspondence with Bill Seiden, 1963, with notes and vowel charts; and a folder of equipment brochures.

*See also:* Series 1: Groundwork, especially correspondence, some of which discusses Phonotactics along with early developments in Cantometrics.

### 6.2 Sources

*Dates:* undated [ca. 1961–65]

*Extent:* 1 folder

*Location:* Box 0302, folder 41.01.04

*Scope and content:* A single folder holds papers titled “Vowel charts,” listing record album sources for different cultures, organized by area.

### **6.3 Coding**

*Dates:* early to mid-1960s

*Extent:* 2 document boxes; 1 linear foot

*Arrangement:* 2 subseries, as follows:

6.3.1 Coding book

6.3.2 Coding sheets

*Location:* Boxes 0302–0303, folders 41.01.05–41.01.33

*Scope and content:* Material found here documents the development of the Phonotactics coding system, which progressed from free-hand colored patterns, to vowel sounds recorded on charts, to a coding sheet resembling those developed for Cantometrics.

#### **6.3.1 Coding book**

*Scope and content:* A typed list is titled “Halifax-Lomax function code used in phonotactic sample,” and lists 43 criteria, including sex of singer, composition of group, and context of song sample (ritual, merrymaking, invocation of spirits, hunting or fishing, etc.) Also found here are typed copies of the “Phonotactics Coding Book II.”

*See also:* Series 7.2.6: Cantometrics—Coding—Writings, where the Phonotactics coding book is included in a compilation of coding books and sheets.

#### **6.3.2 Coding sheets**

*Scope and content:* Three groups of coding sheets are included here: first codings, which consist of multi-colored freehand drawings representing sound patterns; vowel charts for “Phonotactics I,” arranged in geographical groups and showing vowel type and frequency in song samples; Linguist coding forms 1 and 2; and coding sheets for “Phonotactics II.” These printed sheets, on which vowel and consonant frequency rates were recorded, are numbered 1–468, and resemble Cantometrics and Choreometrics coding sheets. Also included in Phonotactics II group are uncodeable samples, samples excluded as “Acculturated,” and samples coded by “M.R.”

### **6.4 Analysis**

*Dates:* early to mid-1960s; late 1980s through early 1990s

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* Alphabetical by folder title

*Location:* Box 0304, folders 41.01.34–41.01.42

*Scope and content:* Material in this group relates to analytical studies undertaken relating to Phonotactics. Although one of the first performance style studies, Phonotactics continued to be a subject that interested Lomax. Material here includes



Barbara Ayres and Alan Lomax work papers; notes; phonetic maps; a folder labeled "Pivotal studies by Peng," which holds papers relating to a collaboration with linguist Fred Peng; a summary of Phonotactics conclusions; and a summary listing of "Phonotactics Similarities of the Four Samples of English Language Folk Songs from Great Britain, the Northern United States, the Kentucky Mountains, and the Negro South" and "The Unique Phonotactics Differences Between Southern Negro Songs and the Other Three English Language Samples."

*See also:* Series 12.4: Data-Computer runs, for printed results of analytical studies.

## 7. Cantometrics

*Dates:* early 1960s through early 1990s

*Extent:* 45 document boxes; 22.5 linear feet

*Arrangement:* 4 subseries, as follows:

7.1 Sources

7.2 Coding

7.3 Analysis

7.4 Teaching

*Location:* Box 0305–0360, folders 42.01.01–45.10.16

*See also:* Series 1: Groundwork, for the early development of Cantometrics

Series 2: Methodology, for the development of analytical methods

Series 4: Writings, for related published and unpublished writings

Series 5: Lectures and conferences, for related speeches and presentations

Series 13: Project interest, for public reaction

Series 14: Presentation materials, for graphic representation of Cantometrics concepts

*Historical note:* Alan Lomax coined the term Cantometrics in the early 1960s for his comparative cross-cultural study of song style, and the relation of factors of song style to culture. Drawing on observations he had been making over the previous decade or more, Lomax embarked on this ambitious project, working with anthropologist Conrad Arensberg, musicologist Victor Grauer, and others. They formulated a method for defining, observing and categorizing 37 separate aspects of folk music, and developed a coding system so that these observations could be recorded and compared. Music samples were drawn from Lomax's own extensive collection of recorded music, and supplemented by an exhaustive search for additional samples to assemble a comprehensive group of music samples that would be representative of all world cultures. In addition, a cultural geography was developed, dividing world cultures into areas and groups to facilitate analysis and comparison. The Cantometrics project took full advantage of new and developing computer technology, which enabled quicker and more accurate comparisons of the data collected. The work on this project was recorded in many publications, including the book-length *Folk Song Style and Culture* (1968); and a teaching system, *Cantometrics: An Approach to the Anthropology of Music*, consisting of a training handbook and a set of cassette tapes containing music samples. The methodology developed for Cantometrics was used by Lomax in the Choreometrics project, a cross-cultural study of dance style; Parlametrics, a study of speech style; and The Urban Strain, a study of the roots of American popular music. Lomax continued to work on and refine the methodology and findings of Cantometrics for many years. Cantometrics was an integral part of his Global Jukebox project, left uncompleted at his retirement in 1995.

*Scope and content:* Papers found in this series trace the inception, development and implementation of Alan Lomax's Cantometrics project. Subseries 7.1 documents Lomax's extensive search for music sources and samples to be used in the project. The Coding subseries (7.2) holds material relating to the development of a new coding system for factors of musical style, and includes the Cantometrics coding book, and coding sheets produced during the course of the study. Subseries 7.3, Analysis, holds papers relating to studies of particular factors of musical style, to correlations between these factors and social and societal traits, and to profiles developed for cultures and areas reflecting song style and cultural traits. The final subseries concerns Lomax's teaching method for Cantometrics, realized in *Cantometrics: An Approach to the Anthropology of Music*, a handbook and series of cassette tapes published in 1976.

*See also:* Series 1: Groundwork, for material relating to the foundations of this project in correspondence and notes.

Series 2: Methodology, for material relating to the development of the Cantometric research method.

## **7.1 Sources**

*Dates:* early 1960s through mid-1970s

*Extent:* 18 document boxes; 9 linear feet

*Arrangement:* 5 subseries, as follows:

7.1.1 Correspondence

7.1.2 Card files

7.1.3 Indexes

7.1.4 Song sample

7.1.5 Releases

*Location:* Box 0305–0322, folders 42.01.01–42.05.11

*Scope and content:* This series includes correspondence about and indexes for potential tape and record sources to be analyzed in the Cantometrics project. The materials here indicate the extent to which Lomax and his staff endeavored to obtain a wide and representative music sample.

### **7.1.1 Correspondence**

*Scope and content:* Correspondence, 1960s, consists of letters exchanged between Alan Lomax and his associates and anthropologists, museum directors, librarians and archivists, radio stations, government agencies such as consulates, agencies of the United Nations, recording companies and others in the United States and abroad who had collected or who had access to collections of recorded music thought to be useful to the Cantometrics projects. Lomax states in his letters that his "continuing research problem is to *obtain authentic tape recordings of authentic performances* from a true variety of cultures."

The correspondence reflects the pains taken by Lomax and his staff to obtain a varied

sample representative of a broad spectrum of cultures, as well as to obtain recordings that were of the best possible quality. This correspondence is arranged as found, that is by broad geographic region, and then alphabetically by correspondent. Notes on possible sources are interfiled with this correspondence, as found, and are also arranged by geographic region. The regions retain Lomax's designations and are as follows: Africa, Europe, Far East, Oceania, North America, South America, USSR and Slavic, and Mixed Areas. There is also a small amount of unsorted material. The geographic folders are followed by two folders of correspondence with significant music sources: The Archives of Traditional Music at Indiana University and Folkways Records.

Much of the correspondence contains detailed descriptions of available recordings, or commentary on the lack thereof. Some includes descriptions of music types, styles and regions. Also included here are some letters granting permission to use music samples. There are indications in these letters of the technical problems involved in getting good recordings, especially in remote areas, and the limitations of recording equipment at the time, as well as difficulties involved in communicating with researchers living in remote areas.

Correspondence, 1970s, consists of several folders of correspondence written in the early 1970s in an attempt to fill in gaps in the Cantometric sample. Also included is correspondence from 1971 sending results of Cantometric studies to people and organizations that had provided music samples, and a folder of correspondence and notes regarding a bibliography of sources.

### **7.1.2 Card files**

*Scope and content:* This group includes card files kept by various participants in the Cantometrics project to track possible sources of music samples. These include (titles listed below with quotation marks are as named by Lomax or his associates):

Correspondents, 1970s: names and addresses of music sources, some with notes and/or a history of correspondence sent and received.

Song lists: lists of songs, some with dates in the year 1948, some untitled, some with thematic title; their purpose is unclear.

Songs (incomplete): typed cards (carbon copies) listing song titles and information about them. The group is incomplete and includes "Maggie Get the Hammer" through "Mound City Drag" only.

"Unknown": a small group of cards marked "UNKNOWN" listing songs and information about them.

"Bibliographic sources": cards listing individuals and organizations that might hold useful recordings, with notes on tape numbers in the Lomax archives.

"Individuals and their recordings": cards listing individuals, song sample information and notes.

### 7.1.3 Indexes

*Scope and content:* This group consists of various indexes compiled by Lomax and his staff while in the process of compiling the Cantometric sample, including: Sources of Cantometrics data; Catalog of Phonograph Records; and Song number/Culture/Source. See Sources—(Boxes 0318-0319) for Record index; Tape Index; Annotated T-List; Cross Index of Recorded Tapes (in several versions); Summary of Cantometrics Tape Holdings; and Annotated Tape Lists, Tracks Listed, T Series.

### 7.1.4 Song sample

*Scope and content:* The Cantometric sample was the group of recordings selected for use in the project on the basis of quality of the recording, representation of a geographic and ethnographic sample, and demonstration of Cantometric principles. The material in this group documents the process of assembling this sample. It includes notes; lists, including Matched Sample—Cultural Indices 1965; Areal Count; Index of Sample and Recorded Sources; Discography of the Cantometric Sample; Sample list – Linguistics and Instruments; and 46/186 Provinces not in the 148 co-sample. See Box 0319, folders 42.04.08–42.04.09, Cantometrics—Sources—, for Old Sample Lists.

This group also includes the “Sample search file,” which consists of cards, arranged by geographic regions in numbered groups, with notes on songs and coding.

### 7.1.5 Releases

*Scope and content:* This group consists of release forms used to obtain permissions to use music samples in various Cantometric projects. It includes an early (1964) release form; signed releases obtained to use samples in the *World Folk Song Style* project (See also Series 4, Writings); releases obtained for the Training Tapes (See also Series 7.4, Cantometrics—Teaching), and miscellaneous information.

## 7.2. Coding

*Dates:* early 1960s through late 1980s

*Extent:* 20 document boxes; 10 linear feet

*Arrangement:* 7 subseries, as follows:

- 7.2.1 Correspondence
- 7.2.2 Notes
- 7.2.3 Sources
- 7.2.4 Trials
- 7.2.5 Geographical code
- 7.2.6 Writings
- 7.2.7 Coding sheets

*Location:* Box 0323–0343, folders 43.01.01–43.19.08

*Scope and content:* This subseries includes material relating to the development and implementation of the Cantometrics coding system. This system was initially developed

in the early 1960s by Lomax and Victor Grauer, and was tested on samples of music from Lomax's archive as well as from sources gotten specifically for the Cantometrics project (see Series 7.1, Cantometrics—Sources). The bulk of this subseries consists of thousands of coded sheets, each relating to a specific piece of music within the Cantometrics sample.

### **7.2.1 Correspondence**

*Scope and content:* The very limited correspondence found here includes correspondence between Bess Lomax Hawes, Roswell Rudd and others, with notes, 1972–73, regarding the testing of the coding system and student ratings; and correspondence, 1973 between Lomax and John Andromedas, who had done some coding for Lomax.

### **7.2.2 Notes**

*Scope and content:* Of particular interest in this group is the transcript of a discussion between Alan Lomax, Roswell Rudd and Victor Grauer, June 1965, about old and new coding systems. Also included here are notes of Victor Grauer, 1960s, on coding in general and on double coding; Roswell Rudd, 1970s, on orchestral morphology and miscellaneous subjects. Notes grouped by subject include Double Codings; "Jacobsen ratings"; Language code; Periodicity; Reliability; Scaling; Scaling II; Rescaling; Rescaling of Cantometric lines, first version, 1964; Coding lines as reshaped and simplified; and unidentified.

### **7.2.3 Sources**

*Scope and content:* This group includes a Shelf list of Cantometric codings (first copy), which indicates accession number, source number, master number bibliographical data and culture name; Cantometric data file, including the same information; and notes on tapes.

### **7.2.4 Trials**

*Scope and content:* Victor Grauer's notes and early codings are found here; these comprised trials of the new Cantometric coding system in 1962 and 1963, including the "first Cantometric codings."

### **7.2.5 Geographical code**

*Scope and content:* Material pertaining to the geographical divisions used in Cantometrics coding, including "Notes for Latitude and Longitude for the Matched Sample," 1965; notes for cultural area refinements, 1964–70; and 2 copies of the World Roster, a system for organizing the world by locations and cultures.

### **7.2.6 Writings**

*Scope and content:* This group includes the manuscripts, notes, finished versions and

comments on the various Cantometric Coding books produced by the Lomax team. The earliest material manuscript material for “An Empirical Rating system for the Comparative Analysis of Song Performance,” by Lomax and Grauer, ca. 1962–64, and correspondence, notes and manuscripts for “A Multiple Factor System for the Study of Folk Songs,” by Lomax and Grauer, ca. 1962, which also includes material relating to an early draft of the *Cantometric Coding Book*. A compilation of coding books and sheets gathers together the following: the original 1962 Coding Book, written by Lomax and Victor Grauer; the *Coding Book for the Cantometrics Handbook*, 1976; Urban Strain (Canto II) coding Book, 1982; Cantometrics Coding Sheets (complete); Personnel Coding Book and coding sheet; Instruments Coding Book and coding sheet; Ensemble Coding Book and coding sheet; Roster of Instruments; and Phonotactics Coding Book and coding sheet. Also included here are notes, manuscript material and miscellaneous materials relating to the various coding books, including a Spanish translation of the *Cantometrics Coding Book*. See Series 10, Urban Strain, for more material relating to Urban Strain coding.

*See also:* Series 8: Studies

Series 4: Writings

### **7.2.7 Coding sheets**

*Scope and content:* The Cantometric coding sheets were revised and reconfigured several times over the duration of the project. Included here are blank samples of the various coding sheets, followed by a set of coding sheets, numbered from 0001–4345, arranged in numerical order. There are some (but not many) missing. Most have 2 versions, stapled back-to-back. Each sheet lists the name and reference number of the coded music sample at the top of the page. “T” numbers refer to tapes in the Lomax archive. Reference numbers for records in Lomax’s collection are indicated in a format like this: 1A-11, where the first part of the identifier is the geographical region, and the second part is the item number. Some coding sheets include notes and changes.

Note that some of the coding sheets that are missing here may be found in Series 11.4.5, Urban Strain—Coding—Coding Sheets—Original Cantometric Codings. These sheets appear to have been removed or copied for use in the Urban Strain project. Also part of this group is the stamp used to number the sheets.

Additional material in this subseries includes: unidentified coding sheets; Miscellaneous codings (found loose); Problem codings; Corrections, 1976; Popular music codings; “B” codings; Instrument study codings; Individual instruments and ensembles codings; Reliability coding; Final Cantometric taxonomy by Roswell Rudd (1970s); Australian study codings; Leadership study codings; and Additional codings.

*See also:* Series 8: Studies

## **7.3. Analysis**

*Dates:* ca. 1962 through ca. late 1990s

*Extent:* 7 document boxes; 3.5 linear feet

*Arrangement:* 6 subseries, as follows:

- 7.3.1 Notes
- 7.3.2 Discussions
- 7.3.3 Cultural geography
- 7.3.4 Factor analysis
- 7.3.5 Correlations
- 7.3.6 Profiles

*Location:* Box 0344–0350, folders 44.01.01–44.06.15

*Scope and content:* This subseries consists of documentation relating to analytical studies done in the course of the Cantometrics project; some material may overlap with the Choreometrics and Parlometrics projects as well. See below for more detail:

*See also:* Series 12: Data processing, for information on computer programming developed for these studies; data punch cards used; results printed in oversize computer runs; and maps annotated with results of studies.

### **7.3.1 Notes**

*Scope and content:* Included here are work papers of Alan Lomax and his collaborators Norman Berkowitz and Victor Grauer, as well as other material found in groups labeled “work papers,” a common description for Lomax. These include notes shared among the collaborators, notes on ideas for studies or text, questions, study results, etc. Also in this group are notes on varied topics relating to Cantometric analysis, as well as a sizable group of unidentified notes.

### **7.3.2 Discussions**

*Scope and content:* This small group includes a summary of a conference between Conrad Arensberg, Alan Lomax and Monika Vizedom (undated, probably early 1960s) regarding different analytical aspects of the Choreometrics study; the folder also includes related notes found together. Also found here is a partial tape transcript of a discussion relating to factor analysis; and notes on a conversation between Andy Biskin, Norman Berkowitz and Alan Lomax, 1977–78.

*See also:* Association for Cultural Equity website for the database index to Lomax’s discussion tapes. Original tapes are found at the American Folklife Center, Library of Congress.

### **7.3.3 Cultural geography**

Included here is material relating to geographical/cultural designations, as well as analysis done on particular geographic regions. This material is organized into the following groups: notes; Murdock, containing material relating to the use of George P. Murdock’s *Ethnographic Atlas*; mapping, including graphic representations of analysis based on geographic area; and area studies, including analyses specific to Africa,



Oceania, and the Pacific.

*See also:* Series 12.5: Data processing—Maps, for a large group of oversize world maps annotated with the results of computer-based analytical studies.

#### **7.3.4 Factor analysis**

*Scope and content:* Documentation in this group relates to the identification and analysis of the various factors of musical style and of societal traits that were studied in the Cantometrics project. Included here are notes of Alan Lomax, and subject files relating to various factors and studies, including the R-factor studies, which looked at factors that recurred consistently in a particular area. See folder list for specific topics documented.

#### **7.3.5 Correlations**

*Scope and content:* This group consists of papers relating to studies done to find relationships between the predominance of a Cantometric factor and a societal trait, and includes correspondence and notes, a file of ideas for correlative studies, and notes and results for specific studies done starting in the mid-1960s. Of particular interest is a summary map showing the strongest two links to each factor; papers relating to a study done by Conrad Arensberg in 1965 relating production type to sexual composition of the singing group; notes for an article on sex differentiation; and notes on sexual restrictiveness and vocal narrowness. There is some material in these files that may relate to Choreometrics and Parlometrics.

*See also:* Series 12.4: Data processing—Computer runs, for printed, computer-generated results of other correlations studies.

#### **7.3.6 Profiles**

*Scope and content:* Using Cantometric factor analysis and correlations, profiles of geographic and culture areas were compiled. Material in this group documents this work, and includes early profiles from 1962–63 in three stages: master coding charts; using ethnology articles; and tables derived from data runs, 1963. Other material includes “Complete profiles for E. Brazil + M. Grosso”; contrastive profiles; profiles of the 12 largest clusters, 1970; and material relating to summodal profiles.

### **7.4 Teaching**

*Dates:* ca. 1971–77

*Extent:* 10 document boxes; 5 linear feet

*Organization:* 3 subseries, as follows:

7.4.1 Notes

7.4.2 Cantometrics handbook

7.4.3 Training tapes

*Location:* Boxes 0351–0360, folders 45.01.01–45.10–16

*Scope and content:* This subseries holds material relating to Lomax's work to develop a teaching method for Cantometrics. These efforts resulted in the publication of *Cantometrics: An Approach to the Anthropology of Music*, consisting of a handbook and a set of seven cassette training tapes, published by the University of California Extension Media Center, Berkeley, 1976. Material included here consists of notes and correspondence relating to the publication of the handbook and the development of the tapes, including testing of this teaching method in classrooms. See below for more detail.

*See also:* Series 4: Writings

Series 7.2: Cantometrics—Coding

#### **7.4.1 Notes**

*Scope and content:* This small group includes thoughts on how to teach others to use the Cantometrics method, as well as a course schedule and syllabus and Roswell Rudd's notes on teaching method.

#### **7.4.2 Cantometrics handbook**

*Scope and content:* This group includes correspondence with the publisher, University of California Extension Media Center, publisher's fliers, and the manuscript for the handbook in various states of revision, including early draft, late draft and 1978 revision.

#### **7.4.3 Training tapes**

*Scope and content:* The seven cassette tapes that accompanied the Cantometrics handbook were referred to as "training tapes" by Lomax and his colleagues. Included here are:

Notes: Victor Grauer, Bess Lomax Hawes and Roswell Rudd's notes on the content (i.e., song choice) for the tapes, as well as explanatory notes for the various coding factors. Also included are notes by coding line

*See also:* Boxes 0355-0356, Cantometrics—Teaching—Consensus

Sources: Lomax's notes on content for the tapes; notes on sources listed by coding line; by geographical area; by person/organization holding the recordings. Also includes a small amount of material relating to permissions/releases.

Releases: A small group of notes and correspondence relating to permissions to use recordings for the training tapes.

