

Ethnic and Vernacular Music, 1898-1960

A Resource and Guide to Recordings

PAUL VERNON

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Paul Vernon

Foreword by Benno Häupl

UCSB Historical Discography Series

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Foreword to the UCSB Historical Discography Series

By the 1930s, recordings from the first decades of the 20th century—typically “hot” jazz, opera, and classical music—were becoming recognized as important cultural expressions in certain circles, yet they were still ephemeral enough to not be thoroughly documented, collected, critiqued, or analyzed. In response, record collectors began creating and publishing checklists to help themselves and other collectors assemble collections of 78rpm recordings and cylinders for enjoyment and study.

In time, the field of discography developed and the early checklists evolved into discographies resembling what we know today, including such groundbreaking subject discographies as Brian Rust’s *Jazz Records*, or systematic label discographies like Ted Fagan and William R. Moran’s *Encyclopedic Discography of Victor Recordings*. The further evolution of these compilations of data as tools for collectors and researchers is now seen in such online resources as the Discography of American Historical Recordings (DAHR), an initiative of the American Discography Project, based at the University of California, Santa Barbara.

When DAHR was expanded beyond its original scope of documenting recordings made by the Victor Talking Machine Company, the editors began considering other published label discographies that could be licensed and incorporated into the database. A number of these have since been added to DAHR, including discographies of important labels like Brunswick, Columbia, Okeh, and Zonophone, all originally compiled by internationally recognized discographers from comprehensive primary source documents. But there are many other discographies that don't fit the database model established by DAHR, including the early checklists, subject discographies, bio-discographies, and other guides to sound recordings. While the goal of DAHR is the comprehensive documentation of the standard-groove era label by label, there are many other discographies that we would like to see more widely available, yet many would be difficult to integrate into DAHR without significant updating and editing. And incorporating some works like the checklists from the 1930s could even be

misleading as their significance is in what information was presented to users and the manner in which it was presented.

To facilitate greater access to these historical and topical books, the American Discography Project has launched the “UCSB Historical Discography Series,” to make some of these important historical or out-of-print discographic works more widely accessible. Under license from publishers or with permission from authors and estates, these important discographies will be made available as free eBooks. While some don't represent current scholarship on the recordings they document, we believe that they have continued relevance and that if made freely available in electronic form, they will find new audiences. Some books in the series are still important as discographic reference works while others are of historical interest for what they say about collecting in a particular time period, and some are a combination of both. All are books that deserve to be more widely available.

We hope these titles are of interest and will inform new collectors and scholars about the history of discography. We welcome suggestions and feedback on the series and suggestions for additional titles.

David Seubert, Series Editor; Project Director, DAHR (seubert@ucsb.edu)

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Dedicated to **Rodney Gallop** (1901-1948)

One of the earliest folklorists to recognise the value of commercial sound recordings in the preservation of the world's folk music.

His work has been a consistently valuable source of reference, and his insights have proved to be a constant inspiration.

and also

To my father, **Edward Vernon** (1920-1980)

Whose enthusiasm and kindness influenced and encouraged my early interest in music.

Mi taku oyasin

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Foreword

With the advent of the digital compact disc, music lovers had to take a clear position towards the microgroove records, which were now outdated. And the 78rpm shellac disc, so far merely old-fashioned, was thus given the role of an antique artefact.

In their time, records are materializations of musical fashions of the day. And jazz men, opera buffs or rock 'n' roll cats identified themselves with the messages conveyed. Nevertheless, open-mindedness for extraneous cultural expressions was found in a few private or institutional ethnic record collections as early as in the 1920's, or even more recently in the 1980's.

Today, it seems to be normal for record collectors everywhere to experience the new dimension of 78's in their role as witnesses from other cultures. We should be aware, however, that the recorded catalogue is only the shadow of a filigree texture. Many an extinct musical style and many a music master have never been recorded. Much common repertoire is lost forever.

The inventors and early producers of the "talking machine" advertised their product first as dictating machines in offices, or children's toys, at best gimmicks in novelty parlours and fairground booths.

Therefore, we all are much indebted to foresighted philanthropists who realized that this new medium was able to preserve cultural expressions for millennia. Jesse Walter Fewkes and Mary Hemenway recorded Native American music as early as 1890.

Bela Bartok recorded rural music in the Balkans. Erich von Hornbostel, the grand old man of ethnomusicology in Europe, recorded in southeast Asia, Waldemar Bogoras in Siberia, Sir James Frazer in Africa, Cecil Sharp in the British Isles, and later the Lomaxes in America. And many, many names could be added.

By 1910 most parts of the world had seen the recording horn. The record industry was starting to boom and the major record companies were trying to sell their "instruments"

(as record playing machines were called) to far-away countries. It was obvious that an Indonesian or Turkish merchant would not purchase a gramophone to entertain his friends with music of the Sousa Band or La Garde Republicaine.

The European record companies were therefore sending out expeditions to new potential markets. A typical such trip was the one made by Beka (Bumb & Konig) of Berlin in 1905-1906. Heinrich Bumb made recording stops at Athens, Constantinople, Cairo, Beyrouth, Teheran, Delhi, Bombay, Calcutta, Rangoon, Djakarta, Bangkok, Manila and Tokyo. Makeshift studios were set up where Beka's local representatives had summoned regional artists.

His Master's Voice (The Gramophone Company) of Hayes made similar expeditions. One, in 1912, led to Teheran, Tiflis, Baku, Merv, Buchara, Kokand, Samarkand, Tashkent, Dzarkend, Kharkov and many smaller recording locations. On this trip, literally thousands of traditional musical renditions were recorded in the field.

The matrices were taken back to the factory in Hayes, processed there, and the finished records and "instruments" shipped abroad for sale. Few, very few, such records have surfaced so far. The vast majority seem to be lost.

In North America the major record companies catered to the various immigrants. Some of the best examples of Albanian or Ukrainian traditional music were recorded in the United States.

When W. Sinkler Darby recorded Tibetan music in India in 1905 and Fred and Will Gaisberg, Franz and Max Hampe, Arthur S. Clarke, Charles Scheuplein recorded in Lwow, Oporto, Algiers, in Ceylon, Roumania or Syria, what were their thoughts? Could their feelings have possibly been the same towards popular or traditional music from these places as they were for the music they recorded by singers from La Scala in Milan, or by marching bands in Vienna?

These first commercial record producers were most probably not interested in the preservation of music as cultural values, although preserve it they did. It is only now that we recognise that one single copy of a multiple production disc suffices to let a rendition survive for the next centuries.

In the 1930's, when record distribution, if not production, was operational in most countries, regional topical music was being established as a large industry. It was the record industry that made it possible for musicians to reach national stardom. Regional record catalogues sometimes encompassed several hundred thousand different titles.

We are now slowly becoming aware of the mass of information available from all the record markets. We must, nevertheless, acknowledge that any record collector or researcher can only be knowledgeable about a certain era, musical style, or geographical location.

Records were pressed in Germany for a minuscule market in Uzbekistan, or in India for Siam. At the same time and from the very same record presses came original Argentinian tangos for European or Asian audiences.

The multitude of record brands, musical styles, languages or regional instruments leaves scholars and enthusiasts puzzled when facing a record of unknown origin.

It takes a broad-minded person like Paul Vernon to realise that this mass of fractional information can indeed be gathered, with the help of fellow record collectors. This handbook of his will therefore provide private collectors and institutional libraries with the basic information needed to identify 78rpm records from any corner of the world.

Paul Vernon wants this book to be the catalyst which helps committed record collectors to share their personal knowledge unselfishly with fellows. He has far-sighted intentions with this book. He wants it to be a living product. Only after quite some time will his research work reach the stage of mature entity. Paul Vernon wants all of us, institutional or private record collectors, to breathe life into this long-term project, as we will all benefit from it.

The priceless information provided in this first edition reminds me strongly of early bibliographical indexes published decades after the invention of letterpress printing. And similarly, recorded sound is now merely at the stage of incunabula.

Our individual knowledge about old records is, today, sometimes so obvious for each of us, and often believed to be not even worth mentioning. It will be specialized knowledge one day, or it will be inaccessible if we do not lay it down for future generations.

Benno Haupl

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remain a cornerstone of discographical research and key information contained in this book is drawn directly from them.

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Finally, I wish to extend eternal gratitude to my family, especially my mother Susan and my son Matthew for the support and understanding I have received during the compilation of this work.

Paul Vernon

Introduction

This book presents as much information as possible about early ethnic and vernacular 78rpm recordings in a format to help readers identify musical forms with which they may be unfamiliar. Interlocking sections allow a search to be started in any of the first four chapters to lead to information in the other two as well as in the appendices.

Chapter 1 provides:

1. Original company names, prefixes and numerical blocks of issued 78rpm records recorded for or aimed at a country, region or ethnic group.
2. A list of reissues on compact disc, musicassette and vinyl. Details of these issues are in Chapter 3.
3. A bibliography of published works referring to the music of the country, region or group. Details of these works are in the last section.
4. Footnotes.

Chapter Two alphabetically and numerically lists major European record company prefixes and series. These tables enable the reader to broadly identify the music on any record by its catalogue number.