*See also:* Series 7.1.5: Cantometrics—Sources—Releases

Consensus: Consensus refers to an effort to insure that the coding instructions worked and that the song sample chosen was effective at demonstrating the specific song quality. This group includes notes and ratings of song samples done by students.

*See also:* Cantometrics—Teaching—Training tapes—Classroom use

Original contents: Sources for the tapes listed line-by-line. This material is found in Boxes 0356 and 0357.

Control sheets: consisting of one folder per coding line, this documentation contains notes on sources and evaluation of effectiveness of samples. The original folders for this material are found in boxes 0357 and 0358.

Scripts: draft and revised manuscripts for the explanatory text accompanying the training tapes. Line-by-line folders contain material relating to each coding factor. Also included are revisions and a "final clean-up draft."

Classroom use: The Cantometrics handbook and training tapes were tested in various classrooms by Roswell Rudd, Jeff Titon, and others, ca. 1971–77. Material documenting this activity includes correspondence, data, coding sheets.

*See also:* Cantometrics—Teaching—Teaching tapes—Consensus, for student ratings used in developing the consensus.

## 8. Studies

*Dates:* ca. 1963–77

*Extent:* 9 document boxes; 4.5 linear feet

*Arrangement:* 7 subseries, as follows:

- 8.1 Instrument study
- 8.2 Voice qualities study
- 8.3 Leadership study
- 8.4 Work and song
- 8.5 Minutage
- 8.6 Text study
- 8.7 Reports

*Location:* Boxes 0361–0369, folders 46.01.01–46.09.07

*Scope and content:* In the course of their performance style and culture research, Lomax and his associates conducted several related in-depth studies. Material documenting these studies is found here.

### 8.1 Instrument study

*Dates:* 1963–77

*Extent:* 4 document boxes; 2 linear feet

*Arrangement:* 4 subseries, as follows:

- 8.1.1 Correspondence
- 8.1.2 Notes
- 8.1.3 Coding
- 8.1.4 Analysis

*Location:* Boxes 0361–0364, folders 46.01.01–46.04.11

*Scope and content:* This study entailed a determination of the number of instruments types in cultures and culture areas. These statistics were then used to look at the composition of ensembles; the function of instrumentation (for work, ritual, dance, rites of passage, etc.); and the relationship of these factors to culture.

This material, which may not all relate from the same time period, concerns studies done of musical instruments played alone and in groups and includes notes and indexes. Some of the material was marked "Orchestra Study," but appears to relate to an extension of the instrument study.

#### 8.1.1 Correspondence

*Scope and content:* Included here are two letters from Lomax to Dr. Miles Miller, Western Psychiatric Institute, 1963–64. In the earlier letter, Lomax tells Miller that he will shortly "do something quite extensive and thorough in relationship to your placement-of-instruments-in-orchestras in the interpretive scheme I am developing."

### 8.1.2 Notes

*Scope and content:* Material in this group includes work papers, and files on instrument type; instrument roster; classification; orchestras; sample lists; sources; and bibliography.

### 8.1.3 Coding

*Scope and content:*

Coding book: An early manuscript for “Coding System for Instruments—Bibliographical,” lists factors to be coded: names of people; information relating to the total ensemble (number of instruments and players); length of time in the culture (earliest date of existence, latest date, adaptation from another culture); importance of the ensemble in the culture; status of the ensemble in the culture; function of the ensemble in society (religious, puberty rite, marriage, self-entertainment, etc.); information relating to individual instruments of the ensemble (material instrument is made of, vibrating material, date of manufacture, etc.); information relating to musician (sex, status, playing position, body involvement); and bibliographical information. Also found here are later drafts for “Musical Instruments—Bibliographical/Coding book—Individual Instruments,” and another copy marked “Orchestral Study.” A folder of notes and manuscripts relates to “Personnel and orchestra” coding.

Notes: A single folder holds notes and data on coding trials.

Coding sheets: Draft versions of a coding sheet for “Individual Instruments” are followed by a folder of “Master” codings. A large group of coding sheets for “Individual Instruments and Ensembles” are arranged by geographic region. These are not dated.

### 8.1.4 Analysis

*Scope and content:* A binder kept by Norman Berkowitz titled “Bibliographic Instrument Study” holds data and computer printouts, most dated 1977. Another binder titled “Instrument and Ensemble Appendix/Cantometrics Areal Index” contains information on classifications and study results with dates ranging from 1968–77. Other notes included here concern the function of instruments; sex differentials in playing instruments; Roswell Rudd’s notes on “orchestral morphology” and miscellaneous notes.

## 8.2 Voice qualities study

*Dates:* ca. 1964–66

*Extent:* 0.5 document box; 0.25 linear feet

*Arrangement:* 2 subseries, as follows:

8.2.1 Correspondence and notes

8.2.2 Analysis

*Location:* Box 0365, folders 46.05.01–46.05.10

*Scope and content:* Starting in about 1964, this study looked at emotive reaction to song. The study was conducted primarily by linguist Norman Markel, working at the

University of Florida, Gainesville. According to a memorandum from Markel to Lomax (included in Markel's binder, see Series 8.2.1, below) the project entailed "the addition of psycho-linguistic methodology to the investigation of folk songs." There were several goals: "the addition of classical psychometric scaling procedures to the identification of voice qualities"; to attempt to "correlate voice quality categories judgments by coders to spectrographic analyses of the categories"; song and affect, determining if there is a reliable relationship between aspects of songs and specific emotional responses; correlation between melodic pattern of song and the intonation features of speech; and the meaning of "stress" in song.

*See also:* Series 1.4: Groundwork—Early voice quality study

See below for a description of materials documenting this study.

### **8.2.1 Correspondence and notes**

*Scope and content:* This small group of materials includes a binder of correspondence, and notes kept by Norman Markel; this binder describes the project in great detail. Also included here is other miscellaneous correspondence and notes.

### **8.2.2 Analysis**

*Scope and content:* Included here is one folder of early observations included in an exchange between Markel and Lomax; a card file identifying various voice qualities; results of tests run by Markel in 1965 on emotive reaction to song; and a folder of notes on correlations.

Also found in this group are a series of folders found empty with titles relating to the voice qualities study. An envelope sent to Lomax by Norman Markel in 1966 contains four sonograph rolls on which voices were recorded while singing; these seem to relate to this study.

## **8.3 Leadership study**

*Dates:* 1964 and undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* 4 subseries, as follows:

8.3.1 Correspondence

8.3.2 Data

8.3.3 Coding

8.3.4 Analysis

*Location:* Box 0365–0366, folders 46.05.11–46.06.10

*Scope and content:* This study, which apparently took place in the mid-1960s, looked at correlations between political leadership patterns in a society and the social structure of a singing group, as rated on Line 1 of the Cantometrics coding sheet. The material here includes correspondence, notes, work papers and raw data sheets coding sheets and analysis done for this study, as described below.

### 8.3.1 Correspondence

*Scope and content:* This small group includes notes and memoranda from Monika [Vizedom] to Lomax, 1965 and undated, regarding her observations and a letter from Julian [Pitt-Rivers, a specialist in Mediterranean anthropology] at the University of Chicago Anthropology Department regarding leadership patterns in Andalusia.

### 8.3.2 Data

*Scope and content:* Printed data sheets, apparently used to gather preliminary information, are marked with observations about individual cultures regarding structure of leadership, styles of leadership and opportunities for alternation; several include additional notes. A second group of similar sheets is marked "Duplicates, 1963–64." A card file contains summary information for each culture; some of the references on the cards are cryptic.

### 8.3.3 Coding

*Scope and content:* A small group of "additional codings," done on the "Musical situation" coding sheets, were marked as having been made for the leadership study; these were not dated.

### 8.3.4 Analysis

*Scope and content:* A folder of "work papers," found together, holds typed notes: "In relation to the cross-correlations between cantometric codings in line 1 [social organization of the vocal group] and types of leadership defined on the leadership rating sheet, I suggest the following...", which then goes on to formulate conclusions. The other folders in this group hold notes on leadership and its relation to organization of chorus, polyphony, orchestral blend, etc., and formal political leadership patterns.

## 8.4 Work and song

*Dates:* 1965 and undated

*Extent:* 3 folders

*Arrangement:* Folder title

*Location:* Box 278, folder 39.03.06

*Scope and content:* The material in this group relates to a study of the work of Stanley H. Udy, Jr. (see Series 2.1.6: Methodology—Analytical framework—Stanley H. Udy, Jr.) regarding work teams and their relation to song style. Presented here as found, the folders include a large collection of notes including analytical data, together with manuscript pages, dated 1965, and titled "Work and Song." This is an early expression of Lomax's findings through Cantometrics, and includes a section entitled "Song as Group Communication." Another folder holds work papers relating to Udy and this study; the final folder contains notes on Murdock indices arranged by production type.

*See also:* Series 8.7: Studies—Reports, for a summary of findings on this project

## 8.5 Minutage

*Dates:* 1966–72 and undated

*Extent:* 1 document box; 0.5 linear foot

*Arrangement:* 3 subseries, as follows:

8.5.1 Correspondence and notes

8.5.2 Coding

8.5.3 Analysis

*Location:* Boxes 0367–0368, folders 46.07.01–46.08.07

*Scope and content:* The Minutage study focused the “uninterrupted segment of phonation between pauses.” A Minutage Coding Book was written by Kathleen Mullin (ca. late 1960s) and defined a ‘basic unit’ for melodic analysis of “primitive and folk melodies.” The minutage coder used a stopwatch to time the length of pauses between musical segments. Breath markers, overlapping structures and “breathlessness” were observed, as well as organization of the singing group, and other factors. From Mullin’s work, a new coding sheet was apparently developed, and several hundred musical samples from Lomax’s Cantometrics collection were coded. See below for a description of the documentation for this study.

### 8.5.1 Correspondence and notes

*Scope and content:* A single folder, left as found, holds a letter to Dr. Arthur Shapiro, Downstate Medical Center, 1966, asking about the existence of medical literature “about breathing rates from the cross-cultural point of view”; a letter from Nathaniel Kleitman, Santa Monica, 1966, regarding “information of a systematic nature on correlations between breathing rates and emotional states”; and an undated letter from Morton Cohen, Albert Einstein College of Medicine, regarding human respiratory frequencies. This group also includes a 1972 memorandum from Lomax to his staff regarding Minutage studies.

Notes include a typed text that is apparently for a presentation on Minutage, and other extensive notes on Minutage findings.

### 8.5.2 Coding

*Scope and content:* Kathleen Mullin’s Minutage Coding Book and notes are found here, along with a large group of coding sheets. Musical samples were coded for organization of the singing group; leader-chorus relationship; basic unit analysis; special beginnings and endings; pause analysis; levels; repetition and impressions. The function of a second sheet, on which values are entered on a grid, is unclear. The arrangement of the coding sheets, as found, was also unclear. Since they were generally arranged by geographic area, then shelf list number, this order has been imposed in the arrangement of the sheets as presented here.



### 8.5.3 Analysis

*Scope and content:* This small group includes a binder titled “Minutage” made by Norman Berkowitz containing data, coding sheets, computer runs, and a copy of the Minutage coding book with annotations; it includes material on an “Independent Check of Minutage Coding Sheets by NZB (1.11.72 - resulting in additional double coding on the revised data set.)” Also found here is a folder of notes on Minutage Scales and a folder of Roswell Rudd’s notes for Minutage analysis.

*See also:* Series 8.5.1: Studies—Minutage—Correspondence and notes  
Series 12: Data processing, for material relating to computer studies done.

## 8.6 Text study

*Dates:* 1965–66 and undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* 3 subseries, as follows:

8.6.1 Correspondence

8.6.2 Notes

8.6.3 Analysis

*Location:* Box 0369, folders 46.09.01–46.09.06

*Scope and content:* Working with research assistant Joan Halifax, Lomax presented the argument that “folk song texts, if analyzed in a systematic fashion, give clear expression to the level of cultural complexity, and a set of norms which differentiate and sharply characterize cultures.” See Chapter 13, “Folk Song Texts as Culture Indicators, in *Folk Song Style and Culture*, by Alan Lomax, et al, 1968.

### 8.6.1 Correspondence

*Scope and content:* A single folder holds correspondence (1965–66) with Frances Hannet, MD, who developed a coding system for song lyrics

### 8.6.2 Notes

*Scope and content:* Lomax’s notes include a “plan for textual analysis in the Cantometric framework,” and a folder of folk song lyrics annotated by Joan Halifax for text-melody-intonation. Also included here is a “Working Copy of *The Colby Dictionary*, used by Halifax and Lomax in classifying themes.” This book includes a listing of categories of word types revised from Colby in March 1966.

### 8.6.3 Analysis

*Scope and content:* Two binders contain “text ratings,” recording the recurrence of words and themes in songs.

## 8.7 Reports

*Dates:* ca. late 1960s through early 1970s

*Extent:* 1 folder

*Location:* Box 0369, 46.09.07

*Scope and content:* A binder holds data and notes for the following: Work teams (Stanley Udy), also includes correspondence; Nutrition (Marjorie Whiting); Cross-Cultural Summary (Robert Textor); Cross-Cultural Sample (Yehudi Cohen).

*See also:* Series 12: Data processing, for material on programming, data punch cards and prints out from studies done in the course of performance style research analysis, and which may include material relating to these studies.

## 9. Choreometrics

*Dates:* ca. 1965–1980s

*Extent:* 76 document boxes; 38 linear feet

*Arrangement:* 5 subseries, as follows:

9.1 Groundwork

9.2 Sources

9.3 Coding

9.4 Analysis

9.5 Films

*Location:* Boxes 0370–0449, folders 47.01.01–51.11.29

*Historical note:* Like Cantometrics, but focused on dance, Choreometrics defined a set of parameters through which performance style could be observed and compared cross-culturally. Working with Irmgard Bartenieff, Forrestine Paulay and others, Lomax developed a coding system by which specific aspects of dance movement were observed and rated. The cultural geography developed for Cantometrics, where world cultures were defined and grouped to facilitate comparative study, was used for Choreometrics as well. Lomax and his associates assembled a large sample of film clips of dance representing these cultural groups. With the coding system that was developed, dance sequences on the films were rated and compared.

Explaining Choreometrics to David Mayer in 1987, Alan Lomax noted : “We took a systems approach—that is, instead of looking at an object in one respect, we took a great many important features, and we saw how the profile of those features changed as you moved across cultures. It's been a long process. At the end we've come up with some very interesting things about the dance, the differences in dancing, the movement of the feet, about many other things human. We feel very clearly that dance is a kind of a center of the main movement aspects of movement style that links people together in a culture, which makes people members of that culture, and makes it possible for them and their ancestors to have adapted to certain zones of environment. So dance is not something that's on the outskirts of human life, it is right at the center.”

Three teaching films—*Dance and Human History* (1974), *Step Style* (1977) and *Palm Play* (1977)—illustrate several of the measures and findings of *Choreometrics*. *The Longest Trail* (1986), published with a handbook entitled *A Dance Geography of the American Indian People*, traces the commonalities in movement style among Siberian peoples and Native Americans. The project also produced several articles and an unpublished book, *Dancing: A World Ethnography of Dance Style* (1981, with later revisions), by Alan Lomax, with contributions by Forrestine Paulay, Irmgard Bartenieff, Norman Berkowitz and Andrew Biskin (see Series 4.2: Writings—Unpublished).

*Scope and content:* This series documents the development and implementation of Choreometrics, as envisioned by Alan Lomax, Irmgard Bartenieff, Forrestine Paulay, and others. The papers are organized into the following subseries: “Groundwork” includes papers relating to the theoretical development of Choreometrics. “Sources” details the

efforts made to define and amass a representative sample of film clips to analyze in the project. “Coding” traces the development and implementation of the Choreometrics coding system, including sheets coded. “Analysis” gathers papers relating the application of the defined culture areas and regions developed for Cantometrics to the new system of Choreometrics; studies of Choreometrics factors (attributes of dance style); the development of correlations between Choreometric factors and societal traits; and the development of dance style profiles of cultures and regions. The final subseries, “Films,” concerns the four Choreometrics films published by the Lomax team, as well as a fifth film that was not completed. See below for more detail:

## 9.1 Groundwork

*Dates:* ca. 1965–1980s

*Extent:* 3 document boxes; 1.5 linear feet

*Arrangement:* 7 subseries, as follows:

9.1.1 Project description

9.1.2 Correspondence

9.1.3 Notes

9.1.4 Research materials

9.1.5 Articles on movement

9.1.6 Related projects

9.1.7 Related organizations

*Location:* Boxes 0370–0372, folders 47.01.01–47.03.19

*Scope and content:* This subseries gathers material relating to the application of Lomax’s performance style analysis specifically to dance, as used in the development of the Choreometric method. Choreometrics was built on the principles of Cantometrics, but involved a great deal of new research. See notes below for more detail:

*See also:* Series 1: Groundwork

Series 2: Methodology

### 9.1.1 Project description

*Scope and content:* Included here are an undated description of the “Choreometrics Coding Project”; an undated progress report describing the project; and a “Flow Chart,” showing the process of categorizing and processing film samples used in the project. Also found here is a transcript of a discussion between Lomax and David Meyer, May 13, 1987, about Choreometrics, and the text of an undated talk given by project participant Allison Jablonko entitled “An Intersection of Disciplines: the Development of Choreometrics in the 1960s,” which gives an overview of the project from her point of view.

### 9.1.2 Correspondence

*Scope and content:* Found in two groups and dating approximately from 1966 to 1974,

the correspondence includes significant memoranda circulated among Choreometrics staff (Lomax, Irmgard Bartenieff, Forrestine Paulay, et. al.) detailing research, observations, and conclusions made, and the application of these new ideas to the development of Choreometrics. Also included are notes on conversations with Lomax, results of early Choreometrics studies and ideas for possible future studies.

### **9.1.3 Notes**

*Scope and content:* This group includes files kept by Choreometrics collaborators Irmgard Bartenieff and Forrestine Paulay, general unsorted note files found with Choreometrics materials, and other topical note files. Bartenieff's notes consist of the contents of a binder holding notes on "Follow thru," manuscript material for a Choreometrics coding book, and other papers; a folder of notes on continuity in dance and ritual; undated notes on a conversation between Bartenieff and, presumably, Lomax; and two folders, found separately, each containing notes regarding disparate subjects. Paulay's notes consist of a folder of material on descriptive choreography, a large folder of unsorted research notes, manuscript fragments and other material, and a card file organized by dance attribute (dynamics and space, dance form, etc.). Also found here is an idea file, holding notes for possible studies, work papers, 1965 notes on "Problems of film material", and other notes.

### **9.1.4 Research materials**

*Scope and content:* In this group are an extensive bibliography, and a folder titled by Lomax "Essential theoretical foundation" holding the following articles: Paul Ekman and Wallace V. Friesen, "Nonverbal Behavior in Psychotherapy Research," 1967; Irmgard Bartenieff, "Basic Course in Effort-Shape Observation and Notation," undated, with attachment, "Procedure for Notating Movement Phrases with Effort-Shape" and "Highlights of the Dance Notation Bureau's Year, 1964.

### **9.1.5 Articles on movement**

*Scope and content:* Several scholarly articles on dance movement and style found among the Choreometrics research files.

### **9.1.6 Related projects**

*Scope and content:* Material relating to research projects carried out by Paul Byers, Allison Jablonko and others who looked at dance in an analytical way. These items appear to have been sought out by the Lomax staff.

### **9.1.7 Related organizations**

*Scope and content:* This group consists of material concerning organizations involved in dance research and other areas relating to Choreometrics.

## **9.2 Sources**

*Dates:* late 1960s through early 1990s

*Extent:* 38 document boxes; 18 linear feet, plus 2 Rolodexes

*Arrangement:* 9 subseries as follows:

- 9.2.1 Notes
- 9.2.2 Field trips
- 9.2.3 Correspondence and notes
- 9.3.4 Card files
- 9.2.5 Indexes
- 9.2.6 Viewing notes
- 9.2.7 Film sample
- 9.2.8 Releases
- 9.2.9 Technical

*Location:* Boxes 0373–0411, folders 48.01.01–48.39.15, and Rolodexes

*Scope and content:* This subseries includes correspondence, notes, indexes and other material relating to the search for and choice of film samples used in the Choreometrics study. An extensive effort was made to obtain films that were authentic, high quality and representative of the widest possible group of world cultures.

During the search for Choreometrics sources and the development of the Choreometrics sample, the world was divided into geographic regions. These are reflected in much of the material included here. The regions were as follows (using terminology of the time):

- I. South American Indians
- II. North America
- III. East Eurasia
- IV. Insular Pacific
  - A. Philippines, Formosa, Malaysia, Indonesia
  - B. Australia
  - C. New Guinea and Melanesia
  - D. Micronesia, Polynesia, New Zealand
- V. A. Africa
  - B. Afro-American
- VI. Circum-Mediterranean
  - A. Western Europe, Europe overseas, United States
  - B. Southern Europe
  - C. Eastern Europe
  - D. Latin America
  - E. Moslem North Africa, Semitic Near East, Jewish
  - F. Mid-east, Turkey, Pakistan, India
  - G. Ballet, Russia
  - H. Ballet, West

See below for more specific descriptions of the materials in this subseries.

### 9.2.1 Notes

*Scope and content:* Included here are preliminary notes made and information collected with regard to assembling a film sample to be used for Choreometrics. Alan Lomax's notes include a notebook in which he kept thoughts regarding sources in India, Australia and Japan; another notebook with more general source information; and miscellaneous notes. The notes of Irmgard Bartenieff, one of Lomax's primary collaborators in this project, consist of a notebook from February 1969 titled "Sources of Dance Descriptions"; another notebook titled "Literature Excerpts on Choreography"; and two books with notes describing the Lincoln Center Dance Collection. Other material in this group includes reports on possible sources; contacts, and procedures. Also included are two card files, originally kept on Rolodexes, and marked "Film," listing the names, addresses and phone numbers of individuals and organizations who were actual or possible sources for film samples for the project.

*See also:* Series 9.2.3 Choreometrics—Sources—Correspondence and notes

### 9.2.2 Field trips

*Scope and content:* In order to amass a high quality and representative film sample, Lomax undertook several field trips. Material included here documents these trips, and includes correspondence about, notes on and accounts of the trips, contacts made and films seen, and expenses. These trips, which took place between 1971 and 1973, included visits to Moscow, Paris, Switzerland, and various places in Germany, Italy, Spain and England. The chronology of these trips has not been determined. A folder of material relating to films shot in Morocco was found with the other field trip files; it is not clear if this material relates to a field trip to Morocco, or just to Moroccan film sources.

### 9.2.3 Correspondence and notes

*Scope and content:* The files included here are a compilation of several groups of files found in the archive. It appears that these separate groups were kept by different staff members who were all involved in the process of identifying, evaluating and acquiring film samples for the Choreometrics project. Since the files often overlap, and contain very similar information (often duplicate material), they are combined here.

As a group, this subseries gives a sense of what Lomax was looking for, what he had trouble finding, and where he got the film samples used in Choreometrics. The correspondence varies from form letters to substantive discussions of film sources, cultures, and the particular elements of dance and culture illustrated in films. The following groups of correspondence are found here:

Consultants: correspondence undertaken by Margaret Bach, Emilie de Brigard and Pierre Stevens, who were looking for films on Lomax's behalf.

Correspondence by source, preliminary, 1960s and Correspondence by source, 1970s: The material in this group was found in separate places in the archive, but has been

interfiled as it is all related to the search for films for use in the Choreometrics project. The group is arranged by correspondent. Correspondence with that correspondent from the 1960s is directly followed by related correspondence from the 1970s. This very large group includes correspondence with individuals who had made or were knowledgeable about ethnographic films, as well as organizations, museums, television stations, and businesses who were known to have or who were thought to have film that would be useful in the Choreometrics project. Some include viewing notes and commentary on the films, fliers, and other related material. Post-it notes seem to indicate material that was used in the Choreometrics sample.

Individual correspondents include: K.B. Agrawala; Mildred Ambrosch; Eve Arnold; Timothy Asch; Lem Bailey; H.H. Beamish; Franziska Boas; Les Blank; John Caldelario; Ted Carpenter; Robin Crichton; Mura Dehn; J.D. Elder; William R. Ferris, Jr.; Bertrain Flornoy; Hamish Fraser; Pierre D. Gassieau; Robert Garfias; William Geddes; Jean Pierre Hallet; Allison and Marek Jabloncko; Martin Koenig; Kal Muller; Jorge Preloran; C.S. Rao; Richard E. Sorensenon; Lowell Thomas; Hugh Tracey; Colin Turnbull; Mildred Walter; and many others.

Organizations include: American Museum of Natural History; BBC; CBS; CIFES; Documentary Educational Resources; EDC (Education Development Center, Inc.); EMC (Extension Media Center, University of California); IWF (Institut fur den Wissenschaftlichen film, Gottingen, Germany); Library of Congress; Lowie Museum; National Film Archive (London); Pennsylvania State University; Smithsonian Institution; United Nations; and many others.

Correspondence and notes by culture: The content of this correspondence is very similar to the *Correspondence by source* group, described above, however this group is arranged geographically. Geographic designations were determined by the original file labels; in some cases, these overlap. For example, the Western Europe folder contains material relating to Sweden and England, but there are also separate files for each country. Correspondence with individuals and organizations found in the previous group may be found here as well due to multiple copies and different and overlapping filing systems kept by various Choreometrics assistants. Cultural designations were taken from the folders as found.

Correspondence, unsorted: This group of material, much of it found misfiled, is similar in content to the previous groups, but has not been sorted into groups by geographic location or individual source.

Correspondence, miscellaneous: This group includes folders containing the following: form letters; correspondence with the United States Customs Service; and contacts and miscellaneous notes found together.

#### **9.2.4 Card files**

*Scope and content:* The Lomax staff kept many files and indexes relating to the performance style research project. Those found here relate to sources for films to be



used in the Choreometrics project. These include:

“Emily’s Film Bibliography,” consisting of cards for individual films arranged by culture and containing shelf list number, date, filmmaker, technical information (film size, black and white or color, duration), and descriptive content information

“Bibliography and notes for Murdock type culture codings not included in ethnographic atlas compiled by Cantometrics project,” arranged as found. Some of these cards contain “T” numbers, presumably referencing tapes in the Lomax collection

“Loan film control index,” with cards tracking long-term loans, temporary loans; and films returned

Sources by culture, arranged alphabetically, listing culture name, film source, correspondence sent, duplication costs and fees

Sources by area, with annotations that have not been deciphered.

### **9.2.5 Indexes**

*Scope and content:* Similar in nature to the card files (see Series 9.2.4, above), these include Films From Catalogs, organized by culture, 1971; Bibliography; Choreo Master List by Choreo number; T-list, Annotations by numerical order; Annotations by Choreo number, binders 1 and 2; First Audio Log; Film Log Lists; Fred vonBernawitz’s Index of Choreometrics Originals and His Transfers; and New Pix and Audio Log Book.

This material may overlap with or duplicate information found in the card files (Series 9.2.4) and in the Film sample group (Series 9.2.7).

*See also:* Series 9.2.7: Choreometrics—Sources—Film sample, for indexes, card files and other resources used in the creation of the Choreometrics sample.

### **9.2.6 Viewing notes**

*Scope and content:* The material in this group consists of notes about and summaries of films viewed for possible inclusion in the Choreometrics sample. It includes observations by Alan Lomax, Irmgard Bartenieff, Joan Halifax, Perry Miller, and Forrestine Paulay, as well as a good deal of material that is unsorted or unidentified as to authorship. Also included are three folders of “Early viewing notes,” and a folder marked “Library of Congress black films.”

*See also:* Series 9.2.7, Film Sample for the refining of this group of films into the representative Choreometrics sample used in the project.

### **9.2.7 Film sample**

*Scope and content:*

Notes: This group is comprised of a progress report; notes and reports on additions; notes regarding geographic areas represented (or not) by the films being considered for the Choreometrics sample; notes by region including cultures included in each region;

and notes by region with possible films to represent them.

Filmographies: several film listings include the following: "World Film Sample," described on the original binder as an "Annotated Filmography by Region, Area and Culture Based on Murdock List, Includes Middleton Filmography"; "Middleton List," "Dance Information Card Book"; "Various Sorts," seven groups of coded dance sequences sorted in different ways; and Guide to information cards for dance/work, Cords, Choreometrics hypercard database.

Indexes: similar to those found in Series 9.2.5, but more specific to later work on the development of the Choreometrics sample (i.e, choosing film segments from among those amassed and viewed), this group contains the following: Annotated "T-List"; Complete T-List/Daily film log; T-list in binder (includes T# [tape number], title, source, remarks, date in, date due, date out, process); Film bibliography I, by Area (films for screening for inclusion in the sample); Card file (with 1 card per film, with indications of date received, due and returned, how mailed, insurance #, source, and technical information; and "The Dance Sample in Murdock Framework."

Cord Library: The Cord Library was a collection of original, unedited film footage. This group consists of several guides: "Film Content Analysis," organized by geographic area, and containing sheets with detailed analyses of individual film segments representing that area; Numerical list (in 2 volumes); film samples arranged by Cord number with descriptive information; Shelf list with shot list by area (includes catalog number, culture, and subject of each clip); Index to Hypercard version; and Sources for Cord areas.

### **9.2.8 Releases**

*Scope and content:*

Correspondence and notes: this group includes sample letters; contact information; a file relating to film segments where the staff was unable to find "T" numbers in the Lomax archive; the film archive file, indicating the source of film samples; blank forms; and sound clearances.

Contracts: signed contracts with owners of Choreometrics film sources arranged alphabetically; contracts returned to sender by the postal service; contracts marked "need to find address": contract changes, Choreo II and III; contract changes needed.

### **9.2.9 Technical**

*Scope and content:* This small group, arranged alphabetically by correspondent, includes correspondence with film labs and others regarding technical aspects of getting copies of film sequences for the Choreometrics project.

### 9.3 Coding

*Dates:* ca. 1965–1980s

*Extent:* 24 document boxes; 12 linear feet

*Arrangement:* 5 subseries, as follows:

9.3.1 Notes

9.3.2 Refinements

9.3.3 Coding book

9.3.4 Early coding and consensus

9.3.5 Coding sheets

*Location:* Boxes 0411–0434, folders 49.01.01–49.20.05

*Scope and content:* This subseries contains material relating to the development, implementation and refinement of the Choreometrics coding system. This was a system of observation and analysis used to draw conclusions cross-culturally about dance, and later about body movement in various kinds of work. See below for more specific information about contents:

#### 9.3.1 Notes

*Scope and content:* This group consists of notes relating to the development of the Choreometrics coding system. It includes Forrestine Paulay's notes from 1966–67; her notebook containing suggestions on what factors to observe and record in the codings; notes on corrections and problems; and a notebook with general notes. Other notes are arranged by topic and include preliminary notes; early coding; general notes; a card file of coding factors; coding rules for body parts; culture graphs; two culture index card files; definitions for coding; notes on other sources of coding systems; States of Coding I; Stages of Coding II—Organization of Coding; Effort/shape; Profiles; Special studies—trance; and unidentified notes relating to coding.

#### 9.3.2 Refinements

*Scope and content:* This group includes material relating to changes made in the Choreometrics coding system, including additions to and deletions from the Choreometrics coding sheet; a shelf list of codings indicating the distribution of the sample; replacement films; Choreo Data file (development of an analytic scale and "gold" system); Transformations; and Conversions, which relate to moves from one coding system to the next.

#### 9.3.3 Coding book

*Scope and content:* Lomax and his team developed a coding book to guide Choreometrics coding; this went through several versions. Included in this group are manuscripts in various states and versions for the following:

"Choreometrics: A Handbook for the Analysis of Dance," which is similar to but much more comprehensive than the abbreviated version published in *Folk Song Style and*

*Culture*, 1968.

“Choreometrics,” by Irmgard Bartenieff, Alan Lomax and Forrestine Paulay, organized in three parts: Dynamics; Synchrony; and Social Organization and Leadership

Unidentified drafts: a folder of material found together relating to an unidentified version of a Choreometrics coding book; a photocopy of an unidentified draft; an unidentified revision dated June 1970; an unidentified fragment; and a fragment from “New Coding Book.”

Segments: manuscript material relating to sections of various versions of the Choreometrics coding books, including Dynamics, Synchrony, Social Organization and Leadership, Use of Body.

“The Choreometrics Coding System,” manuscript material and notes for what appears to be a later version of the coding book.

#### **9.3.4 Early coding and consensus**

*Scope and content:* This large group is comprised of folders, one for each film sample or related group of samples. Folders hold copies of viewing notes (see also Series 9.2.6: Choreometrics—Sources—Viewing notes); some folders include coding sheets, both original and photocopies. A file divider found with this material indicates that these folders are “codings on early code sheets” and “Consensus tests including consensus on final version of sheet.” These folders are arranged by area (see Series 9.2: Choreometrics—Sources, scope and content note, for more information on areas).

*Processing note:* this material is in its original folders

#### **9.3.5 Coding sheets**

*Scope and content:* This large group comprises the various versions of Choreometrics codings used during the study. These include the following:

Samples: a sample of coding sheets from other sources: originals; and a group of “old versions” of the coding sheet.

Halifax and Lomax, 1966: a small group of codings that consist primarily of lists of observations

Consensus: folders containing codings for the Choreometric consensus (testing to see if different raters get similar results) done by Meri [Lobel, movement analyst] and Stephenie [Krebs, anthropologist of dance]; and Consensus test codings.

Trial coding: two folders of coding sheets

Coding sheets to be checked

Drop from sample: coding sheets for film segments dropped from the Choreometrics sample

Coding sheets by shelf list: numbered 0001–2138, this group includes coded two-page

Movement Coding Sheets and/or later or variant versions of the coding sheet for each sample.

“Dead end – not on computer”

Geographical regions

Social organization: numbered 001–092. This group was coded on Movement Coding Sheet III: Social organization

Movement coding, old sheets: numbered 001–088, this group includes a variety of coding sheets, but was found labeled “old sheets”

Descriptive choreographies: two folders of Choreometrics-Choreography coding sheets coded for film samples of particular choreography

Work coding: this group relates to films showing work (as opposed to dance) coded following Choreometrics guidelines. It includes: Indices for work and other; Categories of activity breakdown, July 1994; Work coding sheets numbered 001–571?; Work codings found with numbered group, marked “duplicates”; Unidentified codings found with group

Reassessments

*Mongolian Dance, 1987*

#### **9.4 Analysis**

*Dates:* ca. 1965–1980s

*Extent:* 4 document boxes; 2 linear feet

*Arrangement:* 5 subseries, as follows:

- 9.4.1 Notes
- 9.4.2 Cultural geography
- 9.4.2 Factor analysis
- 9.4.4 Correlations
- 9.4.5 Profiles

*Location:* Boxes 0435–0438, folders 50.01.01–50.04.19

*Scope and content:* This subseries documents the application of Lomax’s performance style concepts to the study of world dance. Following the same procedures that had been used in Cantometrics, the Choreometrics team applied statistical methods to coded data to derive a set of factors or clusters of variables linked by the same or similar functions in dance. Factors of movement style identified by this method include such traits as dimensionality (the movement of a body in three dimensional space); dynamics; self-presentation; intimacy; stance; group layout (how a group of dancers relate to each other, to a leader and to an audience); the movement and use of different body parts in dance, etc. These factors were sorted geographically in order to find typical patterns and trends that characterize a region and/or culture.

Using factor analysis in other ways, the team looked at correlations to determine if the

extent to which of a Choreometric factors could predict societal traits, and vice versa. Some of these relationships were proposed in the Choreometrics films (see Series 9.5—Choreometrics—Films).

*See also:* Series 2: Methodology

Series 7.3: Cantometrics—Analysis

Series 12: Data processing, for computer runs containing study results

Series 9.1.2: Choreometrics—Groundwork—Correspondence, for early memoranda circulated among the Choreometrics staff outlining plans for and results of Choreometrics analysis.

See below for more specific descriptions of each group:

#### **9.4.1 Notes**

*Scope and content:* This small group includes a folder of Lomax’s general notes on Choreometric analysis and a folder, assembled by Andy Biskin, holding his “work papers” for Choreometric analysis. These include papers relating to cultural geography, factor analysis, correlations and profiles. Some are annotated by Biskin to provide clarification of contents.

#### **9.4.2 Cultural geography**

*Scope and content:* This group small relates to the application of determined geographic and culture areas to Choreometric analysis, including a folder containing Murdock’s “World Sampling Provinces,” annotated for Choreometrics, as well as notes on sources and traits arranged geographically; the contents of an untitled binder arranged geographically to indicate cultures and areal distributions; a binder entitled “Choreometrics Data Rosters,” “provided to assist the Choreometrician in interpreting the existing computer analysis of the Choreometrics data and to aid in future analysis,” and to address “a recurring problem” regarding “geographical taxa employed”; and a regional classification of the Choreometrics sample.

*See also:* Series 2.4: Methodology—Cultural geography

#### **9.4.3 Factor analysis**

*Scope and content:* This group includes material related to the identification and analysis of the Choreometric variables or factors that were observed and coded by the Choreometrics team. Many of the papers here are those of Lomax’s associate Andy Biskin. Folders include material relating to body parts, descriptive choreography, R-factor analysis and taxonomy. “Write-ups” includes summaries by Biskin and Norman Berkowitz on studies undertaken in the late 1970s.

#### **9.4.4 Correlations**

*Scope and content:* Included here is material relating to efforts to establish correlations

between specific Choreometric factors and societal traits.

There are several folders of particular interest. "Choreo Correlations and other useful ideas for Choreo book" contains Lomax's notes. The contents of a binder assembled by Biskin include an analysis of correlations of Choreometric variables with all fields. Organized by coded factor, it contains notes, diagrams and observations on the predictability of movement style characteristics within defined social structures or traits. A binder entitled "Hand analysis experiments" holds Norman Berkowitz's notes, charts, maps and data for studies done by hand (as opposed to by computer). It includes studies of sex differentials, complexity scales, and South America (data regarding the "Operations in arriving at the six cluster map of South America"). Contingency tables for Dance and Social Structure, which may be pages for a larger manuscript, "present the most important and interesting of the predictions that traits of social structure have to make about characteristics of dance movement," as well as "characteristics of dance as they are predicted by traits of musical performance."

*See also:* Series 12.4: Data processing—Computer runs, for results of computer-based correlations studies.

#### **9.4.5 Profiles**

*Scope and content:* Information gained by factor analysis and in correlations studies was used to develop dance style profiles of regions and cultures. Material here related to these efforts, and includes areal surveys, profiles by area and culture, and contrastive profiles.

#### **9.5 Films**

*Dates:* ca. 1970 through early 1990s

*Extent:* 11 document boxes; 4.5 linear feet

*Arrangement:* 6 subseries, as follows:

9.5.1 Rhythms of Earth, general

9.5.2 Dance and Human History

9.5.3 Step Style

9.5.4 Palm Play

9.5.5 The Longest Trail

9.5.6 The Hot and the Cool

*Location:* Box 0439–0449, folders 51.01.01–41.11.29

*Scope and content:* This subseries holds material relating to the development and realization of films conceived of and produced by Alan Lomax and Forrestine Paulay and their associates to illustrate the findings of the Choreometrics project. Four films were released: *Dance and Human History* (1976), *Step Style* (1980), *Palm Play* (1980), and *The Longest Trail* (1986). A fifth film, *The Hot and the Cool*, was not completed. As a group, the films were referred to as *Rhythms of Earth*, apparently an early title for a longer, comprehensive film. The films use ethnographic footage filmed in many parts of the

world to demonstrate the relationship between dance style and human geography, showing how aspects of movement vary in relation to aspects of social structure.

Films in the series received CINE Golden Eagle Awards, Dance Film Festival Awards, and were Margaret Mead Film Festival honorees. The series was published by the University of California, Berkeley, Extension Center for Media and Independent Learning. See below for more detailed information.

### 9.5.1 Rhythms of Earth, general

*Scope and content:*

Groundwork: This group includes a small amount of correspondence and notes regarding the development of the Choreometrics film series, including descriptions used in grant proposals, notes on film objectives, and more specific notes on individual dance qualities. Also included here are Irmgard Bartenieff's notes for "Norway-Kolo and other films," and Forrestine Paulay's extensive notes, arranged geographically, on film selections, film plan, cultures profiled and Choreometrics data. Several folders of notes of project collaborator Carol Hayward are arranged geographically and contain detailed notes on film segments and sources.

Sources: Notes on research for footage to use in the films; original list of film library; notes on film selections; and credits. Three card files listing sources for "Far Walkers," "Africa," and "Circum-Med."

Scripts: This group includes "Teaching film scripts," containing a large group of script fragments in various stages of revision; script for "Presentation film"; and "African film." "Choreo Presentation film scripts," originally in a binder, contains what appear to be early drafts for a comprehensive film touching on the individual elements later considered in "Dance and Human History," "Step Style," etc. Scripts for "Far Walkers" and "Africa," appear to be early versions of *The Longest Trail* and *The Hot and the Cool*, respectively.

Production: This group includes material relating to the making of the *Rhythms of Earth* films, specifically: correspondence regarding animation and sound; notes from the editing table, December 1988; forms and instructions; table of contents for finished films, listing T-numbers for sources used in films; control sheets, listing Choreometrics number, cultural identification, film title, copyright, color or black and white, and sound information; shot selections, including descriptive notes and correspondence on sources; shot selections – notes, viewing notes for various shots used in the films; shot list – sex film; footage numbers, lists of cultures with film segments used; films cut; credits; film loops; notes on Choreo IV- Synchrony, edge numbers of shots in social organization film; and correspondence regarding a Spanish translation.

In addition, Lomax's production staff kept careful records for these films in a series of binders that are included here. Their titles are:

Scene breakdown logs, containing tables listing reel number; edge code number, scene description, original source contract, type of original material, and Choreometric data.



There are four logs: Log I, reels 1–21; Log II, reels 22–35; Log III, reels 36–163; Log IV, reels 164–209.

Tech info on films used: the binder is divided into the following sections: Africa; Far Walkers; Circum Med; Pacific; Sound Log (Log of Safeties for Africa and Far Walkers); Rubber #s (Log of Wild Sound Codes); Wild Sound Log, Closet (List made from Films in the closet); Choreo list (updated and corrected); T-library list.

Data book: contains Choreo edge letter list; Trim list; Choreo presentation film list; list of materials for completed films

Trim book: contains film segments arranged alphabetically

Equipment: A single folder holds material relating to film editing equipment

Expenses: This group, which is not comprehensive, includes the following: final grant report, NEH; picture making budget; invoices, 1974–76; budget, January 1983; work orders from 1983–84; and miscellaneous material.