The tables for Columbia, Decca, The Gramophone Company (HMV), Odeon, Parlophone, Polydor, Telefunken/Ultra and Zonophone/Regal-Zonophone are reasonably complete. However, the same is not true of Brunswick and Pathe, and gaps most certainly exist. That said, prefixes and series unknown to the compiler are still likely to be found on any label.

Not every record company series listed in Chapter 2 will contain ethnic or vernacular recordings. Many Czech, English, French and German series, for example, contain almost exclusively classical and popular items. All have been included, however, since it is often useful to know what *not* to look for. This is the reason for the inclusion of Appendix 1.

Chapter 3 provides full details of known reissues. Although many will be difficult to find, especially vinyl releases, readers wishing to sample the music of a country or region should be able to locate something suitable or confirm the current non-availability of such issues.

Chapter 4 allows readers to look up words and terms found on 78rpm record labels, sleeves and catalogues and in contemporary texts. While this list is incomplete, it should provide enough information to give readers some idea of what they possess or are seeking.

This book is intended to provide the until-now missing part of a research base. Because research on early ethnic and vernacular music is still incomplete, the book has been constructed with physical space for new information encountered by diligent researchers. Readers should regard the book as a working volume and are invited to make their own amendments and additions. With the exception of those made after 1943, U.S. recordings are excluded from this volume, as it is intended for use in conjunction with Richard K. Spottswood's epic seven-volume discography *Ethnic Music on Record*, which covers U.S. recordings prior to 1943.

If the terms "ethnic music," "vernacular music" and "world music" are truly global, rather than being selective, mention should be made of North American recordings of Blues, Cajun, Gospel and white rural and syncretic music in all its forms (Bluegrass, Country, Hillbilly, Old-Timey, Sacred, and Western Swing). These musics should be viewed as a part of the world's vernacular music, but are excluded from this volume on the grounds of their being adequately documented elsewhere. For bibliographical details of key works see "U.S.A." Easily obtainable recordings are available in large quantities from the specialists listed in the appendix.

This book is intended to take ethnic and vernacular discography in two directions:

1. **To promote thought and discussion as to a concise definition of recorded ethnic music.** A current definition is: *any indigenous musical form recorded commercially for specific cultural and linguistic groups, and marketed to that group rather than to any other*. Some argue that this is too narrow. The Argentinean tango, for example, was sold with equal success to American, English, French, German, Italian, Portuguese and Spanish audiences.

An alternate definition is: *any authentic or authentically syncretic national music recorded commercially, rather than by folklorists*. Yet this definition excludes 78rpm folkloric recordings made and issued within the time frame of the shellac disc. Viewed from the closing years of the 20th century, these folkloric recordings, such as the 1931 Paris sessions of North African musicians or the UNESCO project, have immeasurable value to today's collectors and researchers.

Definitions will co-exist and debate will continue for years to come. It is the aim of this book to merely provide the fuel.

2. **To assist specialists working on individual discographical projects.** While some discographies for national musics, such as Cuban, exist, many important ethnic musical styles remain bereft of a standard discographical reference work. Greek

Portuguese, Spanish and Turkish musics are immediate and pressing examples. Musics of the African and Indian continents are of equally critical interest. Africa alone would probably require several volumes to adequately document its 60-year recording history.

These tasks must all be taken up by specialists. No one individual could possibly correlate the vast amount of detailed information that would constitute a satisfactory global work.

The philosophy behind this book was voiced by Rodney Gallop, who remarked that music, for him, was often the key to the understanding of other cultures. To examine only a region's musical heritage without the accompanying social, political and economic history is to fail to grasp the scope and significance of the music itself. When investigating the music of a country or region, a concise general history is an ideal companion.

Various dictionaries published by Grove provide reliable histories and descriptions of specific musics of the world. Most major library systems can access these volumes. The *Rough Guide to World Music*, an affordable alternative, places the music in current contexts.

Cross-culturalism has existed throughout human history, and recorded sound has supplied examples for almost 100 years. When one compares the music of neighbouring or related countries and regions, it quickly becomes clear that the inhabitants have spent time listening to each other.

This simple observation has been examined in many published texts, but recorded sound provides irrefutable evidence. With a selection of gramophone records, the many-textured co-relations between Greece and Turkey, Brazil and Portugal, or various Mediterranean and African cultures can be heard. Similarities as well as differences in these musics make it clear that the human experience is both local and global.

This is also a book for record collectors. The joy of amassing vast quantities of shellac is often misunderstood and at times derided. Without the dedication of collectors, much valuable history would be lost, and with it some of the richness of human experience. The compiler, who well understands the drives of the collector, hopes that the construction of this work will make it of value to the men and women who have done so much to rescue and preserve aspects of music history.

ZONOPHONE RECORDS

are available in the following

WEST AFRICAN DIALECTS

ABONNEMA

ANECHO

ASHANTI

COAST ENGLISH

CREOLE

DUALA

EFIK

EWE

FANTI

GÀ

HAUSA

IBO

JEKRI

JOLOF

KROO

MENDI

SOBO

TEMNI

TWI

VAI

YORUBA

ODEON Records are sold everywhere

in the World, and Exclusive Odeon

Repertoires exist in nearly all languages

—TO MENTION JUST A FEW—

Abyssinian	Jugo-Slavian
Albanian	Latvian
American	Lithuanian
Arabian	Malay
Armenian	Maltese
Belgian	Mexican
Bulgarian	Norwegian
Czecho-slovakian	North African Dialects
Chinese	Persian
Danish	Polish
Dutch	Portuguese
East-African Dialects	Rumanian
Egyptian	Russian
Esthonian	Siamese
Finnish	Spanish
German	Sudanese
Greek	Swedish
Hebrew	Swiss
Hungarian	Syrian
Indian Dialects	West African Dialects
Italian	Yiddish, etc.

Countries, Territories and Linguistic Groups Listed in Chapter One

Abyssinia	Bonaire	Dominican	Hawaiian Islands
Afghanistan	Borneo	Republic	Hebrew
Africa East	Bosnia	Dutch East Indies	Herzogovena
Africa North	Botswana	Dutch West Indies	Holland
Africa South	Brazil	East Timor	Honduras
Africa West	Britain	Ecuador	Hong Kong
Albania	Buganda	Egypt	Hungary
Algeria	Bulgaria	El Salvador	Iceland
Angola	Cameroun	England	India
Annam	Cambodia	Eskimo	Indonesia
Antigua	Canada	Estonia	Inuit
Antilles	Cap Breton	Ethiopia	Iran
Arabia	Cap Verde	Fijian Islands	Iraq
Arabic Nations	Ceylon	Finland	Ireland
Argentina	Chad	France	Israel
Armenia	Chile	French Congo	Italy
Aroba	China	French Polynesia	Ivory Coast
Austral Islands	Colombia	Friendly Islands	Jamaica
Australia	Comoro	Gabon	Japan
Austria	Archipelago	Germany	Java
Azerbaijan	Congo	Georgia	Jewish
Azores	Corea	Ghana	Jordan
Bahamas	Corsica	Gibraltar	Jugoslavia
Bahrain	Costa Rica	Goa	Kazakhstan
Bali	Cote D'Ivoire	Gold Coast	Kenya
Balearic Islands	Crete	Greece	Kirghizia
Basque	Croatia	Greenland	Klezmer
Bavaria	Cuba	Grenada	Korea
Belgian Congo	Curacao	Guadeloupe	Kuwait
Belgium	Cyprus	Guatemala	Laos
Bermuda	Czechoslovakia	Guinea	Latvia
Bhutan	Dahomey	Guyana	Lebanon
Bohemia	Denmark	Gypsy	Leeward Islands
Bolivia	Dominica	Haiti	Lesotho

Lettland	Paraguay	Tadzhikistan
Liberia	Persia	Tahiti
Libya	Peru	Taiwan
Liechtenstein	Philippines	Tanganyika
Lithuania	Poland	Tex-Mex
Luxembourg	Porto Rico	Thailand
Macao	Portugal	Tibet
Macedonia	Prince William's	Timor
Madagascar	Islands	Tobago
Madeira	Principe	Togo
Malawi	Puerto Rico	Tonga
Malaya	Reunion Isles	Transjordan
Maldiv Islands	Rhodesia	Trinidad
Malgache	Roumania	Tuamotu Islands
Mali	Russia	Tunisia
Malta	Rwanda	Turkey
Maori	Saba	Turkmenistan
Martinique	Samoa	Uganda
Marquezas Islands	San Marino	Ukraine
Mauritania	Santo Domingo	United States
Mauritius	Sao Tome	Uruguay
Mesopotamia	Sarawak	Urumqi
Mexico	Sardinia	U.S.S.R.
Moldavia	Saudi Arabia	Uzbekistan
Mongolia	Scandinavia	Venezuela
Montenegro	Scotland	Vietnam
Morocco	Senegal	Virgin Islands
Moyen Congo	Serbia	Wales
Mozambique	Seychelle Islands	Walloon
Muscat	Siam	West Indies
Native American	Sicily	Western Samoa
Nepal	Sierra Leone	Windward Islands
Netherlands	Singapore	Yemen
New Guinea	Slovakia	Yiddish
New Zealand	Slovenia	Yugoslavia
Nicaragua	Solomon Islands	Zaire
Niger	Somalia	Zambia
Nigeria	Spain	Zanzibar
Norteno	Sri Lanka	
Norway	St. Eustache	
Nova Scotia	St. Kitts	
Nyassaland	St. Martine	
Oman	St. Vincent	
Ottoman Empire	Sudan	
Pakistan	Sumatra	
Palestine	Surinam	
Panama	Sweden	
Papua, New	Switzerland	
Guinea	Syria	

Chapter 1

Countries, Regions and Ethnic Groups: A–Z

ABYSSINIA
(Ethiopia)

1. None known
2. None known
3. Grove
4. While current research indicates no specific Abyssinian (ie pre-1940) style on 78rpm, the possibility of its existence remains. Due to geographical location and history, see Africa East, Egypt and Italy for a full list of possibilities. See Ethiopia for 1950's recordings.