### **9.5.2      *Dance and Human History (1976)***

*Scope and content:* The first film in the series, *Dance and Human History* is a 40-minute introduction to Choreometrics, illustrating important scales by which dance can be measured. These are then used to classify dance into ethnographic regions. The film also analyzes the influence of economic productivity and the division of labor between the sexes.

*See also:* Series 9.5.1: Choreometrics—Films—Rhythms of Earth, General

Groundwork: Worksheets, notes, and Choreometric profiles relating to material used for the film.

Sources: This group includes the contents of two binders titled “Shot Sheet with Choreo Codings,” listing shot number, country/culture, credits, Choreo # and shelf list #, and a folder of notes listing film segments and Choreometric factors portrayed.

Scripts: Outline with notes on the Choreometric factor illustrated; an oversize outline of the film by scene; and an early version of the spoken script.

Production: Notes on “Counts for the Map sequence”; shot list by culture; and shot list with credits, listing shot number, country/culture, credits, Choreo number and shelf list number, as well as information on fees paid; tech notes and running ledger; work print breakdown sheets; sound notes on sheets from National Film Center; sound notes on sheets from Magno Sound Inc.; correspondence with TVC laboratories, apparently about the master copies of the film; and contract information about animation in the film.

Publicity: Correspondence with Extension Media Center (EMC) at the University of California, Berkeley, regarding publicity materials for the film; a document that appears to be a press release draft; a brochure produced by EMC; and a news clipping.

### 9.5.3 *Step Style* (1980)

*Scope and content:* This 30-minute film focuses on leg and foot movements in work and dance and how these movements relate to cultural patterns, work movements and sports. Most dances exhibit a special style of step, and many consist almost exclusively of fancy footwork. *Step Style* demonstrates how each main zone of culture favors a distinctive use of the leg and foot in its dances. For example, ground-hugging, sliding and digging is most common in black Africa and the tropics, while a controlled and embroidered step is most frequent in the Far East. The various step styles illustrated are shown to be related to productive activities, social structure, etc. The longitudinal foot-crossing step common in Eurasia, for example, mirrors the heel-to-toe stride of the plowman; dances that emphasize lower leg agility and the pointing of heel and toe are shown to be typical of stratified, socially complex cultures, where lower leg activity is crucial in establishing social distance and levels.

*See also:* Series 9.5.1: Choreometrics—Films—Rhythms of Earth, General.

*Groundwork:* Worksheets (notes on costs, scene content notes dated October 29, 1974, sheet titled “Choreometrics Film II, Elements of Dance,” with notes for a film to include “The Palm,” “The Step,” “The Choreography,” and “The Rhythm”); work sheet by David Dettinger.

*Scripts:* Early script noting shot and spoken script; scripts and notes (a combination of versions, as found); and notes on correction research.

*Production:* Notes on Choreometric points and cultures in which they are illustrated; shot lists; shot list with script and credits; sound notes on sheets from Magno Sound, Inc.; sound credits; end titles.

*Expenses:* List of payments due for film segment use.

*Publicity:* Publicity brochure for *Step Style* and *Palm Play* produced by Extension Media Center at the University of California; Library of Congress catalog cards.

### 9.5.4 *Palm Play* (1977)

*Scope and content:* People in some parts of the world dance with their palms completely covered or turned in, while others openly present their palms to their partners. This 30-minute film offers an explanation of the symbolism and cultural determinants of palm gestures. Margaret Mead’s cross-cultural films on child rearing showed women using different kinds of palm contact in handling their babies, and it had been observed that the palm is a secondary erogenous zone, especially for woman. There seems to be a strong relationship between the way the feminine palm is displayed or concealed in dance and the codes that regulate feminine behavior in a given culture. In *Palm Play*, six types of palm presentation are illustrated in the dances of different cultural traditions. Openly presented palms are shown to be characteristic of “permissive” societies in which women have the most crucial responsibilities for food production; concealed or hidden palms indicate a stratified and sexually restrictive society; and the neutral palm is typical of societies dominated by “masculine” values.

*See also:* Series 9.5.1: Choreometrics—Films—Rhythms of Earth, General

Groundwork: “Old work papers and notes,” includes notations on films for possible inclusion, notes for scripts, and notes on omissions; and “Palm Presentation,” 1970, a listing of Choreometric factors and cultures and films in which they are shown.

Scripts: Scripts and notes, including corrected script drafts and notes on shots; and a short version of the film.

Production: Shot lists in many versions; shot lists with credits; sound notes; sound credits; and end titles.

Expenses: List of fees due for shots used in the film.

Publicity: Brochure for *Palm Play* and *Step Style*, produced by the Extension Media Center, University of California; Library of Congress catalog cards for the film.

### **9.5.5      *The Longest Trail* (1986)**

*Scope and content:* This 58-minute film examines the dance traditions of North and South American Indians, and finds patterns of movement style linking dances of Native Americans from Alaska to Argentina into a highly unified creative tradition with links to Siberian peoples. With in-depth analysis of Indian movement style in both North and South America, *The Longest Trail* provides supporting evidence for the theory that the original Native Americans came from northeast Asia, belonged to a single branch of the human race, shared a prolonged common experience in the Arctic, and were isolated in the New World for thousands of years before European contact. Unlike the other films in this series, a handbook was produced to accompany this film so that it may be used to teach the whole Choreometrics system. An early title for this film was “The Far Walkers.”

*See also:* Series 9.5.1: Choreometrics—Films—Rhythms of Earth, General

Groundwork: Alan Lomax’s notes; synopsis; summary; bibliography; notes on culture research; articles used in culture research; coding notes; maps; dance style descriptions.

Script: Notes; corrected version belonging to “Molly”; incomplete script; incomplete script with changes; and manuscript fragment.

Production: Shot list; shot list with credits; “Far Walkers” montage; sequence notes; sound notes; negative cutter logs; credits and titles.

Teaching: *The Longest Trail Handbook* gives the background of Choreometrics and discusses the historiography of Amerindian dance. It presents the Choreometric profiling system, along with the measures and terms useful in describing this and other Circum-Pacific traditions. The Sequence Notes employ Choreometric terms to pinpoint the main features of each scene. These references provide the student with illustrative examples of the qualities that Choreometric terminology defines. A summary description and an index of American Indian dance profiles are included in the last part of this book. The documentation found here includes notes, an incomplete manuscript;

the published version of the handbook, and notes for revisions.

Expenses: Lists of fees paid for footage use.

Publicity: EMC flyer

#### **9.5.6      *The Hot and the Cool* (not completed)**

*Scope and content:* This film, which was not completed, sought to describe the geography of black African and African-American dance. A report prepared for a grant indicates that the film would present “the black African variations on the tropical style of handling energy,” focusing on dynamics, including qualities like speed, force and size; as well as the flow of energy through the body.

The material included here is scant: a summary from a grant report; and another incomplete and unidentified summary

*See also:* Series 9.5.1: Choreometrics—Films—Rhythms of Earth, general.

## 10. Parlometrics

*Dates:* late 1960s through mid-1970s

*Extent:* 5.25 document boxes; 2.6 linear feet

*Arrangement:* 5 subseries, as follows:

10.1 Groundwork

10.2 Sources

10.3 Coding

10.4 Analysis

10.5 Teaching tapes

*Location:* Box 0450–0458, folders 52.01.01–52.09.13

*Historical note:* In his Parlometrics study, Alan Lomax conducted a comparative study of speech style, focusing on the way people talk, rather than on linguistic structure and content. This study built on Lomax's previous work in Phonotactics (see Series 6: Phonotactics), as well as voice quality (see Series 1.4: Groundwork—Early voice quality study and Series 8.2: Studies—Voice qualities studies) and text (see Series 8.6: Studies—Text study). It also used methodology developed in Lomax's Cantometrics and Choreometrics projects.

Working in the early 1970s with Norman Markel, Norman Berkowitz, Dorothy Deng and Carol Kulig, Lomax collected recordings of 156 world language families and developed a coding system to rate language samples from these groups so that speech could be compared cross-culturally. Recorded language samples were obtained from the United Nations, and from linguists, anthropologists and scholars. The coded samples were evaluated against the same societal variables used in Cantometrics and Choreometrics, with very similar results. Parlometrics was included in the Global Jukebox project, left unfinished at Lomax's retirement in 1995.

In 2005, the Parlometrics language sample collection, consisting of 150 hours of recordings, was digitized and preserved by the Rosetta Project, and largely available online through the Internet Archive.

*See also:* Alan Lomax, "Cross-Cultural Factors in Phonological Change," *Language in Society*, vol. 2, 1973, pp. 161–175.

Alan Lomax with Norman Berkowitz, Dorothy Deng, Carol Kulig and Norman Markel, "A Stylistic Analysis of Speaking," *Language in Society*, vol. 6, 1977, pp. 15–47.

*Scope and content:* The development and implementation of Lomax's Parlometrics project is documented in preliminary notes and other materials in the Groundwork subseries; in correspondence and indexes in the Sources subseries; in coding book drafts, coding sheets and consensus materials in the Coding subseries; in notes and data in the Analysis subseries; and in correspondence and a manuscript in the Training Tapes subseries. See below for more detail.

*See also:* Series 1: Groundwork, for Lomax's early interest in speech

Series 2: Methodology, for development of analytical methods

Series 8: Studies, for other studies relating to speech

## **10.1 Groundwork**

*Dates:* late 1960 through early 1970s

*Extent:* 1.5 document boxes; 0.75 linear feet

*Arrangement:* 3 subseries, as follows:

10.1.1 Notes

10.1.2 Research materials

10.1.3 Related projects

*Location:* Boxes 0450–0451, folders 52.01.01–52.02.08

*Scope and content:* This group includes notes, research materials and information concerning other projects that relate to the foundations of Parlametrics. See below for more detail:

*See also:* Series 1: Groundwork, and Series 2: Methodology, for correspondence and other material relating to the fundamentals of Parlametrics.

### **10.1.1 Notes**

*Scope and content:* This small group includes papers found together labeled “Parlametrics working papers”; notes and some correspondence of Carol Kulig, a research assistant; a binder of notes on languages by area; and folders, found empty, relating to Parlametrics topics.

### **10.1.2 Research materials**

*Scope and content:* This group includes articles found in folders labeled “Language Archive,” and relates to topics of interest in the Parlametrics study. Also included here are other articles relating to Parlametrics that were found with the Parlametrics papers, but not in the Language Archive group.

### **10.1.3 Related projects**

*Scope and content:* Notes, articles and other material relating to projects undertaken by others that have relevance to the Parlametrics project.

## **10.2 Sources**

*Dates:* early 1970s

*Extent:* 3 document boxes; 1.5 linear feet

*Arrangement:* 4 subseries, as follows:

10.2.1 Correspondence

10.2.2 Notes

10.2.3 Indexes

#### 10.2.4 Sample

*Location:* Boxes 0451–0453, folders 52.02.09–52.04.04

*Scope and content:* Material in this subseries documents the collection of language samples used in the Parlometrics study.

##### 10.2.1 Correspondence

*Scope and content:* Correspondence, 1971–72, removed from a binder, in which Lomax and his staff contact people and organizations that provided samples for the Cantometrics and Choreometrics projects, and others, to obtain speaking samples for this new project. Some letters contain discussions of language groups and distribution. Overall, this correspondence gives a picture of the difficulties encountered in amassing a well-rounded sample for Parlometrics, as well the process of determining language groupings. A folder relating to The Summer Institute of Linguistics (SIL) contains a copy of letter from Lomax written in 1964 regarding collaboration with the Institute in the Cantometrics project, as well as 1970 letter from the Institute about Brazilian tribes and language families; and a 1971 memorandum from Lomax to SIL Field Directors regarding “our study of main paralinguistic patterns of world language families.” Also included are notes on conversations with SIL researchers.

##### 10.2.2 Notes

*Scope and content:* A mixed group, material found here includes unidentified field notes from 1971, possibly from participants in the Summer Institute of Linguistics collaboration (see correspondence, above). Material regarding the acquisition of language samples from the United Nations includes letters asking for “samples of dialogues or uninterrupted monologue in which the speakers of a language are talking to each other or are performing in a context where they focus on their own language – telling stories, explaining or describing events, etc. A five-minute stretch of lively, natural dialogue would be ideal. Two minutes of dialogue, a minimum.” The “Texts of tapes” folder gathers English translations, transcriptions and correspondence about tapes sent; some of this material is marked SIL (Summer Institute of Linguistics). A group of “Tape Notes,” removed from a binder with that title, is a combination of correspondence and notes about tapes sent for the sample; another folder holds notes on records used.

##### 10.2.3 Indexes

*Scope and content:* Included here are various guides developed by Lomax and his staff to track, collect and categorize language samples for the Parlometrics study, as follows: Incoming tapes; Speech collection, listing samples by recording format; Speech collection with “T” numbers, a track-by-track listing for each tape, including the United Nations recordings. Card files include: a listing of languages and language families, organized by world area; Language groups and source references, listing record and tape tracks as possible samples; Geographic sample with punch card notes; Geographic Sample, “Our Own 54”; and Geographic sample, “the 69 Own Codings replaced by E.A.

Codings.”

#### **10.2.4 Sample**

*Scope and content:* This group consists of material relating to the selection of the speech sample for the Parlametrics study, including a master list of the “First sample of world languages”; a binder labeled “Parlametrics Sample,” containing a world language classification; Appendix, listing samples studied; and DAT sample, listing samples re-recorded at “higher level.”

### **10.3 Coding**

*Dates:* early to mid-1970s

*Extent:* 2 document boxes; 1 linear foot

*Arrangement:* 3 subseries, as follows:

10.3.1 Coding book

10.3.2 Coding sheets

10.3.3 Consensus

*Location:* Boxes 0453–0454, folders 52.04.05–52.05.11

*Scope and content:* Material found here documents the development and implementation of the Parlametrics coding system, used to analyze aspects of speech style, and the relationship of speech style to cultural patterns. See below for more detail:

#### **10.3.1 Coding book**

*Scope and content:* This small group includes drafts for a “Speech Style Coding Book,” prepared by Alan Lomax and Norman Markel in 1971–72; there are several revisions.

*See also:* Series 7.2.6: Cantometrics—Coding—Writings, for a compilation volume of the various performance style coding books, including Parlametrics.

#### **10.3.2 Coding sheets**

*Scope and content:* Blank and coded samples of the original 1972 Language coding sheet (changed to Parlametrics) are found here, as well as “Paralanguage Ratings” done in the spring of 1972, and additional paralanguage ratings done by Carol Kulig in 1975.

#### **10.3.3 Consensus**

*Scope and content:* Norman Markel’s Gainesville test of Paralanguage Coding includes data sheets and annotated computer print-outs. Also found here are consensus notes, and material on a pre-New York consensus test, and material on the Cantometrics speech sample.

### **10.4 Analysis**

*Dates:* 1970s



*Extent:* 0.75 document box; 0.4 linear feet

*Arrangement:* 4 subseries, as follows:

10.4.1 Correspondence

10.4.2 Notes

10.4.3 Factor analysis

10.4.4 Correlations

*Location:* Box 0455, folders 52.06.01–52.06.18

*Scope and content:* Material included here relates to factor and cross-cultural studies done in the Parlametrics project.

*See also:* Series 12.4: Data processing—Computer runs, for results of additional studies

#### **10.4.1 Correspondence**

*Scope and content:* A single letter from Norman Markel to Alan Lomax concerns data card punching for the project.

#### **10.4.2 Notes**

*Scope and content:* This group is comprised of several folders of notes, including notes for an article, as well as a card file organized by culture.

#### **10.4.3 Factor analysis**

*Scope and content:* This small group includes notes, a notebook holding notes relating to factor corrections, and graphs.

#### **10.4.4 Correlations**

*Scope and content:* Included here are notes and data summaries relating to contrastive profiles; data charts; a folder of material relating to language comparisons; notes for a presentation; notes on selected Parlametrics correlations; and notes on correlations with paralinguage.

### **10.5 Training tapes**

*Dates:* 1971

*Extent:* 3 folders

*Arrangement:* Folder title

*Location:* Box 0455, folders 52.06.19–52.06.21

*Scope and content:* This small group relates to the preparation of tapes designed to teach Parlametrics (or Paralanguage) coding and observation. It includes a folder of correspondence and notes; notes relating to an “Accentrics” tape,” and a folder containing manuscript material and notes for a manual to accompany the tapes. This training tape project was never fully realized.

## 10.6 Writings

*Dates:* 1960s–1970s

*Extent:* 3 document boxes; 1.5 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0456–0458, folders 52.07.01–52.09.13

*Scope and content:* This small group relates to writings gathered together and labeled “phono/parla.” Many are transcripts of earlier performance style taped interviews and discussions. Also included are ideas for articles and project progress reports.

## 11. Urban Strain

*Dates:* late 1970s through early 1990s

*Extent:* 7 document boxes; 3.5 linear feet

*Arrangement:* 5 subseries, as follows:

11.1. Groundwork

11.2. Discussions

11.3. Sources

11.4. Coding

11.5. Analysis

*Location:* Boxes 0459–0465, folders 53.01.01–53.07.11

*Historical note:* As work on Cantometrics progressed and a workable system for analyzing and comparing music styles was developed, Alan Lomax became interested in applying these techniques to American popular music and dance styles. In the early 1980s, Lomax and Roswell Rudd began to look at popular American song and how it fit into a global perspective. In the Urban Strain study, popular songs were coded using a specially tailored version of the Cantometrics coding system and the results were compared using computers. The goal was to gain insight into the ever-changing trends and novel styles of a century of popular music and relate song styles to the ancient roots and branches of song. The result was to untangle some of the mysteries of musical influence and to show how individual creativity and innovation are solidly supported by stylistic traditions.

Lomax and his associates looked for a way to get beyond an intuitive understanding of the blending of African and European characteristics in American popular music, and to identify the individual aspects of a song that arose from each influence. In the course of the study they were able to distinguish an ongoing interchange of African and European stylistic traits between black and white artists in the hits that topped the racially segregated charts, decade by decade. In 1982, Lomax wrote that white popular music “moved steadily in the direction of black style, if quite awkwardly at first. Notorious was the torso-involving dance style, a tendency that produced shock when it first appeared, but is now, a generation later, accepted as a matter of course in the urban world. Actually a two-way cultural exchange was occurring. During this same time period, black composers and choreographers were exploring the resources of both European classical forms and West African music and producing acculturated forms to match their new experiences in the urban north.”

Using a song sample spanning 100 years from the late 1800s through the late 1900s, Lomax and his colleagues drew intriguing parallels between popular performers and global traditions.

-Adapted from liner notes from *Alan Lomax's Popular Songbook*, by Gideon D'Arcangelo with Anna Lomax Chairetakis and Ellen Harold, Rounder Records 2003.

*Scope and content:* Papers found here document the development and implementation of the Urban Strain Study, including preliminary correspondence, notes and other materials found in the Groundwork subseries; materials tracing the sources for a song and dance sample for the project in the Sources subseries; coding book drafts and coding sheets; and a small cache of material relating to analytical work done in the study. Subseries 2: Discussions, is of particular interest.

## **11.1 Groundwork**

*Dates:* most undated, ca. 1985–92

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* 4 subseries, as follows:

11.1 Correspondence

11.2 Notes

11.3 Research materials

11.4 Related projects

*Location:* Box 0459, folders 53.01.01–53.01.34

*Scope and content:* Material found here relates to the ideas and procedures underlying the Urban Strain project, as follows:

### **11.1.1 Correspondence**

*Scope and content:* This group includes a small amount of correspondence with Roswell Rudd; Lomax's sister, Bess Hawes; and others relating to Urban Strain.

### **11.1.2 Notes**

*Scope and content:* Voluminous notes of Alan Lomax and his staff relate to the development of the Urban Strain project. These include Lomax's notes on various music styles including American pop and rock; a manuscript fragment titled "The Enigma of Black Communication"; notes entitled "Urban Soul"; and other materials found together in folders marked Urban Strain. Lomax collaborated with Roswell Rudd on this project, and notes by Rudd entitled "The Hocketed or Counterpointed Bass Part," and "The Trickle-Up Theory" are included here as well. Also included an "Idea" file from 1987–88, and a similar undated file.

### **11.1.3 Research materials**

*Scope and content:* This group consists of a small selection of articles and clippings relating to the project.

### **11.1.4 Related projects**

*Scope and content:* Related projects include a student paper and a syllabus for a course on "Afro-American Music."

## 11.2 Discussions

*Dates:* 1984–85 and undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* Chronological, then undated

*Location:* Box 0460, folders 53.02.01–53.02.21

*Link:* The audio tapes of many of these discussions are described in Series 2 of this guide and may be available online through the Association for Cultural Equity website.

*Scope and content:* Included here are transcriptions of discussions held between Lomax and his colleagues in the course of developing and working on the Urban Strain project. These include several transcriptions of conversations between Lomax and his collaborator Roswell Rudd; a 1984 conversation with William Carter primarily about New Orleans music; a partial transcript of a conversation with Annabelle Levitt “about her Rock preference”; and a transcript of a conversation with J. D. Elder.

Of particular interest is a lengthy transcription of 18 tapes following the Lomax staff as they code various music and video samples used in the Urban Strain study. The transcripts include an index of the music samples coded, and commentary by Lomax and Forrestine Paulay on the various Canto- and Choreometric factors observed and coded for the project. Other participants in the discussion include Ernie Smith, who talks with Lomax about urban dance; Anna Wei, who talks with Lomax about polyphony in Chinese music; and several others who are identified only by initials.

## 11.3 Sources

*Dates:* early 1980s, most undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* 3 subseries:

11.3.1 Notes

11.3.2 Indexes

11.3.3 Song sample

*Location:* Box 0461, folders 53.03.01–53.03.23

*Scope and content:* This series includes material relating to the search for and choice of music and dance samples dating from the late 1800s through the 1980s used in the Urban Strain project, as follows:

### 11.3.1 Notes

*Scope and content:* This group includes notes on sources of different ethnic and popular music; lyrics and sheet music; and photocopies of lists of top-selling songs.

### 11.3.2 Indexes

*Scope and content:* Included here are a shelf list, organized by geographic areas, showing song and dance samples; a “Cantometric Listing” (C.L.) by number, showing

coded Cantometric samples and their possible application to the Urban Strain project; a video tape index; and an index of “recorded sections on Urban Strain tapes.”

### **11.3.3 Song sample**

*Scope and content:* A single folder holds a tape list.

## **11.4 Coding**

*Dates:* mid-1980s through early 1990s

*Extent:* 4 document boxes; 2 linear feet

*Arrangement:* 4 subseries:

11.4.1 Notes

11.4.2 Coding book

11.4.3 Coding lists

11.4.4 Coding sheets

*Location:* Boxes 0462–0465, folders 53.04.01–53.07.11

*Scope and content:* Documentation relating to the development and implementation of the Urban Strain coding system, as follows:

### **11.4.1 Notes**

*Scope and content:* Notes in this small group are primarily Roswell Rudd’s.

### **11.4.2 Coding book**

*Scope and content:* This group is comprised of notes and drafts of a revision of the Cantometric coding book made to accommodate the interests of the Urban Strain project. Additional coding lines were added, and new coding sheets developed.

### **11.4.3 Coding lists**

*Scope and content:* Listings of songs comprising the Urban Strain coding tapes, some with coding notes.

### **11.4.4 Coding sheets**

*Scope and content:* Music coding for the Urban Strain project began with a selection of representative popular songs pulled from the original Cantometric coding sample (see Series 7. 1.4: Cantometrics—Sources—Song sample). The original Cantometric coding sheets for these samples, organized by genre (ie. Banjo blues, Cowboys, Sacred, etc.), are included here. After the Cantometric Coding Book and coding sheet were revised to address the needs of popular music, a new sample of songs was then coded. See Series 11.3: Urban Strain—Sources, above, for material on how this sample was gathered. Coding sheets are presented here as found in Lomax’s files. There are two groups: one organized by time period (1800s through 1980s) and genre (black, white and musical [i.e., Broadway] music); the other organized by categories labeled jazz, pop and modal,

and designated bluegrass, country, old timey, and Yiddish. Another folder holds a small group of “copies for Afro-American sample.” Other groups were coded from U.S. Videotapes; Black American dance music; and dance music.

Dance coding: The Urban Strain project also looked at and coded dance samples. Dance was coded using Choreometrics coding sheets, arranged by shelf list number, numbered 950–1049. Other groups include old dance codings, Black American and dance music.

## **11.5 Analysis**

*Date:* mid-1980s through early 1990s

*Extent:* 5 folders

*Arrangement:* 3 subseries, as follows:

11.5.1 Factor analysis

11.5.2 Correlations

11.5.3 Profiles

*Location:* Box 0465, folders 53.07.07–53.07.11

*Scope and content:* The contents of this group are sparse; additional material may have been incorporated into files used later in the Global Jukebox project. The material is organized as follows:

### **11.5.1 Factor analysis**

*Scope and content:* This small group includes Lomax notes that begin “To trace African influence or the tug between Afr influence in orchestral codings....,” and also includes other notes on various Urban Strain coding factors; Lomax notes on “Coding of Pat Boone, contrasted with Fats Domino, singing the same rock song...”; and Lomax notes on “the detailed distinctive similarities between Bantu core and Afro-America.”

### **11.5.2 Correlations**

*Scope and content:* A single folder holds miscellaneous notes pertaining to correlations studied in the Urban Strain project.

### **11.5.3 Profiles**

*Scope and content:* A single folder holds several pages apparently relating to the development of Urban Strain profiles.

*See also:* Series 12.4: Data processing—computer runs. See Guide included in that subseries for studies that may have been done for the Urban Strain project.

## 12. Data processing

*Dates:* early 1960s through early 1990s

*Extent:* 4 document boxes and 192 clamshell boxes; 129 linear feet

*Arrangement:* 4 subseries, as follows:

- 12.1 Programming
- 12.2 Data processing requests
- 12.3 Computer punch cards
- 12.4 Computer runs
- 12.5 Maps
- 12.6 Administrative

*Location:* Boxes 0466–0471 and 0507–0696, folders 54.01.01–54.05.22, 59.01.01–59.01.72, and 60.01.01–60.02.30

*Scope and content:* Lomax's Performance Style and Culture Research projects took advantage of new computer technology right from the start. Information from coding sheets for the various projects was entered onto punch cards, which were then used to facilitate computerized analysis of various factors of song, dance and speech styles, and to find correlations between these factors and defined societal traits. The material in this series documents these efforts, and includes extensive explanatory binders assembled by the Lomax staff with notes regarding programming written for and used in these studies; voluminous data processing requests that track the individual studies as they were done; the computer punch cards used for this analysis; and the printed results of these studies, in large-format computer runs. The administrative group concerns dealings with the Columbia University Center for Computing Activities. Lomax's data was stored on the University's mainframe computer until 1987, when it was transferred to personal computers in his office.

### 12.1 Programming

*Date:* early to mid-1960s through early 1990s

*Extent:* 2 document boxes; 1 linear foot

*Arrangement:* Folder title; see scope and content note

*Location:* Boxes 0466–0467, folders 54.01.01–54.02.16

*Scope and content:* The first box of this group contains bound guides to the development and use of computer programs written for and used in the Performance Style and Culture Research. The "Consumer's Guide" is a narrative description of "seven years of work with multiple data banks, responding to widely varied demands of the research," and describes the "programs developed in response to the specific demands of cantometric research." Also included here is a "Source listings of undocumented computer programs"; a volume entitled "How to handle data," dealing with Fortran programming; a "Programmers Manual for Scientific Subroutine Package Version III," 1969; "gold program" notes; guide to the summary of contingency tables; and final factor analysis program, 1977. Norman Berkowitz was an early programmer on the



project and worked through the 1970s; Michael Del Rio did programming work in later phases of the research.

There follows programming notes, including material on the transfer of data from the main frame computer to a personal computer.

## **12.2 Data processing requests**

*Date:* 1964–1977 and undated

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* Folder title; see scope and content note

*Location:* Box 0468, folders 54.03.01–54.03.10

*Scope and content:* This group documents the computer-assisted studies made in the course of the Performance Style and Culture Research through the late 1970s. “Diagram of the process” visually maps the process of obtaining several output formats; binders hold Scattergram requests from 1965–68 and undated. Of special interest are two binders titled “DP Requests and Assorted Tables/Reference Manual,” covering the years 1964–69, and 1970–75 [contents actually date through 1977]. These trace the progression of studies done by the performance style team in annotated memoranda.

## **12.3 Key punch cards**

*Date:* mid 1960s-late 1970s

*Extent:* 72 clamshell boxes, 36 lf

*Arrangement:* Folder title

*Location:* Boxes 0507–0578, folders 59.01.01–59.01.72

*Scope and content:* In order to execute the many studies done in the course of the Performance Style Research and Culture projects, information from codings was entered onto computer punch cards. An undated manuscript, “Description of the card itself and what the various numbers mean” is included here.

The information entered on these cards could then be sorted and tabulated by computer to compare various aspects of song, dance and speech with societal and cultural traits. Many of these cards are found in organized “decks,” labeled to indicate the study being done, or the particular kind of information found on the cards. For example, Deck B7, contains this note, written across the deck of cards: “Prod. Type (eco. Class) grouped together and black card terminates each as of 4/77 final rendering by A.L.” Other deck titles include: Cantometric Appendix; Murdock type; Textor cross-cultural summary; Generally useful setups; Older programs (pre-1977).

The punch card system, widely used in the 1960s and 1970s, was a precursor to later relational databases, where the contents of a punch card may be seen as equivalent to a series of fields in a database. This system facilitated complex statistical analysis with an ease and precision unavailable before the advent of the computer.

## 12.4 Computer runs

*Date:* 1964–75 and undated

*Extent:* 3 folders and 118 clamshell boxes; 90 linear feet

*Arrangement:* Folder title; runs are numbered

*Location:* Box 0469 and 0579-0696, folders 54.04.01–54.04.03 and 60.01.01–60.02.30

*Scope and content:* The results of performance style studies were printed out on large-format runs that were then bound and kept in a numbered sequence in the archive. A guide to these computer runs, found at the start of this subseries, is invaluable in navigating this large collection of fanfold print-outs as it contains a volume-by-volume narrative explanation of the content and purpose of these runs. Another guide entitled “A “Catalog of Computer Output,” covers 1965 through March 1974, and describes nearly 700 pieces of computer output bound in volumes numbered 1–162.

Computer runs contain results of studies done for the Cantometrics, Choreometrics, Parlometrics, Phonotactics, and Urban Strain projects.

*See also:* the Analysis subseries for each project

## 12.5 Maps

*Date:* 1970s

*Extent:* 2 clamshell boxes, 22 folders

*Arrangement:* Folder title

*Location:* Boxes 0470–0471, folders 54.05.01–54.05.22

*Scope and content:* This group consists of oversize world-maps, printed with the results of computer studies, such as the clustering of a particular style trait. These maps reflect Lomax’s interest in maps and mapping as a visual means of communicating ideas.

## 12.6 Administrative

*Date:* 1970s

*Extent:* 6 folders

*Arrangement:* Folder title

*Location:* Box 0169, folders 54.04.04–54.04.09

*Scope and content:* Material found here relates to the Columbia University Center for Computing Activities, and includes a User’s Manual, various newsletters published by the Center, and materials relating to expenses incurred for using Columbia’s facilities. Also includes a 1979 pamphlet about the Library of Congress “Scorpio” information retrieval system.

### **13. Project interest**

*Dates:* mid 1960s through early 1990s

*Extent:* 3.5 document boxes; 1.75 linear feet

*Arrangement:* 6 subseries, as follows:

13.1 Correspondence

13.2 Interviews

13.3 Publicity

13.4 Writings about by others

13.5 Related projects

13.6 Awards

*Location:* Boxes 0472–0476, folders 55.01.01–55.05.20

*Scope and content:* Material in this group was found filed by Lomax and his staff as “project interest.” It includes correspondence and other material relating to the interest taken in the Performance Style and Culture Research project by members of the public, other researchers and scholars, and friends and critics of the projects. Also included here is material relating to efforts by Lomax and his staff to encourage interest in the projects from others. See below for more detail:

#### **13.1 Correspondence**

*Date:* mid-1960s through late 1980s

*Extent:* 2 document boxes; 1 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0472–0473, folders 55.01.01–55.02.09

*Scope and content:* Correspondence found here is a mixed group, including general correspondence commenting on or requesting information about Performance Style and Culture Research projects and publications. It includes requests for screenings of the Choreometrics teaching films, requests for reprints of articles, and requests for publications.

*See also:* Series 5: Lectures and conferences

#### **13.2 Interviews**

*Date:* Undated

*Extent:* 2 document boxes; 1 linear foot

*Location:* Boxes 0473–0474, folders 55.02.10–55.03.16

*Scope and content:* Included here are transcripts of two undated interviews with Alan Lomax; both are uncorrected. The interview with Anna Chou appears to be incomplete, but touches on all aspects Lomax’s Performance Style and Culture Research. An interview with TF (first name Tim, last name undetermined) also relates to Lomax’s work as a whole, including aspects of performance style research.

### **13.3 Publicity**

*Date:* mid-1960s through late 1970s

*Arrangement:* Folder title

*Scope and content:* This diverse group includes fliers relating to the Choreometrics teaching films, correspondence relating to appeals for support of performance style projects, an early press release for Cantometrics, and addresses and mailing lists.

### **13.4 Writings about by others**

*Date:* early 1970s through early 1990s

*Arrangement:* Folder title

*Scope and content:* This group consists primarily of articles written by others (not Lomax staff) that make reference to Lomax's Performance Style and Culture Research, as well as a folder of drafts of Lomax rebuttals. Also included here are reviews of the Choreometrics teaching films, and miscellaneous clippings.

### **13.5 Related projects**

*Date:* late 1960s-late 1980s

*Extent:* 1 document box; 0.5 linear feet

*Arrangement:* Folder title

*Location:* Box 0475, folders 55.04.01–55.04.25

*Scope and content:* Material in this subseries relates to work, primarily unpublished, by others that is directly related to Lomax's Performance Style and culture Research, applying its concepts to other work, citing Lomax as a reference, or seeking Lomax's input and/or advice.

### **13.6 Awards**

*Date:* late 1970s

*Extent:* 20 folders

*Arrangement:* Folder title

*Location:* Box 0476, folders 55.05.01–55.05.20

*Scope and content:* This small group relates to awards for Choreometrics teaching films received from the American Film Festival and other sources.

*See also:* Series 9.5: Choreometrics—Films

#### 14. Presentation materials

*Dates:* undated, ca. mid-1960s through late 1980s

*Extent:* 1 document box; 0.5 linear feet, and oversize

*Arrangement:* Folder title

*Location:* Boxes 0477–0481, folders 56.01.01–56.03.07

*Scope and content:* This series consists of materials in various formats (charts and tables; projection transparencies; notes found with projection transparencies; slides and contact sheets) used by Alan Lomax and his associates in making presentations about various aspects of their Performance Style and Culture Research; some of the material may also have been used in publications. Lomax often created useful and illuminating visual equivalents of the concepts used in this research, using charts and graphs to show the relationships between various aspects of style and culture, or to show culture areas and other information on maps. As a group, this material gives a good shorthand picture of the concepts Lomax brought to the public, and the way in which he conveyed them.

The photographic materials include slides of images that are similar to or the same as images found in the projection transparencies, described above. Also included is a 2–page contact sheet containing 2 photographs of Lomax’s daughter, Anna, doing work relating to Choreometrics (she dates these to 1967–68 or 1970–71), and a series of photographs shot from stopped film footage, and selected to show a specific aspects of dance or work movement. These images may have been taken for research purposes or for possible use as stills in the Choreometrics films (See Series 9.5: Choreometrics—Films).

Oversize material consists of mounted projection transparencies used in lectures and presentations.

This series serves as a visual supplement to Series 4: Writings; Series 5: Lectures and conferences; as well as to the Analysis done in all of the various aspects of this research.

## 15. Global Jukebox

*Dates:* 1989–1995

*Extent:* 6 document boxes; 3 linear feet

*Arrangement:* Folder title

*Location:* Boxes 0482–0487, folders 57.01.01–57.06.07

*Historical Note:* The Global Jukebox is a powerful tool for learning that organizes and maps human expressive behavior with an illustrated geography of song, dance, and speech. It brings together results from a long-running cross-cultural research project that used techniques from ethnomusicology, dance notation, linguistics, and anthropology to describe, map, classify and interpret orally transmitted performance traditions from all world regions. Its findings match and illuminate the known history of culture.

With the Jukebox, the world's performance styles may be studied by a student, educator, scientist, linguist, artist, music fan, dance fan or anyone wishing to acquire an appreciative overview of music and dance in their cultural settings. The Jukebox teaches geography, anthropology, math, science, and tolerance through our most engaging and universally loved creations: music and dance.

In the 1950s, Alan Lomax began to apply his collecting experience scientifically, testing hypotheses he had developed over decades of listening to people sing and tell their stories. His efforts led to a collaborative research project whose aim was to decode the language of the performing arts, and to learn how expressive systems link the world's cultures. These studies into global performance style—Cantometrics, Choreometrics, Parlometrics, and Phonotactics—were united in a multimedia platform called the Global Jukebox. Between 1989 and 1995 some 7,000 coded performances were linked to sound and film clips, images, text, and a discography and filmography, which could be researched through an extensive menu and an interactive globe.

Beyond its intended uses in research and education, the Global Jukebox was meant to be an egalitarian showcase for the expressive arts and aesthetic values of all cultures. Alan Lomax called it the "first democratic educational machine ever invented," as it had no specific cultural bias and allowed users to explore the full range expressive of culture from any starting point.

This prototype was the world's first music information retrieval system, designed to teach math, science, and geography through a cross-cultural analysis of expressive style, as well as to answer the need for a holistic pedagogical approach to music, dance and culture. It was tested in the New York City school system and won rave reviews from its student users and from prominent educators and journalists. Here is a video demonstrating the Jukebox prototype.

Lomax wrote that the humanistic goal of the Jukebox is to mitigate "the rapid shrinking of human cultural resources, brought about by the centralization of communication and education. Standardized programs of merchandising, education, and mass media have taken over or encroached upon the terrain of local creators and customs, resulting in

the destruction or degradation of local, regional, and tribal heritages and a consequent decline in the quality of community life. This means a loss of resources for the future healthy growth of culture, which in the past often has depended upon cultural cross-fertilization.

“Science and scholarship can play a decisive role by revealing the solid social and structural foundations of performance traditions, showing their historic depth, and providing ways for them to be critically evaluated. In this way can assume a respected place in the superstructure of civilization, alongside the verbal and the textual, at the same time that our understanding of human expressivity can be systematically increased.

“The Global Jukebox is a means to extend the potential of the computer as a knowledge navigator of the performing arts, to open up a treasure trove of culture in an objective and scientific vein, to bring a multicultural universe into schools, museums and libraries, teach geography, anthropology and tolerance through song and dance, and to help everybody discover and understand their roots.

“It has special relevance to the growth of American culture, which is so largely made up of oral folk traditions brought across the Bering Strait, from Europe and Africa, and shaped into tribal and regional traditions by their encounters in New World environments. Our increasingly multi-cultural origins, our evident need for "roots," our global responsibilities, all require that the American public becomes sensitive to and knowledgeable about human cultural diversity. The findings and publication of this project are means to those ends.”

During the project's residence in the Anthropology Department at Columbia University (1961-1983) and then at Hunter College (1983-1995), its research team was composed of ethnomusicologists, ethnologists, linguists, movement analysts, statisticians, filmmakers, and computer programmers. This group collected and examined sizable libraries of recorded song, movement, and speech, representing the main cultural regions of the world. Each body of data was searched for the paralinguistic measures by which it could be described and classified.

These codified systems were then applied by pairs of judges to the analysis of sizeable samples of data—for example, 5,800 songs from 600 world cultures; 1,200 dances from 400 cultures; 300 songs from 30 cultures for a Phonotactics study; and 114 conversations from 100 language families. All of this data was statistically analyzed within a carefully balanced cultural frame, and matched with societal measures based upon the Ethnographic Atlas and other cross-cultural studies.

The datasets represent all regions of the world's cultures and all the main socioeconomic arrangements of human groups. These are systematically described so that their patterns can be called up, compared, and arranged in multiple dimensions. They been analyzed, classified, and then correlated with findings from ethnography.

Markedly distinctive regional styles were discovered, whose influence was clearly discernible at the level of local cultures, and in cultural mixtures. Correlations with social

data showed that changes in style across time were related to several major social factors: rise in productivity and the power of the state; changes in sexual standards, in the gendered division of labor, and in childrearing.

Similar factors in all six expressive systems studied were found to be dependent upon these same variables. Thus, on the one hand, it is possible to predict certain aspects of song, speech, and performance style in a culture from its social structure. On the other hand, these very aspects of expressivity become indicators of the cultural influence and social forces at work in a given society.

"This theoretical framework," Lomax wrote, "puts the arts at center stage of human development. It finds common ground for the artist, the media specialist, the educator and the scientist to work together to maintain the total cultural heritage of mankind, as a basic factor in the positive growth of our species."

-Association for Cultural Equity



## Series 2: Sound Recordings

### Overview

Following is a description by Bertram Lyons, then archivist at the Association for Cultural Equity, written in 2007.

### T-List

*Scope and content:* Among the 5596 audio recordings in this, the main body of tapes in the Lomax Collection, are 596 ¼-inch reels, audiocassettes, and Digital Audio Tapes of Cantometrics-related materials.

### C-List

*Scope and content:* 360 7" 1/4" analog reel to reel tapes packed in box in first room of archive. In preparation for the development of the Global Jukebox, Alan Lomax culled all 5000 world folk song audio samples used for the development of the Cantometric method onto 156 DATs, each 2 hours in length. These audio samples were dubbed from the master T-List Library and the Cantometrics LP Library (the two main audio libraries used in the development of Cantometrics). They represent the skeletal audio foundation for the entire Performance Style and Culture analytic method. They are arranged according to geographic region and highlight the scope of Alan's world cultures collection. This collection was and is itself part of the Master T-List (T5400–T5571).

### D-list

*Scope and content:* 32 7" 1/4" analog reel to reel tapes packed in box in first room of archive. As Cantometrics was being developed and illustrated to others, Alan Lomax and his colleagues gave demos at conferences and colleges across the country. This collection of ¼" magnetic reel to reel tapes represents the Demonstration compilations that were edited and authored for the various needs of each Cantometrics demo. These tapes contain dubs from the master T-List Library and the Cantometrics LP Library (the two main audio libraries used in the development of Cantometrics).