AFGHANISTAN
(Doulat I Padshahi Ye Afghanistan)

1. GRAMCO/HMV;
P7500-
ODEON?
2. None known
3. Grove : Manuel
4. Further Afghan recordings may exist.

AFRICA EAST
(Abyssinia : Buganda : Ethiopia : Kenya : Mozambique
Nyassaland : Somalia : Tanganyika : Tanzania : Uganda
Zambia : Zambezia : Zanzibar)

1. BLUEBIRD; (post-1945)
BUENOS NUEVES; (post-1945)
COLUMBIA;
AMC : EO : WE
FAMOUS; (post-1945)
FR1000-
GALLOTONE; (1931-)
KE : TA : UG
GRAMCO/HMV;
GR : JOE : JP : MA : P13400- : P17500- : YE
ODEON;
A242000-
PATHE;
X79000- : X96100-
QUALITY; (post-1945)
TJ
TROUBADOUR; (post-1945)
2. CD: Cramworld CRAW : Original 004, 021, 023
MC: Original 110, 112
LP: Original OMA 106, 108, 110, 112
3. Bender : Bergman : Gray : Graham : Grove : Lems-Dworkin
Manuel : Rough Guide : Tracey
4. See also separate entries and the African language table.

AFRICA NORTH
see Arab Nations

AFRICA SOUTH
(Bechuanaland : Botswana : Damaraland
German South-West Africa : Great Namaqualand : Lesotho
Orange Free State : Rhodesia : Republic of South Africa
Zimbabwe : Zululand)

1. AUDION;
BZ
BATHO BANTU; (post-1945)
BB
BETTER; (post-1945)
XU
BLUEBIRD; (post-1945)
BRUNSWICK;(1931-)
SA-
CHURCH;
CH
COLUMBIA;
AE : DB : GR : LE : YE
DECCA;
F
DRUM;
DR
ENVEE;
3000-
GALLOTONE;(1931-)
CO : GB : GE
GRAMCO/HMV;
A : FJ : GU : GX : HS : JP : SAD
3000-
HIT; (post-1945)
3000-
MANZINI;
ZZ
NEW SOUND; (post-1945)
GB
PARLOPHONE;
B43000- : DPD
QUALITY; (post-1945)
TJ
RAYMA; (post-1945)
RB
REGAL;(c.1930-)
GR 1-
REGAL ZONOPHONE;
ME
RPM; (post-1945)
SINGER;(1930's-)
GE 1-
TELSTAR; (post-1945)
TS
TRAD; (post-1945)

AFRICA SOUTH (cont)

- TREK; (post-1945)
 AC : DC
 TROPIK; (post-1945)
 DC
 TROUBADOR; (post-1945)
 AFC : BZ
 TRUTONE; (post-1945)
 XU
 USA; (post-1945)
 1- or 100-
 WINNER; (post-1945)
 OK-
 ZONOPHONE;
 4000-
2. CD: Harlequin 08 : Heritage 19, 23 : Line 0.01092
 Silex Y225107
 MC: Global Village 2001 : Nomad : Transworld 004
 Viva Voce : M1 (1 track) : M13 (some tracks)
 LP: Harlequin 2020
3. Andersson : Ballantine : Bender : Bergman : Coplan
 Cowley (3) : Erlman : Ewens : Graham : Gray : Grove
 Lems-Dworkin : Manuel : Marre & Charlton : Roberts
 Rough Guide : Seroff
 See also Folk Roots No.123, Keskiddee No's 1 & 2 and
 Musical Traditions No.12
4. Many original Gallotone LP's will contain material
 of interest. See also the African language table and
 International Library of African Music in sourcefile.

AFRICA WEST

- (Angola : Burkina Faso : Camaroun : Chad : French Congo
 Gabon : Ghana : Guinea : Gold Coast : Ivory Coast : Liberia
 Mauritania : Nigeria : Senegal : Sierra Leone : Togo)
1. AFRICA VOX; (1948)
 AX (probably folkloric)
 ARTIPHON; (Germany, c.1927-)
 4000-
 BADEJO;
 BBA
 BASSOPHONE;
 BS
 BROADCAST; (8", England, c.1928-)
 COLUMBIA;
 AMC : ESN : GJ : ME : WA : RS
 DECCA;
 WA 2000-
 DUOPHONE;
 EDISON BELL RADIO; (8", c.1927-)
 F500-
 1200-
 EDISON BELL WINNER; (c.1927-)
 5000-

AFRICA WEST (cont)

- GRAMCO/HMV;
 CTO : DAD : GV : JKL : JL : JLK : JO : JP : JUP
 JVA : JZ : MPG : RJZ : TM
 MELODISC; (England, 1950-59)
 NUGATONE;
 BB : RV
 ODEON;
 248.000-
 OWUDARA;
 200- (possibly lower)
 PARLOPHONE;
 AKB : B86000- : PO : UTC
 PHILLIPS; (1946-)
 P79000-
 S.A.JENKEO; (post-1945)
 SA 500-
 SENAPHON; (post-1945)
 ZONOPHONE;
 EZ
 1000- : 3000- : 4000-
2. CD: Heritage 16, 17, 18, 22, 28 : MOTW : Original
 Retroafric : Rounder 5017 : Xenophile
 MC: Ethnic Cassette EC7 : Gema ZS43 : Rounder 5017
 Wayhi M1 (1 track), M13 (some tracks), M23
 LP: Original : Retroafrik : Rounder 5017
3. Bender : Bergman : Charters : Collins : Graham
 Gray : Grove : Haydon : Lems-Dworkin : Manuel
 Marre & Charlton : Oliver (1) : Roberts : Rough Guide
 Templeton : Van Der Merwe : Vernon (2,3) : Waterman
4. See also the African language table.

ALBANIA

(Republika Popullore e Shqiperise since 1946)

1. COLUMBIA;
 D 23000-
 FAVOURITE; (1904-)
 FREE ALBANIA;
 49000-
 GRAMCO/HMV (Zani I Te Zotit);
 AM : GC70000-79800
 ODEON;
 A237000- : AA176400-
 PATHE;
 44000-
 POLYDOR;
 V 51000-
2. Heritage HTCD31
3. Gallop (5) : Grove : Rough Guide

ALBANIA (cont)

4. Albania was a province of Turkey until 1912, when independence was proclaimed. A period of turmoil followed, resulting in partition. In 1925 Albania became a republic and then, in 1928, a monarchy until 1939 when the country was occupied by Italy. In 1946 the country was again proclaimed a republic, under the leadership of Enver Hoxha. It is possible, therefore, that examples of Albanian music may exist in Turkish and Italian catalogues, and possibly also Greek. See those countries, within the time frames mentioned, for a full list of possibilities. European recordings were issued in America on the Columbia 72000- & Victor 28000- series. See Spottswood for recordings made within the U.S. prior to 1943.

ALGERIA

(Algerie/El Djemhouria El Djazaira Demokratia Echaabia)

1. BAIDOPHON;
91804-91806 (1933) : 99119-99164 (1934)
COLUMBIA;
GTS
19800-
GRAMCO/HMV;
GC : K : L
ODEON;
A224000- : A287000- : FA : PLB : X5000-
287000-
PATHE;
PR101-169 : PV : X
57000-
POLYDOR; (Polyphon)
45300- : 45990- : 46000- : 47000- : 55000-
2. CD: CDDA(Club de Disques Arabes) AAA-039
MC: Wayhi M35 (some tracks), M36 (some tracks)
3. Al Faruqi : Grove : Manuel : Rough Guide
4. Further examples of Algerian music may also appear on other Arabic series. See Egypt for full list of possibilities. Some, at least, of the French 'K' series recordings were made in Paris.