### Q-List

*Scope and content:* 7 7" ¼" analog reel to reel tapes packed in box in first room of archive. They represent a brief experiment in understanding and explaining various Voice Qualities during the Cantometrics project. They are dubs from the master T-List Library and the Cantometrics LP Library.

### R-List

*Scope and content:* 24 7" 1/4" analog reel to reel tapes packed in box in first room of archive. The first major product of the Cantometrics project was to be the publishing of a combination book/record called *World Folksong Style*, written and edited by Alan Lomax and Victor Grauer. It was never published commercially. These ¼" magnetic reels

of tape represent the raw material accumulated for the development of illustrative teaching records that would accompany the book. They are dubs of material from the master T-List Library and the Cantometrics LP Library (the two main audio libraries used in the development of Cantometrics). They are directly related to the tapes found in the M-List.

**M-List**

*Scope and content:* 38 seven-inch open reel tapes. Master tapes for *World Folksong Style*.

See R-List

### **Series 3: Graphic Images**

Performance Style graphic images

*Location:* Box 18, Alan Lomax, 1970s- (subseries 02.03)

14) Alan Lomax, Irmgard Bartenieff and Forrestine Paulay (Choreometrics project)  
1983

Photographer: Unknown

One 8 x 10 Print and two Contact Sheets (20 images)

24) Unidentified Panel Lecture

ca. 1988

Photographer: Unknown

Two 3 x 5 Prints

25) Alan Lomax working with John Bishop and others

ca. 1980's

Photographer: Unknown

Seven prints (Six 5 x 7, One 6 x 6)

26) Alan Lomax at the New York Archive

1990

Photographer: Peter McClanahan

One 6 x 10 Print

27) Global Jukebox Demonstration (at the Library of Congress)

ca. 1994

Photographer: Unknown

One 8.5 x 11 Print

## Series 4: Moving Images

### Overview

*Scope and content:* The Alan Lomax Collection of moving images consists of 8 discrete sub-collections of film elements. Seven of these sub-collections relate directly to Alan Lomax's work with the development of Choreometrics, a cross-cultural analysis of movement style. The remaining sub-collection hosts folk music films (and raw footage) shot and produced by Alan Lomax, including the Land Where the Blues Began; Newport Folk Festival 1966; and Ballads, Blues, and Bluegrass. There are 3,565 individual film elements in the film collection. Formats include 8mm, super 8mm, 16mm, and 35mm film (double and single perforated, color and b/w), as well as accompanying audio film elements. A brief description of each of the eight sub-collections of films follows. (Description by Bertram Lyons, 2007)

### Cord Library

These 159 film segments were selected as the initial coding samples for the early Choreometrics research project and coding analysis. They are organized according to geographic region. The canisters are labeled with corresponding Cord numbers, i.e. VIA-1, VIA-2, VIB-1, etc. The Roman numerals each signify a world region, i.e. I = South America, II = North American, and so forth. They are roughly copied, longer segments of film, with whole scenes of movement in dance and work (as opposed to the edited clips used in the Choreo Master and Workprint libraries). The original films and raw footage, or copies there from, were borrowed from filmmakers or other sources and later returned once copied; some were donated to the Choreometrics temporary library (see T-series).

### T-Series Films

The T-series refers to the Choreometrics library's 766 "temporary" film element holdings. Canisters in this sub-collection are labeled with a T#, i.e. T1, T25, T489, etc. These films were accessioned into the T(emporary) library as they were acquired or borrowed for Choreometrics research. Many were sent back to the original sources once the desired sections had been copied for research (hence the large gaps between accession numbers). Those that were not sent back remain in this sub-collection. [It is believed that copies made from these (and the returned) films make up the Choreo Master library.] Several early logs list precise "In/Out" dates for these films.

### Master Library

These 318 reels of film elements are high-quality transfers of selected dance and movement segments from films in the Choreo T-Series Films sub-collection. The segments were used for Choreometrics study and coding, as well as in the compilation of Choreometrics training films. The canisters in this sub-collection are labeled with TR#, i.e. TR1, TR25, TR193. [TR is thought to stand for "transfer roll," but it is possible that TR stands for "training."] From these master films the Choreo Workprint library was

created.

### **Workprint Library**

The 1060 film elements in this sub-collection are segments and entire pieces copied from the items in the Choreo Master library for use in Choreometrics analysis, the development of Choreometrics training films and, later, in the *Movement Style and Culture* film series. Canisters here are labeled with Choreo #s, i.e. Choreo 1, Choreo 25, Choreo 327, etc. The Choreo Master library has a concordance that illustrates from which TR rolls each Choreo Workprint was made, i.e. TR1 = Choreo 1 and Choreo 2.

### **Presentation Films**

This sub-collection consists of 151 compilations for unpublished and published training films that illustrate focused Choreometrics variables, i.e. Body Presentation, Synchrony, Fluidity. The Choreometrics team prepared these compilations using elements (and dupes) from the Choreo Workprint library. There is also footage for an unfinished film called "Africa" at the end of this collection (labeled AF1, AF2, etc.). The canisters are labeled with alphanumeric IDs, i.e. A1, A19, B3, C14, D19, etc.

### **MSC (Movement Style and Culture) Film Elements**

The Choreometrics research project culminated with the production (by the Choreometrics team) of four explanatory (illustrative) films under the umbrella descriptor, Movement Style and Culture. The films themselves were titled, Dance and Human History (DHH), Step Style (SS), Palm Play (PP), and The Longest Trail (LT). Contained in this sub-collection are the 636 works-in-progress, compiled elements, and final prints of each of the above mentioned films. The canisters are numbered sequentially with two distinct numeric systems, i.e. 1, 2, 3, 4, etc., and T1211, T1212, T1234, etc. The T#s are not to be confused with the T#s in the Choreo T-Series Films sub-collection.

### **EFX Trims**

It is not entirely understood how these 209 film elements were used. The sub-collection is composed of brief segments of miscellaneous content, i.e. Scottish dance, Kung footage, waterfall sounds, etc. The canisters are currently numbered with temporary numbers 01–09. It is possible that these elements were used in the development of the MSC Films.

## **Appendix I: Performance Style and Culture Research Project Timeline**

### **1952–55**

Lomax takes extended field trips to Spain (1952–53) and Italy (1954–55). Observes a relationship between song style (vocal tension) and culture (social and sexual restrictions)

### **1955**

Lomax begins to express his observations about the connection between song style and culture in correspondence.

See: Series 1.1: Groundwork—Correspondence

### **1956**

Publishes “Folk Song Style: Notes of a Systematic Approach to the Study of Folk Song,” in *Journal of the International Folk Music Council* 8, p. 48–50

### **1958**

Lomax invited by Margaret Mead to present his views on style and sexual repression at the 1958 meeting of the American Anthropological Association, which served as the basis for his expanded article in *American Anthropologist*, December 1959

### **1959, December**

Publishes “Folk Song Style: Musical Style and Social Context,” in *American Anthropologist* 61, no. 6, 927–954. This article laid the groundwork for the Cantometrics project.

### **1960**

Lomax meets Victor Grauer at Wesleyan University, where Grauer is a student in ethnomusicology with David MacAllester, an anthropologist of Native American music. Lomax, searching for a musicologist collaborator, invites Grauer to test his theories on a sample of recorded music during the first phase of a Rockefeller grant in the summer of 1961.

### **1960–61**

After Lomax invents a card system to keep track of vowel sounds in folk song. He shows his work to linguist George Trager at the University of Buffalo, who is supportive of Lomax’s efforts. On a 1960–61 ACLS Fellowship, Lomax studies linguistics at Buffalo with Trager and becomes a student of Ray L. Birdwhistell, the founder of the study of Kinesics (the communicative content of movement patterns). Birdwhistell’s theories influence the development of Lomax’s Choreometrics. Trager’s ideas influence Phonotactics and, later, Parlametrics.

### **1961–62**

Lomax conducts an early Voice Quality Study. Using a “visible speech” machine at Purdue University, Lomax creates sonographs of music samples. These were rated for

various voice qualities, and a coding method is developed that is clearly preliminary to the system developed for Cantometrics.

See Series 1.4: Groundwork—Early Voice Quality Study.

### **c.1961**

Convinced that his insights about correlations among song style, language style, and social structure would hold up to empirical scrutiny, Lomax applies for a grant from the Humanities Division of the Rockefeller Foundation to develop a method for describing, categorizing, and comparing recorded folk song performances. Accepts an Associate Researcher position at Columbia University with the Bureau of Applied Social Research.

### **1961, December**

Lomax and his collaborators present their preliminary findings to a joint meeting of the American Anthropological Association and the Society for Ethnomusicology. This presentation and the 1962 article “Song Structure and Social Structure,” form the basis for an application to the National Institute of Mental Health (NIMH) for a 4-year grant under the name “Folk Song as a Psycho-Social Indicator.”

### **Early to mid-1960s**

Edith Trager coins the word “Phonotactics” in 1961; she and Lomax find that song styles and culture areas can be defined and differentiated by a systematic count of the different types of vowels used in typical folk songs and by a statement of the proportional use of vowel sounds. This work develops simultaneously and in conjunction with early work on Cantometrics.

### **1962, January**

Publishes “Song Structure and Social Structure,” in *Ethnology* 1, no. 4, 425–452.

### **1962, February**

NIMH grant starts. What particularly interests NIMH is Lomax’s theory that a stronger sense of self, rooted in a more authentic cultural identity, could alleviate juvenile delinquency in minority populations and ethnic groups.

### **1962, Summer**

Lomax makes a field recording trip to the Eastern Caribbean. Grauer doubles the survey from 700 to 1400 song samples; their strategy is to collect 10 songs from every culture sampled (there are over 200 cultures). Lomax has his staff identify data that pertains to the list of cultures in George P. Murdock’s *Ethnographic Atlas*, and the correlation of song, dance/movement, and language data with the Atlas’ social and cultural profiles becomes a goal.

### **ca. 1962**

Lomax and Grauer develop and refine the Cantometrics coding book. It will go through several versions.

See Series 7.2.6: Cantometrics—Coding—Writings

**1962–63**

Grauer and Lomax do first Cantometric codings, based on their Cantometrics Coding book. They review 400 sets of recordings (soon expanded to 700) and tapes from 250 culture areas, testing and honing a crude rating scale for aspects of musical style. Lomax and Grauer's rating had 37 rating scales on a data sheet, each parameter had between 3 and 13 points, limited to the 13 punches per column on an IBM card. All sheets for a given culture were added up and compiled to provide a master profile.

**1963**

Within the framework of Cantometrics, Lomax and his associates conduct an Instrument Study to determine the number of instrument types in cultures and culture areas. These statistics are then used to look at the composition of ensembles; the function of instrumentation and the relationship of these factors to culture.

See Series 8.1: Studies—Instrument study

**1964**

With Edith Crowell Trager, Lomax publishes an article on the Phonotactics research, "Phonotactique de Chant Populaire," (Phonotactics in Folk Song) in *L'Homme*, January-April 1964

**ca. 1964–66**

Working with linguist Norman Markel, Lomax conducts a voice qualities study looking at emotive reaction to song.

See Series 8.2: Studies—Voice qualities study

**mid-1960s**

Leadership study: within the Cantometrics study, Lomax and his associates look in depth at the correlations between political leadership patterns in a society and the social structure of a singing group.

See series 8.3: Studies—Leadership study

**mid-1960s**

Work and song study: a Cantometric study looks at work teams and their relation to song style, based on the work of Stanley H. Udy, Jr.

See Series 8.4: Studies—Work and song study

**1965**

Grauer proposes a more elaborate coding process. Lomax decides it takes too long to code a sample, and the system is rejected.

**1965**

Choreometrics is launched. Lomax contacts Irmgard Bartenieff, a dancer, dance scholar,



movement analyst and physical therapist, who trained with Rudolf Laban. Laban's graphic notation for encoding movement, combined with Birdwhistell's kinesics, are major inspirations for Choreometrics. Bartenieff remains a consultant for some time, and her graduate student, Forrestine Paulay, joins Lomax as a principal collaborator.

See Series 9: Choreometrics

**1965, Fall**

Victor Grauer publishes "Some Song Style Clusters: A Preliminary Study," in *Ethnomusicology* 10, no. 3, 265–71.

**1965–66**

Text study: with Joan Halifax, Lomax studied the recurrence of words and themes in songs

See Series 8.6: Studies—Text study

**1966, December 27**

Day-long series of panels and presentations at the annual meeting of the American Association for the Advancement of Science. The talks given by Lomax and his associates, including WHO, form the basis for *Folk Song Style and Culture*, published in 1968.

**1966–68**

Lomax and Grauer complete *World Folk Song Styles*, an ambitious multi-media package of recordings that they intended to publish with Folkways Records, along with a book from Wesleyan University Press. Wesleyan balks at the length and complexity of the introduction, and Lomax never completes the revisions. Project never appears.

See Series 4.2: Writings—Unpublished.

**1966–72**

Minutage study. Kathleen Mullin writes coding book to study "Minutage," which looks at the "uninterrupted segment of phonation between pauses.

Series 8.5: Studies—Minutage

**ca. 1966**

Lomax and his team begin a massive effort to gather film samples for the Choreometrics project.

**1967**

Publishes "Special Features of Sung Communication," in *Essays on the Verbal and Visual Arts*, Proceedings of the 1966 Annual Spring Meeting, American Ethnology Society, University of Washington Press, 1967

**1968**

*Folk Song Style and Culture*, published by the American Association for the

Advancement of Science, 1968

**1969**

With Irmgard Bartenieff and Forrestine Paulay, publishes "Choreometrics: A Method for the Study of Cross-Cultural Patterns in Film," in *Research Film* 6, no. 6, 1969, 505–517. Summarizes the parameters developed by Lomax, Bartenieff and Paulay to reflect aspects of visible movement that could be encoded in the same way as Cantometrics.

**1969**

Publishes "Africanisms in New World Negro Music," in *Research and Resources of Haiti: Papers of the Conference on Research and Resources of Haiti*. New York: Research Institute for the Study of Man, 1969.

**1970**

Publishes "The Homogeneity of African-Afro-American Musical Style," in *Afro-American Anthropology: Contemporary Perspectives*, Norman E. Whitten, Jr. and John F. Szwed, editors. New York: Free Press, 1970, 181–201.

**1971**

Publishes "Choreometrics and Ethnographic Filmmaking: Toward an Ethnographic Film Archive," *Filmmaker's Newsletter* 4, no. 4, February 1971.

**1971–72**

Lomax undertakes a new study of speech, Parameetrics, with Norman Markel, Norman Berkowitz, Dorothy Deng and Carol Kulig

**1972**

Publishes "Appeal for Cultural Equity," *World of Music* 14, no. 2, 1972

**1972**

Publishes "Brief Progress Report: Cantometrics-Choreometrics Project," in *Yearbook of the International Folk Music Council* 4, 1972, pp. 142–145

**1972**

Lomax and Norman Berkowitz publish "The Evolutionary Taxonomy of Culture," *Science* 177, pp. 228–239, July 21, 1972

**1973**

"Cinema, Science and Cultural Revival," 1973, *Current Anthropology* 14, 1973, 474–480. Lomax encourages ethnographic filmmakers to shoot to preserve the best data on film; provide documentation; properly store films and make them widely available; build film archives, and explore the means to interpret the data in these films (i.e., Choreometrics)

**1973**

Publishes "Cross-cultural factors in phonological change," in *Language in Society* 2, 1973, pp. 161–75.

## Early 1970s

Begins work on Choreometrics film, *Rhythms of Earth*. The projects seems to have initially been a single long film; it was later produced as 4 shorter films, *Dance and Human History*, *Step Style*, *Palm Play* and *The Longest Trail*.

See Series 9.5.1: Choreometrics—Films—Rhythms of Earth

## 1974

Begins to screen his film, *Dance and Human History*, published in 1976 by Extension Media Center. Written, edited, and produced by Alan Lomax for the Choreometrics Project, Department of Anthropology, Columbia University. Movement advisor: Irmgard Bartenieff. Dance and movement analyst: Forrestine Paulay. The film is an introduction to Choreometrics which demonstrates that dance is an index to and a key element in the development of human culture. Numerous examples of folk and ethnic dance from each continent are compared cross-culturally to illustrate the relationship of movement style to social structure. Part one analyzes the spatial geometry of movement, i.e., one, two, or three-dimensional movement of the limbs (linear, curved, or spiral). Part two discusses torso movements, single-unit or multi-unit.

See Series 9.5.2: Choreometrics—Films—Dance and Human History

## 1975

Publishes “Culture Style: Factors in Face to Face Interaction,” in *Organization of Behavior in Face-to-Face Interaction*, edited by Adam Kendon, et. al., The Hague: Mouton, 1975

## 1976

*Dance and Human History*, the first film in the Rhythms of Earth series, is brought out by Extension Media Center.

## 1976

*Cantometrics: An Approach to the Anthropology of Music*, a handbook with six cassette tapes, published by Extension Media Center, University of California, Berkeley. This was intended to be a teaching aid for Cantometrics, where a student could follow the handbook and listen to music samples on the tapes.

See series 7.4.2: Cantometrics—Teaching—Catometrics handbook and Series 7.4.3: Cantometrics—Teaching—Training tapes

## 1977

With Conrad Arensberg, publishes “A Worldwide Evolutionary Classification of Cultures by Subsistence Systems. *Current Anthropology*, vol. 18, pp. 659–708

## 1977

Publishes “A Stylistic Analysis of Speaking,” *Language in Society*, 6:15–36, 1977

## 1977

Begins to screen the film *Step Style*, part of the Rhythms of Earth series. The film will be brought out by Extension media Center in 1980. Written, edited, and produced by Alan Lomax, with Irmgard Bartenieff (movement advisor) and Forrestine Paulay (dance and movement analyst). This film is a cross-cultural look at the use of leg and foot in the dance of each main zone of culture. A multitude of folk and ethnic dances are analyzed to illustrate seven step styles: controlled, pointing (heel and toe), stepping (quick shifting), complex vertical (agile, high-stepping), simple alternation (walking), sliding (ground-hugging glide), and digging. The various step styles are shown to be related to productive activities and social structures.

See Series 9.5.3: Choreometrics—Films—Step Style

### **1977**

Begins to screen the film *Palm Play*, part of the Rhythms of Earth series. The film will be brought out by Extension Media Center in 1980. Written, edited, and produced by Alan Lomax, with Irmgard Bartenieff (movement advisor) and Forrestine Paulay (dance and movement analyst). The film looks at six types of palm or inner hand presentation prevalent in the dances of different cultural traditions are analyzed cross-culturally to illustrate their significance in each type of society. The range of palm gesture varies from covered (mainly Far East), part covered (Indonesia to Mediterranean), in-turning palm (especially Indonesia and Europe), holding (male-dominated societies), neutral (simple economies and female dances), to presented (open palm, common among agricultural peoples)

See Series 9.5.4: Choreometrics—Films—Palm Play

### **Late 1970s through early 1990s**

Urban Strain: an analysis and comparison of American popular music and dance undertaken with Roswell Rudd. The theme had long interested Lomax, and methods of Cantometrics and Choreometrics were adapted for the needs of popular music and dance.

See Series 11: Urban Strain

### **1980**

Rhythms of Earth series films *Step Style* and *Palm Play*, brought out by Extension Media Center.

### **1981**

Lomax completes *Dancing: A World Ethnography of Dance Style*, with contributions by Forrestine Paulay, Irmgard Bartenieff, Norman Berkowitz and Andrew Biskin. The book remains unpublished.

See Series 4.2: Writings—Unpublished

### **1982**

Publishes “The Cross-Cultural Variation of Rhythmic Style,” in *Interaction Rhythms:*

*Periodicity in Communicative Behavior*, edited by Martha Davis, 1982.

**1986**

Film, *The Longest Trail*. Produced and directed by Alan Lomax and Forrestine Paulay, and distributed by The University of California Extension Media Center, Berkeley. Part of the series, *Rhythms of Earth: A Global Anthology of Dance Seen in Cross-cultural Perspective*, the film is a study of dance geography of the American Indian people, exploring the Arctic background of North and South American Indian Dance styles, suggesting hunting behavior and animal movement as sources for native dance.

See Series 9.5.5: Choreometrics—Films—*The Longest Trail*

**mid-1980s**

An additional Choreometrics film, *The Hot and the Cool*, describing the geography of African and African-American dance is developed, but not completed.

See Series 9.5.6: Choreometrics—Films—*The Hot and the Cool*

**Late 1980s–mid 1990s**

The Global Jukebox. Envisioned as the culmination of Lomax's Performance Style and Culture Research, The Global Jukebox was a multimedia, interactive database that used computer technology to demonstrate the principles and finding of the various performance style research projects.

**1995–present**

Alan Lomax retires; Association for Cultural Equity continues to operate, working on his projects, but the Global Jukebox remains unrealized.

**2002**

Alan Lomax dies at a Sarasota, Florida, nursing home. He is 87.

**2004, March**

Alan Lomax archive acquired by the American Folklife Center, Library of Congress

**2005–07**

Performance Style and Culture Research Collection processed at the Association for Cultural Equity, New York

**2007, July**

Performance Style and Culture Research Collection transferred to the American Folklife Center, Library of Congress.

## Appendix II: Glossary

**Cantometrics:** the term coined by Alan Lomax for his study of the correlation between specified factors of folk song style and cultural attributes.

**Choreometrics:** the term coined by Alan Lomax for his project to study the correlation between specified dance style factors and cultural attributes.

**Coding:** systems developed by the Lomax teams to rate specified aspects of song, dance and speech so that they could be compared cross-culturally.

**Factor analysis:** Statistical methodology employed by the Lomax team to compare aspects of style and culture cross-culturally. It included the following methods:

**Culster analysis:** statistical techniques used to create homogeneous groups where the elements in a cluster has similar variables to each other, but are very dissimilar to the those outside the cluster.

**R factor analysis:** used to determine variation

**Q factor analysis:** used to determine similarity

**Global Juke Box:** begun in the late 1980s, at left unfinished at Lomax's retirement in 1995, this project was planned to be the culmination of the Performance Style and Culture Research. Using then-new computer technology, Lomax planned an interactive, multi-media database that would articulate the distributions, similarities and relationships discovered by the performance style research.

**Minutage:** developed by Lomax in collaboration with musicologist Kathy Mullen, minutage (a term borrowed from the French word for a system of timing), describes the timed structures of melodies. The idea was to make precise measures and timed diagrams of the recurrent structures that stand out plainly when song performance is played at double speed. The Minutage system records the length of phrases between pauses; the length and regularity of the pause markers; the temporal structure of the melodic sections; and which phrases compose the phenomena which introduce variation and ambiguity into these periodic structures. Minutage was applied to 795 songs from 78 cultures, about 10 songs per culture.

**Parlometrics:** the term coined by Alan Lomax as a name for his project to study the correlation between factors of speech style and defined cultural attributes.

**Periodicity:** levels of melodic organization. In coding, how the music divides itself at all perceivable levels of melodic complexity, not only at the "phrase" level.

**Phonotactics:** a term coined in 1961 by Edith Trager, and applied to a study by Trager and Lomax that found that song styles and culture areas could be defined and differentiated by a systematic count of the different types of vowels used in typical folk songs and by a statement of the proportional use of various vowel sounds.

**Q factor analysis:** *see Factor analysis*

**R factor analysis:** *see Factor analysis*

**Urban Strain:** the name of Alan Lomax's project which used the methods of Canto- and Choreometrics to look at attributes of popular song and dance styles.

### Appendix III: Performance Style and Culture Research Project Personnel

*Listed alphabetically*

**Conrad Arensberg (1910–1997):** anthropologist, Co-director of the Cantometrics project. Arensberg was on faculty at Columbia University from 1946 until his retirement in 1979. He was a behavior and interaction theorist and a founder of applied anthropology. He is the author of “Cantometrics in Retrospect,” published in *Folk Song Style and Culture*, 1968

**Barbara Ayres:** ethnologist. An early collaborator in Performance Style and Culture Research, she was involved in the Phonotactics project. She is the author of the “Effects of Infantile Stimulation on Musical Behavior” chapter in *Folk Song Style and Culture* (1968)

**Irmgard Bartenieff (1890–1981):** dance notation theorist, dancer. A pupil of Rudolph Laban, she worked with Lomax on developing Choreometrics. She is the co-author, with Lomax and Forrestine Paulay, of the “Choreometric Coding Book” and the “Dance Style and Culture” chapter, and co-author with Paulay of “Choreometric Profiles,” all published in *Folk Song Style and Culture* (1968).

**Norman Berkowitz:** computer programmer; statistician. Berkowitz developed the earliest computer-assisted methodologies for the Performance Style and Culture Research projects. He is the author of “Appendix 1: Data Systems and Programming,” in *Folk Song Style and Culture* (1968).

**Andrew Biskin:** studied music and anthropology at Yale; worked as an assistant to Lomax in the later phases of the performance style projects. Biskin is a clarinetist and composer.

**David Brown:** statistician. Credited as a member of the Cantometrics staff in *Folk Song Style and Culture* (1968).

**Michael Del Rio:** programmer and statistician. Began working with the Performance Style and Culture Research Project in 1985, and took over from the project’s original programmer, Norman Berkowitz, in 1988, continuing full time as senior programmer until 1993. He updated computer systems, programming and statistical methodology of the project, converting the entire coding system from mainframe to PC format, developing the statistical methodology of the project in its final form, and helping to balance the sample.

**Edwin E. Erickson:** anthropologist. He is the co-author, with Lomax, of “The World Song Style Map,” and “Self-Assertion, Sex role and Vocal Rasp” chapters, and “Appendix 2: Statistical Notes,” in *Folk Song Style and Culture* (1968). He worked on the statistical design for Cantometrics as well as the sample.

**Victor Grauer:** musicologist, composer, filmmaker. He began working with Lomax on the early development of Cantometrics in 1961, shortly after receiving his Master’s degree in ethnomusicology from Wesleyan University. He is the co-creator of the Cantometrics coding system, co-author of the Cantometrics coding book, and he co-rated the entire Cantometrics music sample. He left the project in 1967 to enroll in a Ph.D. program in musical composition at SUNY Buffalo. He remained a consultant and friend of the project through 1977.

**Joan Halifax:** research assistant. She is the co-author, with Lomax of the Part A, “Consensus



Testing,” section of the “Consensus on Cantometric Parameters” chapter, and “Folk Song texts as Culture Indicators,” published in *Folk Song Style and Culture*, 1968. She put together the first Cantometrics consensus tapes.

**Bess Lomax Hawes:** Alan Lomax’s sister, and an ethnomusicologist. Lomax consulted Hawes extensively throughout the course of his Performance Style and Culture Research.

**Allison Jabloko:** Visual Anthropologist. She was involved in the development of Choreometrics, has written about it, and has applied it to her own field material from New Guinea. Received her doctorate from Columbia University in 1968 after conducting fieldwork among the Maring of Papua New Guinea, using film as a basis for observation and analysis. Her dissertation was a study of movement patterns among the Maring, and was accompanied by a film, *Maring in Motion*, 1968. A strong proponent of ethnographic film preservation, she was instrumental in establishing in 1984 the Society for Visual Anthropology of the American Anthropological Association.

**Edith Trager Johnson:** linguist. Along with Ray Birdwhistell, George Trager, Albert Scheflen, and Paul Byers, she was one of the scholars who collaborated with Lomax in his early attempts to formulate an approach to the study of non-verbal communication.

**Douglas Kirkpatrick:** worked on Cantometrics with Lomax.

**Carol Kulig:** research assistant. Kulig worked with Lomax on the Parlametrics project.

**Stephanie Krebs:** anthropologist of dance. Worked on the Choreometrics project.

**Meri Lobel:** movement analyst. Worked closely with Forrestine Pauley on the Choreometrics project.

**Norman Markel:** linguist, on faculty at University of Florida, Gainesville. Served as a linguist-consultant on the Cantometrics project. Markel helped Lomax adapt his model for testing audible consenss to Cantometrics. Worked on the Cantometrics Voice Quality study and on Parlametrics. He is the author of part B., “The Paralinguistic Framework,” section of the “Consensus on Cantometric Parameters” chapter of *Folk Song Style and Culture*, 1968.

**Margaret Mead (1901–1978):** anthropologist, a friend and colleague of Alan Lomax. Mead suggested a the visual component of Cantometric coding that results when the circled “dots” on each coded line are connected, producing an easily-read graphic picture of each song sample.

**George Peter Murdock (1897–1985):** author of *The Ethnographic Atlas*, Murdock was an anthropologist and a primary developer of cross-cultural research methods. His chief interests were social organization and the regulation of sexual behavior. At the University of Pittsburgh in 1960, he launched a new anthropology department and founded the journal *Ethnology* as an outlet for descriptive ethnographic articles and cross-cultural studies, as well as for the issue of his *Ethnographic Atlas* of coded comparative ethnographic data. Lomax made extensive use of *The Ethnographic Atlas* in defining culture groups and areas, and consulted Murdock during the Performance Style and Culture Research projects.

**Forrestine Paulay:** dance ethnologist, dancer, co-developer of Choreometrics. Paulay began

working with Lomax in 1968, while studying with Irmgard Bartenieff, another Choreometrics collaborator. She spent twelve years with Lomax full-time and developed the project's coding system, its methodology for looking comparatively at dance styles. She worked closely with the project's senior anthropologist, Conrad Arensberg. She is the co-author, with Lomax and Irmgard Bartenieff, of the "Choreometric Coding Book," and the "Dance Style and Culture" chapter, and co-author with Bartenieff of the "Choreometric Profiles" chapter, all published in *Folk Song Style and Culture* (1968).

**Fred Peng:** linguist, worked on the Phonotactics project with Lomax, and is listed as a collaborator in *Folk Song Style and Culture*, 1968.

**Christopher Pino:** worked on the Global Jukebox.

**Roswell Rudd:** a jazz musician and teacher, he succeeded Victor Grauer as the principal Cantometric coder. Rudd became editor of the Cantometrics training tapes, and searched the Lomax tape library for the most apt example of each Cantometric factor. He collaborated with Lomax on the Urban Strain project.

**Jeff Titon:** ethnomusicologist, writer, filmmaker, musician. He received a Ph.D. in 1971 from the University of Minnesota. During the 1970s, Titon used his students to test the Cantometrics method before the publication of the Cantometrics handbook and training tapes in 1976. Since 1986, he has been professor of music and director of the Ph.D. program in ethnomusicology at Brown University. He is the author of *World of Music* (1984).

**Moika Vizedom:** ethnologist. Worked on the Leadership Study and on Cantometrics. She is listed among the Cantometrics staff in *Folk Song Style and Culture* (1968).

**Roger Wescott:** linguist. An early collaborator, Lomax consulted with him about linguistic issues and observations. Listed among the Cantometrics Staff in *Folk Song Style and Culture* (1968).

## Appendix IV: Performance Style and Culture Project Annotated Bibliography

**Note:** Some of the annotations provided here are derived from a list of publications compiled and annotated by Robert W. Glenn, University of Tennessee, Department of Speech Communication.

### Articles

#### 1950s

Alan Lomax, "Nuova ipotesi sul canto folkloristico italiano," *Nuovi Argomenti*, Alberto Moravia and Alberto Carrocci, editors, November 1955/February 1956, pp. 109–35.

This article presents Lomax's earliest published thoughts on the ideas that would lead to Cantometrics and his Performance Style and Culture Research.

Alan Lomax, "Folk Song Style: Notes on a Systematic Approach to the Study of Folk Song," *Journal of the International Folk Music Council*, vol. VIII 1956, pp. 48–50.

Lomax describes a five-year study of recordings of primitive and folk music and his conclusion that a new approach was needed in order to classify and understand the material. He presents a "preliminary, though incomplete," classification of world folk song style families.

Alan Lomax, "Folk Song Style: Musical Style and Social Context," *American Anthropologist*, Vol. 61, no. 6, December 1959, pp. 927–954.

Ten musical styles are distinguished; the "Eurasian" and "Old European" styles are dealt with most fully. In Spain and Italy, musical styles appear to be expressive of sexual lenience, the status of women, and certain aspects of childrearing as formative social influences. Lomax states his expectation that further study and refinement of the methodology will increase understanding of the relationships of musical style and culture in a way that traditional Western European musical analysis does not accomplish.

#### 1960s

Alan Lomax, "Song Structure and Social Structure," *Ethnology*, vol. 1, no. 1, January 1962, pp. 425–452. Abbreviated version in *The Sociology of Art and Literature: A Reader*, Milton C. Albrecht, et al, editors. New York: Praeger, 1970, pp. 55–71.

This explanation of the Cantometrics system includes the first publication of the coding sheet. Song profiles are presented to illustrate systematic similarities and contrasts. In each case, the song styles are viewed as reflecting principal modes of political and interpersonal interaction.

Alan Lomax and Edith Crowell Trager, "Phonotactique de Chant Populaire," *L'Homme*, January-April 1964, pp. 5–55.

Lomax and Trager present the findings of their "Phonotactics" study, during which Lomax "gained the impression that folk song areas could be defined in terms of vowel and consonantal preference patterns." Their study looked primarily at vowel frequency and patterns. The article includes a summary of findings in chart form, as well as graphic representations of patterns in specific regional song types.

Alan Lomax and Victor Grauer, "Cantometrics," *Journal of American Folklore Supplement*, April 1964, pp. 37–38.

Brief review of the Cantometrics project, with a request for field recordings from Siberia, the Pacific, aboriginal South America, and other areas.

Victor A. Grauer, "Some Song Style Clusters: A Preliminary Study," *Ethnomusicology*, vol. 9, no. 3, 1965, pp. 265–71

Identifies four style clusters — Modern European, Bardic, Semi-Bardic and Pygmy — using the "admittedly crude" technique of specifying a few hypothetical parameters, pulling songs reflecting those codings from a databank, and then looking at the geographical distribution and other style features of the songs. Grauer speculates that "Pygmy style," now distributed widely throughout the world, might have been the original vocal form, surviving wherever a community has remained somewhat isolated and has retained an integrated, non-hierarchical social organization.

Alan Lomax, "The Good and the Beautiful in Folksong." *Journal of American Folklore*, vol. 80, 1967, pp. 213–35.

Lomax argues that the "good," defined as adaptive and normative social behavior, and the "beautiful," defined as esthetic style or as communicative behavior, co-vary, specifically that the beautiful symbolizes and reinforces the main adaptive patterns of a culture. Following a brief explanation of the Cantometrics system, evidence is provided from six stylistic groups: (1) solo and non-specific; (2) choral, leaderless and non-specific; (3) choral, leaderless, non-specific, and integrated; (4) unison, non-specific and poorly integrated; (5) antiphonal, integrated, polyphonic, large choral performance; and (6) elaborate, melodically complex, constricted, specific and exclusive.

Alan Lomax, "Special Features in Sung Communication," in *Essays on the Verbal and Visual Arts*, Proceedings of the 1966 Annual Spring Meeting, American Ethnological Society, edited by June Helm. Seattle: University of Washington Press, 1967, pp. 109–27

Distinguishes sung communication from spoken communication in that the former is more redundant, its referents are cultural and persistent rather than situational and idiosyncratic, and its principal message-bearing elements are formal rather than textual. Because of this, the approach of Cantometrics, which studies the social, formal and presentational aspects of songs in relation to their song-producing cultures, is more informative than traditional studies of songs in terms of pitch and rhythm. Examples of song-systems that typify cultures are those of Sub-Saharan African, North American Indians, and Old High Culture.

Alan Lomax, "Song Styles: An Indicator of Popular Culture." *Public Opinion Quarterly*, vol. 31, 1967, pp. 469–70.

In this abstract of a paper presented at the May 1967 conference of the American Association for Public Opinion Research, Lomax summarizes three conclusions from the Cantometrics project: (1) song styles are located on the paths of great historical

migrations or interchange; (2) sub-Saharan African and African-American styles are related, Amerindian styles are homogeneous, and Europe possesses at least three distinct style regions; and (3) song style features symbolize and reinforce social interaction patterns.

Alan Lomax, "Writer's Report." *BMI*, February 1967, page 12.

A brief summary of Lomax's report to the American Association for the Advancement of Science on December 27, 1966.

Alan Lomax with Irmgard Bartenieff and Forrestine Paulay, "Choreometrics: A Method of Study of Cross-Cultural Pattern in Film." *Sonderdruck aus Research Film*, vol. 6, 1969, pp. 515–517.

A discussion of the value under-appreciated value of film for study by social scientists and the uses made of such films in the Choreometrics project. The article also summarizes the basic premises, methods and findings of Choreometrics.

"Africanisms in New World Negro Music," *Research and Resources of Haiti: Papers of the Conference on Research and Resources of Haiti*. New York: Research Institute for the Study of Man, 1969. pp. 118–154.

In this paper, presented at a 1967 Conference on Research and Resources of Haiti, Lomax presents findings from his Cantometric studies relating to little-discussed African roots of the cultures of the West Indies, focusing on Haiti.

## 1970s

Alan Lomax, "Folk Song Style Codings." *American Anthropologist*, vol. 72, 1970, pp. 1266–1277.

This article was published together with Raoul Naroll's "What Have We Learned from Cross-Cultural Surveys," and Edwin E. Erickson's "Cluster Test of Folk-Song Styles." It consists of codings of 233 culture samples using 31-line Cantometrics instrument coding. This is the principal body of data concerning song styles used for the correlations presented in *Folk Song Style and Culture* (1968).

Alan Lomax "The Homogeneity of African-Afro-American Musical Style," published in *Afro-American Anthropology: Contemporary Perspectives*, Norman E. Whitten, Jr. and John F. Szwed, editors. New York: Free Press, 1970, 181–201

Lomax presents Cantometrics data for eight African areas, showing a strong regional identity by distinct differences along a sub-Saharan border, and comparison of these data with African-American Cantometric profiles, especially Haitian. Lomax concludes that, contrary to the theories of George Pullen Jackson, African-American musical style is strongly influenced by African heritage, showing European influences only in such features as four-phase strophes, medium-length phrases, wordiness and simple meter.

"Choreometrics and Ethnographic Filmmaking: Toward an Ethnographic Film Archive," *Filmmaker's Newsletter*, vol. 4, no. 4, February 1971.

Lomax describes the uses of film in general and in his Choreometrics study; the

method of Choreometrics; and suggestions and criteria for useful ethnographic film samples.

Alan Lomax and Norman Berkowitz. "The Evolutionary Taxonomy of Culture." *Science*, vol. 177, July 21, 1972, pp. 228–239.

The authors contend that a "few behavioral factors account for the regional variation and evolutionary development of culture." The article includes data derived from their Performance Style and Culture Research.

[no author credit], "Brief Progress Report: Cantometrics-Choreometrics Project," *Yearbook of the International Folk Music Council*. vol. 4, 1972, pp. 142–145.

Summary of the Cantometrics and Choreometrics projects with a request for assistance in collecting dance films for use in Choreometrics. It also includes a preview of new research and publications. Lomax concludes that the studies of music, dance and spoken dialogue demonstrate that "performance[s] in all three media communicate and reinforce a small number of messages about social relations."

Alan Lomax, "Appeal for Cultural Equity." *World of Music*, Journal of the International Music Council (UNESCO) in association with the International Institute for Comparative Music Studies and Documentation, vol. 14, no. 2, 1972, pp. 3–17. Reprinted in *Journal of Communication*, vol 27, Spring 1977, pp. 125–138

Lomax argues that all expressive systems are equally valuable, and that their preservation in the face of the homogenizing influence of centralized, Western electronic media and mercantile forces is in the interests of all people. The remedies lie in equal access of different expressive systems to electronic media, their study in the classroom, and an understanding of the relationship of each expressive system to the politics, economy and supporting social relations of the culture in which the system is a native tradition.

Alan Lomax, "Cross-Cultural Factors in Phonological Change," *Language in Society*, vol. 2, 1973, pp. 161–175

Summary of the correlations between vowel/consonant patterns in song samples and cultural features, leading to three principal hypotheses: (1) high front vowels (iy, ih) increase in frequency as males come to dominate the productive system; (2) dominance of males over females in the social system is indicated by the level of high front plus low front vowels; and (3) as productivity becomes more complex, the importance of back consonants declines and the importance of alveolar discriminations increases. Lomax concludes that vowel and consonant patterns are a metalinguistic system which, like song and dance, varies from culture to culture but always promotes co-identification and interpersonal cooperation.

Alan Lomax, "Cinema, Science and Cultural Renewal." *Current Anthropology*, vol. 14, 1973, pp. 474–480

Address made at the Ninth International Congress of Anthropological and Ethnological Sciences, 1972. Lomax offers a "call to action in the field of

ethnographic film,” to benefit the field of anthropology and the human race, by filming “the full range of human culture while we can,” and preserving existing films from deterioration and loss.

Alan Lomax, “Singing: Folk and Non-Western Singing,” *New Encyclopedia Britannica: Macropedia*, 15<sup>th</sup> edition, 1974, vol. XVI, pp. 790–94.

This article includes a brief explanation of Cantometrics, a statement of some of the principal hypotheses regarding co-variation of song style and other human behavior, and identification of the prominent song and cultural features of African gatherers, Sibero-American hunters, nuclear American incipients, Pacific gardeners, Sub-Saharan Africans, Old Europeans, Northwestern Europeans, and Old High Culture.

Alan Lomax, “A Note on a Feminine Factor in Cultural History.” Published in *Being Female: Reproduction, Power and Change*, Dana Raphael, Editor. The Hague: Mouton, 1975, pp. 131–37

Song style symbolizes and may reinforce masculine and feminine roles in nurturing and food production. The styles and roles co-vary with climate and technology. Hunting and fishing in cold latitudes preclude participation by young children; the corresponding “masculine” communication style is harsh, noisy, aggressive. Gathering in tropical latitudes can include children; the corresponding “feminine” communication style reflects the more equal participation of women, and is open-voiced and integrated. The feminine communication style — integrated, polyparted — may be reappearing now in socialist and other industrial societies. Comparison of male and female performances across cultures in dance and music reveals as central tendencies the differentiated, aggressive, irregular masculine pattern, and the integrated, cooperative, regular, softer feminine style — styles which symbolize and reinforce nurturing behaviors.

Alan Lomax, “Culture-Style Factors in Face-to-Face Interaction.” Published in *Organization of Behavior in Face-to-Face Interaction*, Adam Kendon, et. al., editors. The Hague: Mouton, 1975.