ANGOLA

see Africa West

ANNAM

see Vietnam

ANTIGUA

1. None known
2. None known
3. Grove

ANTILLES

see Guadeloupe & Martinique

ARABIA

see Saudi Arabia

ARAB NATIONS

see Algeria, Bahrain, Egypt, Jordan, Lybia, Kuwait,
Morocco, Oman, Palestine, Qatar, Saudi Arabia, Syria,
Transjordan, Tunisia and Yemen

ARGENTINA

(Republica Argentina)

1. ATLANTA;
100- or 300-
BRUNSWICK; (1930-)
1000-2100
COLUMBIA;
A 400- : A5000-8000 : T : TX
5000- or 5800-
CRIOLLO;
1000-
DECCA;
DISCO NACIONAL;
see ODEON
EDISON?
ERA GRANDE;
60000-
GRAMCO/HMV;
B : K
HOMOPHON;
7000-
LONDON; (post-1945)
ODEON;(aka Disco Nacional c.1914-20 in Argentina)
A 45000- : A 46000- : A 55000- : A193000-196000
AA 40000- : AA125000- : AA177000- : AA 177500-
AA 179500- : AA263000- : D 805000- : FF : OT101-
SD 56000-
400- : 500- : 850- : 4000- : 4500- : 4600- : 4800-
5100- : 5200- : 6000- : 6300- : 6500- : 6600- : 6800-
7000- : 7400- : 8000 : 8400- : 8900- : 9000- : 9600-
9800- : 10000-18800 : 20000- : 25000- : 28000- : 30300-
30500- : 30600- : 33200- : 40000- : 41300- : 45000-
46000- : 52400- : 55000 : 61000- : 74300- : 123900-
132500- : 141000- : 193000- : 195000- : 196500-
284000- : 291000- : 295000- : 710000-

ARGENTINA (cont)

PARLOPHONE;
 OT(Odeon) : R
 PATHE;(Argentina)
 PATHE; (France)
 Various general series
 POLYDOR; (France)
 Various general series
 VICTOR;(Argentina)
 V45000- (1925-) V55000- (1925-)
 500- (1925-) : 3000- (1925-) : 6000- (1922-)
 8000- (1925-) : 10000- (1925-) : 47000- (1930-)
 69000- (1918-) : 72000- (1918-) : 72200- (1920-)
 732000 (1922-) : 77000- (1925-) : 79500- (1925-)
 NB;Some of the above noted may be prefixed V-
 VICTOR; (U.S.)
 Album P-130 (folkloric recordings)

2. CD: El Bandoneon EBCD 1-29 : EMI BVCP8701/10
 EMI(A) 89180-2 : EMI(J) TOCP 7561/8
 Harlequin HQCD 34, 45 : MH 10001.2-10020.2
 Music Memoria 8831426 : Phontastic
 Salados Amigos 62027
 MC:H.Wilkins(un-no)
 LP:EMI(J)FOS40011/12 : Harlequin 2010 : Phillips
 832020-2 : Phontastic 7547/7578
3. Adolfo Sierra : Chase : Collier : Dos Santos : Grove
 Manuel : Montes : Pelinski : Rough Guide : Roberts(2)
 Vernon (7,9)
 See also Folk Roots No.83
4. Many tango records were issued worldwide on a large
 number of company series. In the UK, Odeon's OT series
 was devoted exclusively to tango, while in France
 the Gramco/HMV K general series issued many. It is,
 in theory, possible to find genuine examples of the
 tango on labels from most European, Latin American
 and Asian countries. See Spottswood for recordings
 made within the U.S. prior to 1943. See also Paraguay
 and Uruguay.

ARMENIA

(Haikakan Sovetakan Sotsialistakan Respublica since 1920)

1. CCCP;
 Issues within the general series
 COLUMBIA;
 7800-
 DISC; (U.S., post-143)
 Album No.132 [part only] (folkloric recordings)
 FAVOURITE; (1904-)
 GRAMCO/HMV;
 EK
 ODEON?
 PATHE;
 200-
 SYRENA? (pre-1914)

ARMENIA (cont)

2. CD: FM 634 (some tracks) : Morning Star 45009
(1 track)
MC: Morning Star 45009 (1 track)
LP: Library of Congress LBC-6 (1 track), LBC-14
(1 track), Morning Star 45009 (1 track)
3. Grove : Rough Guide : Summers
4. Further Armenian recordings may exist in other series.
See Russia for a full list of possibilities. Note that
the a portion of the territory now known as Armenia
was part of the Ottoman Empire until 1919. Armenian
recordings may therefore possibly exist in early Turkish
catalogues. See Spottswood for recordings made within
the U.S. prior to 1943.

AROBA

see Curacao

AUSTRAL ISLANDS

see French Polynesia

AUSTRALIA

1. AERONA;
BRUNSWICK;
2000- : 3000- : 4000-
CAPITOL (post-1945, mostly U.S. recordings)
COLUMBIA;
DO : DOX : FE : LBDX : LO : LOX : O 501-2999 : YOX
DECCA;
X10000- ; Y5000- : Z700-
DIAPHONE; (post-1945)
ELEKTRON;
5000-
EXELPHONE;
FESTIVAL; (post-1945)
GAIETY;
P-
GOLDEN TONGUE;
CW
GRAMCO/HMV;
EA : EB : EC : HNA
GRAND PREE;
18000-
IMPERIAL;
IMPERIAL JUNIOR;
NEW MUSIC; (post-1945)
NIXA; (post-1945)
ODEON;
AR : OD
PACIFIC;
25-0000-

AUSTRALIA (cont)

PARLOPHONE;
 A : AR : OD
 POLYDOR;
 W
 RADIOLA-TELEFUNKEN; (post-1945)
 REGAL/REGAL ZONOPHONE; (see Zonophone)
 REXOPHONE;
 SPOTLIGHT; (post-1945)
 SYMPHONY;
 VOCALION;
 ZONOPHONE;
 EE : G
 6000-

2. None known

3. Grove

4. The majority of issues to be found on Australian labels are of European or American origin. There is no current evidence to suggest that Australian aboriginal music was ever commercially released on 78rpm; however, the Australian Broadcasting Commission issued twelve 12" 78rpm discs of aboriginal recordings, date currently unknown, but most likely between 1945 and 1955.

AUSTRIA
 (Osterreich)

1. AUSTROTON;
 -V suffix
 CHRISTSCHALL;
 COLUMBIA;
 D 8101- : D 15551- : D 16000- : D 30701- : DV
 DVX : LV : LVX : SV : SVX
 FAVOURITE; (1904-)
 GRAMCO/HMV (Die Stimme Seines Herrn);
 AJ : AK : AM : AN : BA : BB : BE : DA5300- : DB 5300-
 ER : ES : G : GA : GB : GC70000-79800
 HARMONA;
 ODEON;
 A 161000- : A 221000- : A 254000- : AA 68000-
 8000- : 9500- : 01500-
 PATHE;
 200-
 PHILIPS; (post-1945)
 REGINA; (post-1945)
 F-25000-
 TELEFUNKEN;
 E 100- : E 1000- : E 3000- : F 100- : F 1000-
 F 3000- : M 5000- : M 7000- : P 5000- : P 7000-
 PN 5000- : PN 7000-
 VIENNOLA;
 ZONOPHONE;
 200000-

AUSTRIA (cont)

2. CD: Basilisk DOCD 3001-3012 : Document RST-301
3. Greene : Grove : Hunt (1) : Rough Guide
4. The Favorite, Gramco GC70000 and Zonophone 20000 series represent recordings made during the time of the Austro-Hungarian Empire. See Spottswood for recordings made within the U.S. prior to 1943.

AZERBAIJAN

(Azarbaijchan Soviet Sotsialistik Respublikasy)

1. DISC; (U.S., post-1943)
Album No.132 [part only] (folkloric recordings)
2. None known
3. Grove
4. Further Azerbaijani recordings may exist. See Russia for a full list of possibilities.

AZORES

(Acores)
see Portugal

BAHAMAS

1. LIBRARY OF CONGRESS (U.S.)
Album No.6 (AAFS 26-30), No.7 (AAFS 81-85)
Album No.21 (all folkloric recordings)
2. None known
3. Chase : Grove

BAHRAIN

1. GRAMCO/HMV;
GD
2. None known
3. Al Faruqi : Grove
4. Further examples of Bahranian music may also appear on other Arabic series. See Egypt for a full list of possibilities.

BALI

1. BEKA;
B
GRAMCO/HMV;
NSS
ODEON;
A39000-
4400- : 37000-
PARLOPHONE;
MO
2. None known
3. Grove : Rough Guide
4. Balinese music may also exist on other labels. See Indonesia for a full list of possibilities.

BALLEARIC ISLANDS

(Balears)

see Spain

BASQUE

(Euskara/Pays Basque)

1. EDITIONS DES MUSEES NATIONAUX A.T.P.; (folkloric)
GRAMCO/HMV;
AE : K
ODEON?
PARLOPHONE;
R (children's records)
2. None known
3. Gallop (3,13) : Gallop & Alford : Grove
4. Further Basque recordings may also appear on other series. See France & Spain for a full list of possibilities. See also Spottswood for Library of Congress recordings made in the U.S. prior to 1943.

BAVARIA

(Bayern)

see Germany

BELGIAN CONGO

1. COLUMBIA;
ESN
GALLOTONE;
GB
NGOMA; (pre-1960)
OLYMPIA; (c.1940's)
OPIKA; (pre-1960)

BELGIAN CONGO (cont)

2. None known
3. Grove : Rough Guide
4. See also French and Moyen Congo, and the African language table.

BELGIUM

(Royaume de Belgique/Koninkrijk Belgie)

1. COLUMBIA;
D2001- : D2501- : D6151- : D11000- : D11701-
D12001- : D13001- : D14201- : D15001- : D19001-
DCB
EDISON BELL; (1928)
F100- (8")
FAVOURITE; (1904-)
GRAMCO/HMV (La Voix De Son Maitre);
AT : AU : DA4700-4799 : DB4700-479 : EX
EY : F : H
GRAMOLA;
MAGIC; (post-1945)
MAESTRO;
ODEON;
151000- : 163000- : 164000- : 175000-
OLYMPIA;
OMEGA;
PARLOPHONE;
CO
PATHE;
9000-
PHILIPS; (post-1945)
ZONOPHONE;
300000-

2. None known.
3. Grove
4. Belgium's linguistic regions include French, Flemish and German. Recordings in these languages, for the general Belgian market, are likely to be encountered in the series listed above. See also France. See Spottswood for recordings made within the U.S. prior to 1943.

BERMUDA

1. BERMUDA;
T-
2. None known
3. Grove : Rough Guide

BHUTAN
(Druk-Yul)

1. None known
2. None known
3. Grove
4. Although current research indicates no specific Bhutanese recordings on 78rpm, this does not preclude their existence. See India for a full list of possibilities.

BOHEMIA
see Czechoslovakia

BOLIVIA
(Republica Boliviana)

1. BRUNSWICK?
COLUMBIA;
ODEON;
A181700-
VICTOR;
27000-
VOCALION?
2. Wayhi M9 (1 track), M28 (2 tracks)
3. Chase : Grove : Rough Guide
4. See Spottswood for recordings made within the U.S. prior to 1943.

BONAIRE
see Curacao

BORNEO
see Indonesia

BOSNIA

1. UNESCO;
A1 (folkloric recordings)
2. None Known
3. Grove
4. Current research provides no evidence of specifically Bosnian styles on commercially released 78rpm records. However, this does not preclude their existence. See Yugoslavia for a list of possible record company prefixes. See Spottswood for recordings made within the U.S. prior to 1943.

BOTSWANA
see Africa South

BRAZIL
(Brasil)

1. AGENSA; (1960's)
0001-
ALBATROZ; (1962-63)
101- : 501-
ART-FONE; (1930-)
4.000-
BRASILPHONE; (c.1930-)
1.000-
BRAZIL; (1911-14)
70.000-70.489
BRUNSWICK; (1929-31)
10000-10167
CABOCLO; (1947-64)
100-660
CALIFORNIA; (1959-64)
1001-1532
CARNAVAL; (1951-60)
001-147
CHANTECLER; (1958-64)
78.000-78.072
COLUMBIA;
B : BO : CB
5000- : 7000- : 8100- : 11000- : 12000- : 13000-
20000- : 22000- : 55000-
COPOCOBANA; (1950-64)
001-142 (1950)
5.000-5.999 : 6.000-6.633 (1959-64)
20.001-20.044 (?)
CONTINENTAL; (1950-64)
15.001-15.999 (1950)
16.000-16.999 (1949-54) : 17.000-17.999 (1954-61)
18.000-18.056 (1961-62) : 20.000-20.153 (1945-53)
25.100- (1944-45) : 28.000-28.003 (c.1950)
30.101-30.116 (c.1950) : 78.001-78.379 (1962-64)
ELITE SPECIAL; (1950-53)
N.1001-N.1126
FAULHAUSER; (c.1911)
1-66 (?)
FAVOURITE; (1910-13)
450000-450091 : 451000-451046 : 452000-452420
454000-454132 : 455000-455169 : 456000-456013
457000-457051 : 458000-458002 : 459000-459013
GAUCHO; (1912-13)
500-828 : 1.000-1.497 : 2.000-2.201
3.000-3.006 : 4.000-4.064
GRAMCO/HMV;
GV
HARGAIL;
MW700-
IMPERADOR; (c.1920-)
1.000-1.097

BRAZIL (cont)

LIBRARY OF CONGRESS; (U.S.)
 Album No.13 (AAFS 61-65) 12"; folkloric recordings.
 MOCAMBO; (1955-64)
 15.000-15.559
 MODINHAS;
 APS
 MUSIDISC; (c.1955-)
 8.000- : 15.000-
 ODEON;
 A283000- : A 288000- : A 288100- : C5000-
 C7000- : FF : X500 : X1000
 101- : 10001-(2 series) : 10800- : 11001- : 11100-
 11800- : 12000- : 12300- : 13000- : 14000- : 14300-
 40000- : 70000- : 70501- : 108000- : 120000-
 121000- : 122000- : 123000- : 137000-
 ORION; (1961-63)
 1-146
 OUVIDOR; (?)
 1.001- : 2.001-2.019 : 3.001-3.035
 PARLOPHON;
 12800- : 13000-(Incl. Arabic recorded in Brazil)
 PHILLIPS; (1959-63)
 P61000H-P61232H
 PHOENIX;
 001-313 (1913-18) : 70.000-70.489 (1908-12)
 70.621-70.917 (1913-18)
 POLYDOR; (1955-61)
 101-391 : 49000-
 POPULAR; (1919-21)
 1.000-1.023 : 4.000-4.051 : 5.000-5.027
 RCA; (1958-63)
 80.000-80.2560
 RCA CAMDEN; (1960-63)
 1000-1186
 RGE; (1956-63)
 10000-10512
 SABIA; (1960-63)
 S.500-S.640
 SERTANEJO; (1959-64)
 10001-10433
 SINTER; (1950-60)
 1-666
 STAR; (1947-53)
 0001-0416
 TODAMERICA; (1950-60)
 5001-5959
 VICTOR; (1908-50's)
 33.000-33.999 (1929-35) : 34.000-34.999 (1935-42)
 80.0000-80.1999 (1950's): 87.000- (1950's)
 87.500- (1950's) : 91.500- (1950's)
 97.000-97.135 (1908-12) : 98.000-98.999 (1908-12)
 99.000-99.741 (1908-12)
 ZONOPHONE;
 X 500- : X 1000 : 1500-1674 : 10000 : 11200

BRAZIL (cont)

2. CD: Harlequin 33 : Heritage 05 (4 tracks)
Rounder 5045 : Ubataqui 20003
MC: Rounder 5045
LP: Heritage 323 (4 tracks) : Rounder 5045
3. Alvarenga : Appleby : Azevedo, Barbalho, Santos &
Severiano : Chase : Gardel : Grove : Guilliermopreito
McGowan & Pessamba : Manuel : Marre & Charlton : Roberts
Rough Guide
4. See also Portugal. Many fados were recorded in Brazil
and a quantity of Brazilian recordings were issued
in Portugal. See Spottswood for recordings made within
the U.S. prior to 1943.

BRITAIN

see England, Scotland & Wales

BUGANDA

see Uganda

BULGARIA

(Narodna Republika Bulgaria since 1946)

1. ARPHA; (c.1920's)
2000-2138 (at least)
COLUMBIA;
DV
GRAMCO/HMV;
AM : DV
LONDON; (post-1945)
3000-
ODEON;
A 192000- : AA 176700- : B
ORFEI; (post-1945)
PARLOPHONE;
B10600- : 1000-
RADIOPHON; (1930's-)
1000- : 1100- : 1200- : 1300- : 1400-
RADIOPROM; (post-1945)
ZONOPHONE;
10000000-
2. CD: Heritage HTCD 21 (1 track)
3. Gallop & Alford : Grove : Rice : Rough Guide
4. See Spottswood for recordings made within the U.S.
prior to 1943. Note that Bulgaria was part of the
Ottoman Empire (Turkey) until 1908. Some Bulgarian
recordings may therefore exist in early Turkish
catalogues.

BURMA

(Pyee-Daung-Su Myanma-Nainggan-Daw since 1948)

1. BRITISH BURMA FILM CO.LTD.; (1930's)
BBF
COLUMBIA;
BO : RE : VB : VE
GRAMCO/HMV;
AIF : GC8-, 10000- : N
ODEON;
A204000-
2. None known
3. Grove
4. Further Burmese recordings may exist. See India for a full list of possibilities.

BURUNDI

1. None known
2. None known
3. Grove
4. Although no specifically Burundan or Rwandan style has been identified on 78rpm, this does not preclude their existence. See Africa East for a full list of possibilities.

CAMEROUN

1. AFRICA VOX (c.1950)
AX
2. None known
3. See Africa West
4. Cameroun music may also exist on other labels.
See Africa West for a full list of possibilities.

CAMBODIA

1. ANGKOR WATH;
400-(and possibly lower numerical series)
COLUMBIA;
D34000-
41000-
ODEON;
3400-
PATHE?
VICTOR;
40000-

CAMBODIA (cont)

2. Wayhi M3 (1 track)
3. Grove : Rough Guide
4. Further Cambodian recordings may exist, most especially in French catalogues.