This article presents a summary of evidence from song, dance and speech of (1) the increase with productivity of articulation and control in communication systems, and (2) the parallel increase in organization of work groups, which is reflected in communication style. Contemporary and local examples are introduced: black gospel singers such as Sister Rosetta Tharpe; the songs and speech of Father Divine; the song performances of the Beatles and Bob Dylan. Concerning speech, there is evidence from analysis of conversation of the same patterns of communication dominance that once finds in songs; for example, cultures with simple economies and high communal solidarity will favor songs with high choral cohesiveness and non-competitive, low-dominance conversation styles.

Alan Lomax with Norman Berkowitz, Dorothy Deng, Carol Kulig and Norman Markel, “A Stylistic Analysis of Speaking,” *Language in Society*, vol. 6, 1977, pp 15–47

Report of a preliminary study of Parlametrics, a coding of conversational samples

following the Cantometrics model. Based on work with 114 language samples, correlations were discovered which replicate the findings of Cantometric analysis, supporting Lomax's argument that the song, dance, and speech of a community are communication systems related to its socio-economic system. For example, high repetition in conversation correlates with low to moderate political centralization and simple productive systems; long speech lengths correlate with extra-local political control and complex economies; and clear syllabification correlates with egalitarian roles and feminine autonomy.

[no author credit], "Cantometrics: An Approach to the Anthropology of Music," *Lifelong Learning*, vol. 46, April 11, 1977

A summary of the newly-available Cantometrics teaching system, Cantometrics: An Approach to the Anthropology of Music, including an order form for the handbook and cassette tape set.

Alan Lomax and Conrad M. Arensberg, "A World Evolutionary Classification of Cultures by Subsistence System." *Current Anthropology*, vol. 18, 1977, pp. 659–708

This article argues that the principal determining feature of a culture is its subsistence method. Subsistence methods shape work relations, and in turn a variety of communication behaviors. Subsistence types can be distinguished in an evolutionary taxonomy involving three developmental phases (extractors, food producers and industry); six general stages with the extractor and food producer phases (collectors, hunters and fishers, incipient producers, animal husbanders, pastoralists, and plow agriculturalists); a number of regional families distinguishing each of the general stages. These families are, in turn, associated with areal specializations. The authors present a brief description of each areal specialization (pp. 668–79), which they characterize as "in good part a roll call of dead or dying peoples," "an artificial game, played with grave makers," and codings from Murdock and elsewhere of 1304 societies for the variables, mode of subsistence, consanguineal kin groups, intensity of agriculture, type of crop, degree of nomadism, games of chance, presence of the plow, type of domesticated animal, milking, presence of wealth or class distinctions, presence of slavery, and presence of wooden houses (pp. 680–98).

Comments on this article from eight readers and a response from the authors are included in the same journal issue. For additional comments from readers, see *Current Anthropology*, vol. 19., 1978, pp. 170–71; 421–23, 626–27, and vol. 21, 1980, pp. 128–29. Another reply from Lomax and Arensberg is in *Current Anthropology*, vol. 19, 1978, pp. 627–28.

Alan Lomax, "Appeal for Cultural Equity: When Cultures Clash." *Journal of Communication*, vol. 27, 1977, pp. 125–38. An abbreviated version was published in *African Music*, vol. 6, no. 1, 1980, pp. 22–31

Revision of Lomax's 1972 article with the same title, to which is added a brief summary of the Cantometrics findings, namely that each of the regional musical



style traditions, as arranged in four supra-continental styles or as understood in terms of an evolutionary progress toward differentiation and from integration, is an equally successful and valuable symbolization of the adaptive strategy of the producing culture.

Alan Lomax, "Universals in Song." *World of Music*, vol. 19, no. 1–2, 1977, pp. 117–29

1980s

Alan Lomax, "Factors of Musical Style." Published in *Theory & Practice: Essays Presented to Gene Weltfish*, Stanley Diamond, editor. The Hague: Mouton, 1980

Alan Lomax, "The Cross-Cultural Variation of Rhythmic Style," published in *Interaction Rhythms: Periodicity in Communicative Behavior*, Martha Davis, editor. New York: Human Sciences Press, 1982, pp. 149–174.

From a conference presentation, this article concerns findings from Lomax's Performance Style and Culture Research that relate to rhythm.

Alan Lomax and Forrestine Paulay, *Handbook for The Longest Tail: A Dance Geography of the American Indian People*. Published by the Choreometrics Project of Columbia University and the University of California Extension Media Center, Berkeley, 1986.

This book for teachers and students accompanies the film, *The Longest Trail*, which traces continuities in movement style from Siberia to Patagonia using Choreometric analysis.

Alan Lomax, "Cantometrics," *International Encyclopedia of Communications*, 1989 edition, vol. I, pp. 230–33.

Brief explanation of Cantometrics; statement of some of the principal hypotheses regarding co-variation of song style and other human behavior, with special attention to style, organization, vocal quality, rhythm and dynamic level.

## Books

*Folk Song Style and Culture*, by Alan Lomax with contributions by the Cantometrics Staff and with the editorial assistance of Edwin E. Erickson. Washington, DC: American Association for the Advancement of Science, 1968. Hardcover. Paperback edition: *Folk Song Style and Culture*. New Brunswick, NJ: Transaction Books 1978.

Derived from presentations made by Lomax and his colleagues at the December 1966 meeting of the American Association for the Advancement of Science, this book presents the methods and findings of the early Cantometric studies. It also includes chapters on Choreometrics, then in early development, and a chapter on "Folk Song Texts as Culture Indicators." In 3 appendices are data derived from the studies. Also included are a bibliography, a list of folk song text sources, a list of film sources and an index. Contributors include Lomax, Conrad Arensberg, Edwin E. Erickson, Victor Grauer, Norman Berkowitz, Irmgard Bartenieff, Forrestine Paulay, Joan Halifax, Barbara Ayres, Norman N. Markel, Roswell Rudd, Monika Vizedom, Fred Peng, Roger Wescott and David Brown.

*Cantometrics: A Method in Musical Anthropology* (audiocassettes and handbook).

Berkeley: University of California Extension Media Center, 1976

Consisting of a spiral-bound teaching handbook and a set of 7 cassette tapes, this package was intended to be a teaching system for Cantometrics. It presents the background for the study and its methods, and takes the reader through the process of coding the music samples contained on the tapes.

**Unpublished:**

Alan Lomax and Forrestine Paulay, *Dancing: World Dance and Movement Style*, 1981

**Films**

Alan Lomax and Forrestine Paulay, *Dance and Human History*, 16 mm., 40 minutes, color. Berkeley: Extension Media Center, University of California, Berkeley, 1976

Written, edited, and produced by Alan Lomax for the Choreometrics Project, Department of Anthropology, Columbia University. Movement advisor: Irmgard Bartenieff. Dance and movement analyst: Forrestine Paulay. The film is an introduction to Choreometrics which demonstrates that dance is an index to and a key element in the development of human culture. Numerous examples of folk and ethnic dance from each continent are compared cross-culturally to illustrate the relationship of movement style to social structure. Part one analyzes the spatial geometry of movement, i.e., one, two, or three-dimensional movement of the limbs (linear, curved, or spiral). Part two discusses torso movements, single-unit or multi-unit

Alan Lomax, Irmgard Bartenieff and Forrestine Paulay, *Palm Play*. Berkeley: University of California Extension Media Center, 1980, 30 minutes, color

The film looks at six types of palm or inner hand presentation prevalent in the dances of different cultural traditions. They are analyzed cross-culturally to illustrate their significance, symbolism and cultural correspondences in each type of society. The range of palm gesture varies from covered (mainly Far East), part covered (Indonesia to Mediterranean), in-turning palm (especially Indonesia and Europe), holding (male-dominated societies), neutral (simple economies and female dances), to presented (open palm, common among agricultural peoples).

Alan Lomax, Irmgard Bartenieff and Forrestine Paulay, *Step Style*. Berkeley: University of California Extension Media Center, 1980, 30 minutes, color

This film is a cross-cultural look at the use of leg and foot in the dance of each main zone of culture. A multitude of folk and ethnic dances are analyzed to illustrate seven step styles: controlled, pointing (heel and toe), stepping (quick shifting), complex vertical (agile, high-stepping), simple alternation (walking), sliding (ground-hugging glide), and digging. The various step styles are shown to be related to productive activities and social structures.

Alan Lomax and Forrestine Paulay, *The Longest Trail*. Berkeley: University of California Extension Media Center, 1984, 58 minutes, color

Part of the series, Rhythms of Earth: A global anthology of dance seen in cross-

cultural perspective. This film is a dance geography of the American Indian people, exploring the Arctic background of North and South American Indian Dance styles, and suggesting hunting behavior and animal movement as sources for native dance. Part 1, Siberia to Guatemala. Part 2, Panama to Tierra del Fuego.

**Filmed interview with Alan Lomax:**

Robert Gardner, *The Screening Room: Alan Lomax*, 75-minute interview. Available on DVD from the Screening Room DVD Series, 2005.

**Publications by others that relate to Performance Style**

Jacob Delworth Elder, "Evolution of the Traditional Calypso of Trinidad and Tobago: A Socio-Historical Analysis of Song-Change," Ph.D. dissertation, 1966, University of Pennsylvania. Abstract published in *Dissertation Abstracts International*, vol., no. 10, 1967, pp. 3382–83A

Calypso was "Originally a medium of social protest," but over time has "evolved into national prominence." Cantometric studies of Calypso in Trinidad show that the form and content of these songs vary with "the status and social power of the ethnic group from which the singers arise."

Edwin E. Erickson, "The Song Trace: Song Styles and the Ethnohistory of Aboriginal America," Ph. D. dissertation, Columbia University, 1969. Abstract published in *Dissertation Abstracts International*, vol. 30, No. 9, 1970, pp. 4471–4472B

Coding and comparison using Cantometric parameters of recorded song performances from all of Amerindia demonstrates broad similarities among New World song styles, with differences appearing at a detailed level of analysis explained as geographical or migratory phenomena. The working hypotheses are that the cultural subsystem of style is expressive of the society; that song styles would be stable, with changes explained in cultural contexts; and that the exchange of style features among peoples would have cultural relevance.

Raoul Naroll. "What Have We Learned from Cross-Cultural Surveys?" *American Anthropologist*, vol. 72, 1970: pp 1227–88

Includes a brief summary of Lomax's Folk Song Style and Culture (1968), concluding that Lomax demonstrated correlations but not causation. The article is most valuable for its inclusion of tables of data omitted from Folk Song Style and Culture. See Edwin E. Erickson, "Cluster Test of Folk-Song Styles," 1970, and Alan Lomax, Folk Song Style Codings, all published in the same issue of *American Anthropologist*.

Edwin E. Erickson, "Cluster Test of Folk-Song Styles." *American Anthropologist*, vol. 72, 1970: pp. 1260–65,

Printed as Appendix D of "What Have We Learned from Cross-Cultural Surveys," by Raoul Naroll, 1970 (see above), this work consists of tables of data omitted from Lomax's Folk Song Style and Culture (1968), including: diffusion arcs and cluster test of explicit singing and presence of established sociopolitical elites; class stratification

and interval width; vocal polyphony and productive complementarity; vocal tension and premarital sex sanctions on women.

Elli Kongas Maranda, "Deep Significance and Surface Significance: Is Cantometrics Possible?" *Semiotica*, vol. 2, no. 2, 1970, pp 173–84.

In this caustic but witty review of Lomax's *Folk Song Style and Culture*, the author attacks Lomax's methods and conclusions — especially those concerning the correlations of song features and degrees of sexual tolerance — on the grounds that the methods are naive and clumsy, and the conclusions the product of bias and inattention to conflicting details. Despite the rejection of virtually the whole of Lomax's work, Maranda ends by affirming with Lomax that "song expresses more than it says," stating the hope that detailed studies will be done (by Lomax on *American Songs*; by Erickson on Amerindian songs) to discover the relationship between expressive features and other cultural products.

Roberto Escobar. "Hacia un Enfoque General de la Musica en America Latina," *Yearbook for Inter-American Musical Research*, vol. 8, 1972, pp. 105–18, English abstract, pp. 118–19.

Latin American music is related to European music, but developed within traditions so different that European notation is an inadequate method of analysis which does not reflect the aspects of music that link it with culture and make music a social experience. Cantometrics is an analytic method which "puede ser la unica salvaguarda de los valores musicales autenticos de la region..." Cantometrics "es el primer sistema que realmente permite determinar los perfiles culturales que reflejan en la caracateristica regional, nacional, o mundial de una obra y en consecuencia un sistema ideal para la situacion musical en America Latina" (p. 117).

S. Lee Seaton and Karen Ann Watson, "Counter-Culture and Rock: A Cantometric Analysis of Retribalization." *Youth and Society*, vol. 4, 1972, pp. 3–19.

Using non-metric (ordinal) multidimensional scaling, the authors reworked data from the Cantometrics project. Song samples from 91 culture groups, plus a coding of some recent rock songs generally confirmed the world song map presented in Lomax's *Folk Song Style and Culture* (1968), especially the main contrast between group-oriented and individualized performances. The authors' main purpose was to test a hypothesis derived from Marshall McLuhan that rock music represents retribalization. Comparing rock music with music of "tribal" societies (characterized by non-specialization, decentralization, and egalitarianism), the tribalization hypothesis was refuted. But as represented on the song style map, the movement from pop music of the 1950s to rock music ca. 1965–70 is in the direction of tribal societies, representing either an emergent tribalization or an emergent generational organization of society.

William R. Ferris, Jr., "Folk Song and Culture: Charles Seeger and Alan Lomax." *New York Folklore Quarterly*, vol. 29, no. 3, September 1973, pp. 206–218.

Summarizes ideas of Charles Seeger and George Herzog on the relations of song

style and culture, in order to assert that "...most of the concepts Lomax applies to folk music and its culture are developed from other scholars..." especially Seeger and Herzog.

Charles B. Fowler, "Alan Lomax's 'Cantometrics' Links song Style to Life Style." *High Fidelity/Musical America*, vol. 24, May 1974, pp. MA 14–17.

Brief biography of Lomax, an account of his creation (with Victor Grauer) of Cantometrics, and a summary of the principal findings concerning the relationship of the organization of the singing group to patterns of integration and coordination in society. This article, with its continuation in June 1974 (see below), is a good popular introduction to Cantometrics.

Charles B. Fowler, "Cantometrics, Continued: In Search of a Musical Universal." *High Fidelity/Musical America*, vol. 24, June 1974, pp. MA 16–19.

In this continuation of his May 1974 article in the same publication, Fowler writes about the significance of such parameters as wordiness, enunciation, vocal tension, orchestral organization, vocal ornamentation, and presence of counterpoint. He also describes the Cantometrics training tapes and pleads for the use of Lomax's work in music education and anthropology.

Norma McLeod, "Ethnomusicological Research and Anthropology." *Annual Review of Anthropology*, vol. 3, 1974, pp. 99–115

Review of ethnological writings, divided into two sections. The Historical Overview section summarizes studies purporting to establish unilinear evolution, Kulturkreis, cultural areas, or music classifications. The "Modern Trends" section summarizes studies that find linguistic models for music and studies that show the relations of music and culture. Lomax is considered at length in the last category, with McLeod arguing that his work "clearly heralds a new understanding of music," but that it is flawed by several untenable assumptions. These are that a subjective analysis of music will suffice; that each culture has a single musical style; that music is culture-specific rather than context-specific; and — as a development of the last point — that music reinforces group norms (which in many cases its function is to relieve social stress, and so occurs at points of uncertainty and tension, performed by individuals and not by groups).

Christine Crest, Jon Dunn and Robert Revicki, "Song as a Measure of Man." *Music Educator's Journal*, vol. 62, 1976, pp. 26–35. Reprint from a pamphlet entitled "Song as a Measure of People." Harrisburg, Penn.: Pennsylvania Department of Education, 1976, first issued as "Song as a Measure of Man," 1975

In this enthusiastic summary of the Cantometrics system, based on a two-day workshop conducted by Lomax in Harrisburg in the fall of 1974, the authors recount the approach and main findings of Cantometrics. They emphasize the usefulness of the training tapes in acquainting people with other cultures and their expressive forms, and the need to preserve variety of expression in an age of homogenized mass culture.

Edward O. Henry, "The Variety of Music in a North Indian Village: Reassessing Cantometrics." *Ethnomusicology*, vol. 20, 1976, pp. 49–66

The author argues that both song styles and social forms in the Bhojpuri language region of India are too diverse for the simple Cantometrics characterization of Old High Culture and text-heavy, individualized singing. Songs that fit the Cantometrics model are present, but so are more that do not fit. In addition, other explanations are possible for expressive forms than the economic determinist one, such as the entertainment function of non-repetitive songs and the influence of diffusion in other song features. However, Henry's conclusion, similar to that of Elli Kongas Maranda in his 1970 article, is that Lomax's "multi-faceted and seminal contribution" to the study of the relationship between music structure and non-musical aspects of culture deserves consideration, despite the flaws.

Judith T. Irvine and J. David Sapir, "Musical Style and Social Change Among the Kujamaat Diola." *Ethnomusicology*, vol. 20, 1976, pp. 67–86.

Songs described by informants among the Kujamaat in Senegal, and confirmed by historical evidence as being "old-fashioned" and "new" can be distinguished in terms of scale resources and performance roles in ways that support Cantometrics conclusions. As the Kujamaat economy became more diversified, as external contacts became easier with the avoidance of inter-village warfare, and as the Kujamaat began to experience greater individualism and freedom of choice, their songs began to use more scale resources, to introduce solo singing and deemphasize the chorus, and allow the soloist more room for improvisation. Irvine and Sapir conclude that "...for the Kujamaat the roles available in musical performance reflect the structure of participation in other aspects of Kujamaat social life" (p. 77). This is not a mechanical mirroring of non-musical behaviors, but a co-determination of the musical system and the social system by "a set of interactional opportunities and expectations that underlie them" (p. 81).

Edwin E. Erickson, "Tradition and Evolution in Song Style: A Reanalysis of Cantometric Data." *Behavioral Science Research*, vol. 4, 1976

S. Lee Seaton and Karen Ann Watson, "Continuity and Discontinuity in Song Styles: An Ordinal Cross-Cultural Classification." Published in *The Performing Arts: Music and Dance*, John Blacking and Joann W. Kealiinohomoku, editors. The Hague: Mouton, 1979, pp. 93–107.

Working with the data reported in their 1972 article, the authors confirm Lomax's individualized and group models for folk song styles using non-metric configuration and clustering. But beyond the discontinuity of these two models, they discover a continuity among all musical performances in that the two models are configured as parabolic, forming cluster arcs; taken together, they form a circumplex, or an ellipse. The elliptical world song map is explained functionally as reflecting the "musical utility" of a given song style, and those song styles are grouped cross-culturally into six clusters (high culture, states, old kingdoms, tribes, high folk, and villagers) which are in turn joined into two superclusters labeled provisionally "Civilizations: and

“Primitives,” the former corresponding to Lomax’s individualized Model A, the latter to the groupy Model B.

John Bishop, “Alan Lomax as Builder and User of Ethnographic Film Archives.” Paper given at the conference, “Origins of Visual Anthropology: Putting the Past Together,” Gottingen, Germany, June 20–25, 2001.

Allison Jablonko, “An Intersection of Disciplines: the development of Choreometrics in the 1960s.” Paper given at the conference “Origins of Visual Anthropology: Putting the Past Together,” Gottingen, German, June 20–25, 2001

John Bishop, “Alan Lomax and Choreometrics.” Published in *Envisioning Dance on Film and Video*, Judy Mitoma, editor, Routledge Press, 2002

Victor Grauer, “Cantometrics: Song and Social Structure — A Response.” *Musical Traditions*, vol. 159, 2005

*In this response of a critique of Cantometrics presented by Fred McCormick in Musical Traditions*, MT002: 2002, Grauer’s comments are interleaved with McCormick’s.

Victor Grauer, “Echoes of Our Forgotten Ancestors.” Accepted for publication in *World of Music*, 2006.

Inspired by recent interpretations of the “Out of Africa” theory of human history, Grauer’s monograph is an attempt to trace the earliest migrations of modern humans from the perspective of both genetic anthropology and music, as echoed in the singing and playing of many tribal peoples today. Drawing Lomax’s insights and methods, Grauer demonstrates how the distribution of certain musical styles among various tribal groups around the world might support and clarify aspects of the “Out of Africa” picture.

## Appendix V: Access Terms

### Names:

*With Library of Congress Authority Records*

Arensberg, Conrad Maynadier  
Bartenieff, Irmgard  
Grauer, Victor  
Lomax, Alan (1915–2002)  
Paulay, Forrestine  
Rudd, Roswell

### Subjects:

*Library of Congress Subject Headings:*

Comparative studies of cultures and civilizations  
Dance, social aspects  
Expressive behavior  
Expressive behavior in culture  
Linguistic analysis (Linguistics)  
Style, musical

*Ethnographic Thesaurus*

Cantometrics  
Choreometrics  
Coding (performance strategy)  
Comparative analysis  
Dance analysis  
Dance notation systems  
Human migration  
Musical analysis  
Musical notation  
Performance behavior  
Performance studies  
Performance theory  
Stylistic analysis  
Theories derived from social scientific disciplines

*Terms without authority sources*

Minutage  
Parlametrics  
Performance style  
Phonotactics  
Urban Strain

### Genre/form:

*Library of Congress Subject headings:*

Correspondence  
Manuscripts  
Research notes and studies

*Art and Architecture Thesaurus (aat)*



Computer-assisted maps  
Data processing equipment  
Printouts

*Terms without authority sources:*

Computer punch cards  
Computer runs