CANADA

incl. Cap Breton
and French and Scottish diaspora

1. APEX;
BANFF;
BLUEBIRD; (1930's-)
BRUNSWICK;
CELTIC;
COLUMBIA;
DECCA;
EDISON BELL; (1912-35)
58000-
FOLK DANCER; (post-1945)
GRAMCO/HMV;
12000-
LONDON; (post-1945)
MELOPHONE;
QUALITY; (post-1945, mostly U.S. reissues)
RCA-VICTOR;
RODEO;
STARR; (1920's-)
TELEFUNKEN;
VICTOR;
2. CD: Morning Star 45009 (1 track) : Silex Y225108
LP: Alouette : Apex : Bannf : Budget : Celtic
Folkways : Le Taminoir : MCA Carnaval
MCA Coral : MCA Point : Morning Star 45009
(1 track) : Philo : RCA(Canada) : Shanachie 14001,
CBI
MC: Banff : Cape Breton Magazine : Celtic
Ethnic Cassette EC4 : Morning Star 45009
Wayhi M9 (1 track), M21
3. Benoit : Coltman : Grove : Labbe : McGhee : Moogk
4. See Spottswood for recordings made within the U.S.
prior to 1943.

CAP BRETON

see Canada

CAP VERDE

1. COLUMBIA;
1000-X (US)-see note 4
2. CD: Heritage HTCD05
LP: Heritage HT323
3. Grove : Rough Guide
4. The only currently known 78rpm recordings of Cap Verdian music were made in the U.S. See Spottswood for details.

CEYLON

(Sri Lanka since 1948)

1. GRAMCO/HMV;
JO : N : P : WN
ODEON?
PARLOPHONE;
DPE
2. None Known
3. Grove : Manuel : Rough Guide
4. Further Ceylonese recordings may exist. See India for a full list of possibilities.

CHAD

(Tchad)

see Africa West

CHILE

(Republica de Chile)

1. BRUNSWICK?
COLUMBIA;
C
DIRECCION GENERAL DE INFORMACIONES Y CULTURE;
(folkloric)
EDISON?
ODEON;
55200- : 19500- : 19600-
OKEH?
VICTOR; (1927)
44818-44821
VOCALION?
2. None known
3. Chase : Grove
4. Most of the above listed companies probably conducted recording sessions in Chile. See Spottswood for recordings made within the U.S. prior to 1943.

CHINA

(Chung Kwoh)

(Chung-Hua Jen-Min Kung-ho Kuo since 1949)

1. BEKA; (c.1905/6-)
 - B34000-
 - 1- or 100-
 - COLUMBIA;
 - A1000- : GHC : MO : V
 - 26000 : 49600B
 - GRAMCO/HMV;
 - GC 10000-19800 : P 7000-
 - 4-
 - MUSICRAFT; (U.S., post-1945)
 - NEW MOON;
 - 5000-
 - ODEON;
 - A29000- : A206000- : CHC : LEC
 - 44000
 - ORIENTAL;
 - 5000-
 - PAGODA;
 - PARLOPHONE;
 - MO
 - 3000-
 - VICTROLA;
 - 13000-
 - VICTOR;
 - J54000-
 - 40000- : 43000- : 56000-
 - ZONOPHONE;
 - 100000-109800
2. MC: Wayhi M1 (1 track), M26
3. Gaisburg : Grove : Liang : Manuel : Marre & Charlton
Moule : Rough Guide
4. Note that, prior to 1921, Mongolia was part of China.
Some Mongolian recordings may therefore exist on
early series such as Beka, Gramco (GC) and Zonophone.
See Spottswood for recordings made within the U.S.
prior to 1943.

COLOMBIA

(Republica de Colombia)

1. BLUEBIRD?
 - BRUNSWICK; (1920's)
 - 41000-
 - COLUMBIA;
 - C
 - DECCA?
 - EDISON?
 - ODEON?
 - VICTOR;
 - VOCALION;

COLOMBIA (cont)

2. None known
3. Abadia Morales : Chase ; Grove : Manuel
Marre & Charlton : Rough Guide
4. See Spottswood for recordings made within the U.S.
prior to 1943. Most, or all, of the above listed
companies probably conducted recordings in Colombia
prior to 1943.

COMORO ARCHIPELAGO
(Territorie des Comores)
see Madagascar

CONGO
see Belgian, French & Moyen Congo

COREA
see Korea

CORSICA

1. EDITIONS DE MUSEES NATIONAUX ATP (folkloric recordings)
50.-
2. None known
3. Grove
4. Further Corsican recordings may also exist, including
commercial releases. See France for a full list
of possibilities.

COSTA RICA

1. None known
2. None known
3. Grove
4. Spottswood lists no specifically Costa Rican recordings
made in the U.S. prior to 1943, and while current
research indicates no Costa Rican music on 78rpm at
all, the possibility remains that there is some.

COTE D'IVOIRE
(Ivory Coast)
see Africa West

CRETE
(Krete/Kretiko)

1. COLUMBIA;
DG
GRAMCO/HMV;
AO
KARABITES; (U.S., post-1945)
1-18
ODEON;
GO
2. CD: Aerakis SA540 10CD box set
MC: Aerakis 530-535 : Wayhi M1 (1 track)
LP: Aerakis 530-535
3. Grove
4. So far as is known, there were no separate series for Cretan recordings: those currently identified appear in the above noted Greek series. Further recordings may exist. See Greece for a full list of possibilities. European recordings were released in the U.S. on at least the RCA 38-prefix series and possibly other labels. See Spottswood for recordings made within the U.S. prior to 1943.

CROATIA

1. COLUMBIA;
D8101- : DR : DV
DECCA;
FF1000-
FAVOURITE; (1904-)
GRAMCO/HMV (Glas Svoga Gospodara);
AM : AN : GC20000-29800 :JB
ODEON;
5000- : 35000-
PARLOPHON;
B10000-
1000-1400
PATHE;
19000- : 51000-
ZONOPHONE;
60000-69800
2. None known
3. Grove : Rough Guide
4. Further Croatian recordings may also exist. See Yugoslavia for a full list of possibilities. See Spottswood for recordings made within the U.S. prior to 1943. See also Macedonia, Montenegro and Serbia.

CUBA

Republica de Cuba since 1960
(including diaspora)

1. ANSONIA; (post-1945)
 - BEL-TONE; (U.S., post-1945)
 - 2000-
 - BRUNSWICK; (c.1923-)-1
 - 40000-
 - CENIT; (post-1945)
 - MC
 - COLUMBIA;
 - C : DF : FB : MC
 - 3800-X (U.S.) : 37500-
 - DAVIS; (U.S., post-1945)
 - DECCA;
 - F47000-
 - DENNIS; (post-1945)
 - D-
 - DISC; (U.S., post-1943)
 - EDISON;(cylinders)-1
 - 18000- : 19000- : 20000- : 60000- : 70000- : 80000-
 - EDISON BELL;
 - 60000- : 76000-
 - EMERSON; (9", c.1919-); -1
 - 1600-
 - GRAMCO/HMV;
 - AE : GV : K
 - IDEAL; (post-1945)
 - MARVEL;
 - MIAMI; (U.S., post-1945)
 - MONARCH; (c.1900-) -1
 - 3400-
 - MUSICRAFT; (U.S., post-1943)
 - 15000-
 - ODEON;
 - 165.000- : 166.000- : 250.000- : 279.000- : 281.000-
 - OKEH;(1920's) -1
 - 16000-
 - PANART; (post-1945)
 - PATHE;
 - PA300- : X96000-
 - 6500-
 - POLYDOR; (French)
 - Various general series
 - RINEY; (post-1945)
 - SEECO; (post-1945)
 - TICO; (post-1945)
 - VICTOR; (1908-26) -1
 - 62000- : 63000- : 65000- : 67000- : 68000-
 - 69000- : 72000- : 73000- : 77000- : 78000-
 - 98000- : 99000- : Album P-129 (folkloric recordings)
 - VOCALION?
 - ZONOPHONE; (1899-)
 - 9100- : 9200- : 9400- : 9500-

NB:-1 = Including recordings made in North America.

CUBA (cont)

2. CD:Arhoolie 7003 : Fresh Sounds 001 : Harlequin 06,
07, 10, 11, 14, 15, 20, 21, 23, 24, 26, 27, 31,
32, 35, 36, 37, 38, 39, 40, 41, 42, 44, 47, 48,
49, 50, 51, 53, 54, 55, 56, 58, 59, 62, 63, 64,
68 : MH30911 : Music Traditions : P-Vine 2147
Tumbau 001-022
MC:Arhoolie 7003 : Folk Lyric 9053 & 9054
Wayhi M9 (1 track)
LP:Folk Lyric 9053 & 9054 : Harlequin 2025, 2063
2074, 2077, 2079, 2080, 2081
3. Ayala (1,2) : Chase : Grove : Manuel : Roberts (1,2)
Rough Guide
4. As well as the recordings made in Havana, many Cuban artists recorded abroad, notably in France, Spain and the U.S. The English HMV GV series was largely devoted to recordings of Cuban origin and influence, and was widely distributed throughout Africa. Cuban recordings can also be found in many other Western European record catalogues, notably Greek, Italian and Portuguese. Many Cuban styles were later heavily commercialised by North American and Western European interpreters. See Diaz Ayala for details of all Cuban recordings to 1925. See Spottswood for details of all US/Cuban recordings prior to 1943. Notes accompanying the Harlequin CD's and LP's listed in section 2 above contain comprehensive historical and discographical information. Many older vinyl reissues of Cuban recordings also exist.

CURACAO

1. None known
2. None known
3. Grove
4. The Dutch colonies of Curacao consisted of the islands of Aruba, Bonaire, Curacao, St.Eustache, St.Martine and Saba. Current research indicates no known recordings on 78rpm from these islands. This does not, however, preclude their existence. See Holland for a full list of possibilities.

CYPRUS
(Kibris, Kupros, Kypriaki)

1. None known
2. None known
3. Grove
4. No known 78rpm recordings of a specifically Cypriot style have yet been identified. Research has indicated, however, that the majority of vernacular recordings known to have been sold in Cyprus were Greek and Turkish, which reflects the ethnic mix of the island.

CZECHOSLOVAKIA
(Czech Republic/Ceskoslovenska)
(including Bohemia)

1. COLUMBIA;
B : J 651- : J 1401- : O : OC : OD : OG : OS
ESTA; (pre-1946; see Telefunken, section 2)
FAVOURITE; (1904-)
GRAMCO/HMV;
AJ : AK : AM : AN : DA 5300- : DB 5300- : ER : ES
JW : JX : SSX
ODEON;
A169000- : A186000- : A186500- : A251000- : A274000-
AA176400- : AA176800-
51000-
PATHE;
900-
POLYDOR;
40680-
REKOTON;
SUPRAPHON;
TELEFUNKEN;
A10000- : A12000- : A18000- : A20000- : A22000-
A23000- : A50000- : B10000- : B12000- : B18000-
B20000- : B22000- : B23000- : B50000- : C10000-
C12000- : C18000- : C20000- : C22000- : C23000-
C50000- : D10000- : D12000- : D18000- : D20000-
D22000- : D23000- : D50000- : E10000- : E12000-
E18000- : E20000- : E22000- : E23000- : E50000-
F10000- : F12000- : F18000- : F20000- : F22000-
F23000- : F50000- : G10000- : G12000- : G18000-
G20000- : G22000- : G23000- : G50000- : H10000-
H12000- : H18000- : H20000- : H22000- : H50000-
MBA13000- : TA : TB : TE : TF : TZ : Z1000
Z12000- : Z20000- : Z27000- : Z50000-
ZONOPHONE;
600000-

CZECHOSLOVAKIA (cont)

2. CD: Arhoolie CD7029 : Heritage HTCD 21 (2 tracks)
 LP: Folk Lyric 9031 : Library of Congress LBC-4 (1 track)
 NB: All the above reissues, except those on HTCD21, are North American recordings.
3. Greene : Grove : Lornell : Rough Guide
4. Czech/Bohemian recordings were also issued in America, probably on Columbia, and definitely on Victor V1000-. See Spottswood for recordings made within the U.S. prior to 1943.

DAHOMAY

see Togo

DENMARK

(Kongeriget Danmark)

1. COLUMBIA;
 DD : DDX : GD : J1- : J1001- : LD : LDX
 EDISON BELL; (1912-35)
 59000-
 EKKO; (post-1945)
 FELIX; (post-1945)
 FONODAN; (post-1945)
 GRAMCO/HMV (Sin Herres Stemme);
 AL : DA5200- : DA10500- : DB1- : DB20100
 GC80000-89800 : Z7000-
 IMPERIAL; (pre-1939)
 ODEON;
 AA21000- : D100- : D5800- : D5900- : D6000-
 D6400- : DK : DO2000- : DO7000- : DXX : OS
 SD5500-
 PARLOPHONE;
 PD
 POLYDOR;
 D : FM : FV : FX : HA : HM : KD : KS : MS : N : NS
 P : X : XA : XRL : XS : Z : ZA
 TELEFUNKEN;
 A 5600- : SK 16000-
 TONO; (post-1945)
 M : SP
 ZONOPHONE;
 70000-79800
2. None known.
3. Grove
4. See Spottswood for recordings made within the U.S. prior to 1943.

DOMINICA
see Windward Islands

DOMINICAN REPUBLIC
(Republica Dominica/Santo Domingo)

1. BRUNSWICK?
COLUMBIA?
ODEON?
VICTOR;
VOCALION?
2. None known
3. Chase : Grove : Rough Guide
4. Victor made recordings c.1918 and the other above listed companies may also have made field trips. See Spottswood for recordings made within the U.S.A. prior to 1943.

DUTCH EAST INDIES
see Indonesia

DUTCH WEST INDIES
see Surinam

EAST TIMOR
see Portugal

ECUADOR
(Republica del Ecuador)

1. BRUNSWICK?
COLUMBIA;
C-
ODEON?
ORION; (probably post-1945)
E1000-
VICTOR;
72000- (1918)
VOCALION?
2. None known
3. Chase : Grove
4. See Spottswood for recordings made within the U.S. prior to 1943.

EGYPT

(Kemi-Misr)

(Al-Jumhuria Al-Arabia Al-Muttahida [United Arab Republic],
in conjunction with Syria, since 1958)

1. ALAMPHON; (1920's-30's)
A2000- : A 5000-
BAIDAPHON;(c.1910-50's)
100- : 200- 1000- : 23000- : 36000 : 59600- :
82400-83400(1925-29) : 84300-(1926) : 85700-(1928)
85900-(1929) : 94600-(1932) : 95400-(1934) :99600-99800-
100100-100656(1939) : 100700- 100900(1947-49)
BEKA; (1906-)
CAIROPHON (1920's, from Pathe & Parlophone masters))
1-
COLUMBIA;
GA : GCE
15000-
DECCA;
F40000- : K20000-
FAVOURITE; (1904-)
GRAMCO/HMV;
ABZ : FV : FX : GC-5- : GC-11- : GD : GE
HC : HDS : JOLX : MR- SE : SF
20- : 46- : 56-
MACKSOUND; (US, 1920's)
100- or 500- (some of these may be Odeon recordings)
ODEON;
A12600- : A224600- : A224700- : LA202000- : X50000-
X13000- : 5100- : 31600- : 45200- : 287000-
PATHE;
PV
18200- : 18400- : 18700- : 35000-
PARLOPHONE;
MO
13.000 (recorded in Brazil)
POLYDOR;(Polyphon)
V40200- : V42000- : V44000- :V45300- : V49000- : V50000-
V55000-
SAMA AL-MULUK; (1908-)-see note 4
TELEFUNKEN;
AP300-
ZONOPHONE;
X-2-
- 2.CD: CDDA (Club de Disques Arabes) : Ocora 558678
MC: CDDA (Club de Disques Arabes) : Ethnic CassetteEC2
Ocora C455867 : Wayhi M9 (1 track)
3. Al Faruqi : Awad : Grove : Manuel : Rough Guide
Shafiq : Vernon (2,8,10,11)
4. The Sama Al-Muluk company was instigated especially
to record the music of Yusuf Al-Manyalawi, one of
the most important and influential early Egyptian
musicians, whose work also appears extensively on
Gramco/HMV.

EGYPT (cont)

Since Cairo was, for the first 50 years of the 20th century, the centre for most Arabic recordings, the music of other Arab nations was often recorded there. Where a specific nation's style has been identified as being recorded, it is to be found under the name of that country. A full list of of countries can be found under "Arab Nations", (qv). See Spottswood for recordings made within the U.S. prior to 1943. Egyptian and Syrian recordings were also issued in America on at least Victor 1X-, 4100- & 9400- series. It is likely that some re-issues of early recordings appear on vinyl on Egyptian labels. See also Syria.

EL SALVADOR

1. None known
2. None known
3. Chase : Grove : Rough Guide
4. Spottswood lists no specifically El Salvadorian recordings in the U.S. prior to 1943, and while current research indicates no El Salvadorian music existing on 78rpm at all, the possibility remains that there is some.

ENGLAND

1. ACO; (1922-27)
 ACTUELLE; (1921-)
 AEOLIAN - see Vocalion
 AERIAL; (1920's)
 ALBION; (c.1911)
 ANTONE; (1940's)
 ARIEL; (1913-37)
 BEACON; (1920's)
 BEKA; (1910-)
 BELL; (1920's)
 BELTONA; (1922-59)**
 BOB;
 BOOSY & HAWKES; (1930's)
 BOSWORTH; (1930's-50's)
 BRITANNIC;
 BROADCAST; (1927-36, including African)
 BRUNSWICK; (see section 2)
 BULLDOG; (1915-)
 BURLINGTON;
 BUTTERFLY;
 CAMEO (1917-)
 CAPITOL; (Mostly U.S. reissues, 1948-59)

ENGLAND (cont)

CELEBRITY; (1930's)
CINCH; (1913-)
CINECORD; (1935-)
CITIZEN; (1920's)
CLARION; (1908-18)
COLISEUM; (1913-27)
COLUMBIA (see section 2)
CONQUEST; (1950's)
CORAL; (1950's)
CROWN; (1930's)
CRYSTALATE; (1929-)
CURRY'S; (1920-27)
DANDY;
DECCA** (see section 2)
DIAMOND; (1915-)
DIPLOMA; (1911-)
DOMINIAN; (1928-30)
DUOPHONE; (1920's)
DURIUM; (1932-60)
EBONOID; (1909-)
ECLIPSE; (8", 1931-35)
EDISON BELL; (1912-35)
EMPIRE; (1931-37)
ESQUIRE; (1948-59, including calypso)
FAIRY; (1926-)
FAMOUS;
FELSTEAD; (1954-59)
FETHERFLEX; (1920's)
GOODSON; (1928-31)
GRAFTON; (1923-27)
GRAMCO/HMV (His Master's Voice)** (see section 2)
GRAMMAVOX; (1911-)
GRAMSTOP; (1920?)
GRAND; (1930's)
GUARDSMAN; (1911-28, including Hebrew)
HARMONY; (1934-49)
HOMOCHORD; (1923-34)
HUNTING BY EAR; (1930's)
IMPERIAL; (1920-34)
IMPERIAL BROADCAST; (1934, including Trinidadian)
INVICTA; (1911-)
JAYCEE; (1920's)
JOHN BULL; (pre-1920)
JOLLY BOYS;
JUMBO; (1908-1919)
KEY; (1933-)
KOL ZION; (1950's?; Hebrew)
LEVAPHONE; (1925-)
LEWIS'S; (1933-)
LIDO; (1930-)
LONDON; (1949-60)
LONGANOTE;
LUDGATE; (1920's-)
LYCEUM; (pre-1914)
LYRAGON; (1950's, including calypso)
MAJESTIC; (1930's)
MARATHON; (1912-15)

ENGLAND (cont)

MARSPEN; (1920's)
 MAYFAIR; (1930-)
 MELBA; (1929-)
 MELODISC; (1950-60, including African & calypso)
 MELOGRAPH;
 MELOTO; (1918-27)
 METROPOLE; (1928-31)
 MILLOPHONE;
 MIMOSA; (1920's)
 NEOPHONE; (pre-1914)
 NICOLLE; (c.1904-)
 NIXA; (1950-)
 OCTACROS; (1928-37)
 ODEON; (see section 2)
 OLIVER; (1930's)
 OLYMPIC; (1912-20's)
 ORIOLE; (1926-59)
 PANACHORD; (1931-39)
 PARLOPHONE (see section 2)
 PATHE; (see section 2)
 PEACOCK; (1931-35)
 PELICAN; (1913-)
 PERFECT; (1927-)
 PHILLIPS; (1954-60, including African)
 PHOENIX; (1913-)
 PHONADISC; (pre-1914)
 PHONYCORD; (1930-)
 PICCADILLY; (1930-)
 PILOT; (1930's)
 PIONEER;
 POLONIA; (Polish recordings)
 PLANET;
 PLAZA; (1933-)
 POLONIA; (1930's)
 POLYDOR; (see section 2)
 POLYGON; (1950-56)
 POPULAR; (1919-)
 PORTLAND; (1920's)
 PYE; (1955-59)
 R.C.A.; (1956-)
 REDWING; (1932-)
 REGAL** (see section 2)
 REGAL-ZONOPHONE** (see section 2)
 REGENT; (1920's)
 REGENTONE; (pre-1914)
 REX; (1924-48)
 ROYALE;
 SATURN; (post-1945)
 SAVANA; (1926-)
 SCALA; (1912-27)
 SECCO;
 SILVER KING;
 SILVERTONE; (1930's)
 SIMCHA; (1931-)
 SOLEX; (1934-)
 SONDOR; (1933-)

ENGLAND (cont)

- SOUNDWAVE; (pre-1914)
 SOVREIGN; (pre-1914)
 SQUARE; (1920's)
 STANDARD;
 STELLA;
 STERNO; (1926-35)
 TELEDISK; (1935-)
 TELEVOX; (1938-)
 TEMPO; (1940's-57)
 TIP-TOP;
 TOP RANK; (1950's)
 TOPIC; (1950's)**
 TOWER; (1920-)
 TRUSOUND; (1933-35)
 TWIN; (see Zonophone; including Hebrew)
 UNISON;
 VALKYRIE; (1909-)
 VANGUARD; (1950's)
 VELVET FACE; (1913-30's)
 VENUS; (1919-)
 VICTORY; (1913-31)
 VOCALION; (1920-54)
 VOGUE; (1951-59)
 WESTPORT; (1922-)
 WORLD; (1920's)
 WORLDECHO; (1929-)
 WINNER;** (see Edison Bell)
 ZONOPHONE** (see section 2)
2. CD: Heritage HTCD21 (1 track) : Topic TSCD600 (1 track)
 MC: Folktracks 90-083, 45-135, 45-136 (1 track)
 Mawsom & Wareham MWM C1035
 LP: Leader LEA4050 : Topic 12T249, 12TS267, 12T283
 (2 tracks) : 12T318(1 track)
 3. Chandler (1,3) : Gallop & Alford : Grove : Hall (1,2)
 Oliver (4) : Rough Guide : Ward
 4. Labels marked with ** are those on which authentic traditional English folk music appear.
 Only material of a traditional English folkloric nature has been included in (2).
 While the amount of genuine English folkloric recordings produced on 78rpm was relatively small, England's position, like Germany's, was a key one in the history of ethnic music recording. See Bibliography, Gellat, Rust, Vernon, (1-11) for various accounts of these activities.

 Much more detailed information on English labels exists, and much research has been published by Andrews, Badrock, Rust and others in Record Collector, Talking Machine Review and other specialist journals.

ENGLAND (cont)

The labels listed above are, in addition to containing English folkloric recordings, also those on which a variety of ethnic musics including African, Argentinian, Cuban, Hawaiian, Portuguese and Spanish appear. Some labels have also been included on the basis that current research cannot entirely discount the possibility of their being recordings of interest upon them. See also Ireland, Scotland and Wales.

ESKIMO

see Inuit

ESTONIA

(Estland)

1. ODEON;
A207800-
UNESCO; (folkloric, c.1947-)
Al-
2. None known
3. Grove : Rough Guide
4. Estonian music may also appear on other labels. See Russia for a full list of possibilities.

ETHIOPIA

(Formerly known as Abyssinia)

1. DISC; (U.S., post-1943
Album No.141 (folkloric recordings)
FOLKWAYS;
Album [in 1400 series, No. not known] (folkloric recordings)
GRAMCO/HMV;
JOE : JZ
2. None known
3. Grove : Manuel : Rough Guide
4. See also Abyssinia and Africa East

FIJIAN ISLANDS
(Prince Edward's Islands)

1. None known
2. None known
3. Grove : Rough Guide
4. While current research indicates no known recordings of Fijian music on 78rpm, this does not preclude their existence.

FINLAND
(Suomen Tasavalta)

1. COLUMBIA;
DY : MY
16001-
DECCA;
SD
EDISON BELL; (1912-35)
59300-
ELEKTRO;
FAVOURITE; (1904-)
GRAMCO/HMV (Isantansa Aanan);
AL : ALN : ALS : GC80000-89800 : TG : TH : TJ : TN
X
LEIJONA;
ODEON;
A228000- : AA210600- : PLD : PLE : PLG
RYTMI; (post-1945)
TAHTI; (post-1945)
TRIOLA; (post-1945)
ZONOPHONE;
70000-79800
2. CD: Kansanmusiikki-Institutti KICD028, 029
LP: FAILP-6 : Library of Congress LBC-10 (2 tracks)
Thimbleberry THCL006
3. Gallop & Alford : Greene : Gronow (2,5,8) : Grove
Liliedhal : Stromer & Haapanen
4. Finland proclaimed independence from Russia in 1917. Some Finnish recordings may therefore exist in early Russian catalogues. See Spottswood for recordings made within the U.S. prior to 1943.

FRANCE
(Republique Francaise)
(including regional musics)

1. AMPHION;
 ANTHOLOGIE SONORE;
 ARTIPHONE; (pre-1939)
 BOITE A MUSIQUE; (1930's-?)
 BRUNSWICK;
 500.000-
 CANTORIA;
 CAPITOL; (post-1945, mostly U.S. recordings)
 CETRA-SORIA;
 CHAMPION (pre-1950)
 CHAMPROSAY-TROIS MUSES; (pre-1950)
 CHAINE D'UNION; (pre-1950)
 CHANT DU MONDE;
 CLUB FRANCAIS DU DISQUE;
 COLUMBIA;
 BF : BFX : D2001- : D2501- : D11701-
 D13000- : D14000- : D19000- : DA
 DF : DFX : GFX : LC : LCX : LF : LFX : RF : RFX
 CONTREPOINT; (to at least 1951)
 DECCA;
 AF : AG : FF : GAF : GAG : K 20000 : KF
 M30000- : MF36000- : MU : T : TF
 DISCOPHILES FRANCAISE;
 DISCUM; (pre-1950)
 DUCRETET-THOMPSON; (post-1945)
 DUCRETET-SELMER
 EDISON BELL (1912-35)
 74000-
 EDITIONS DE MUSEES NATIONAUX A.T.P.
 Regional French folkloric music, including
 at least Basque & Finistere.
 EKO;
 ERATO;
 EUROCHORD; (post-1945)
 FAVOURITE; (1904-1914)
 FLORILEGE; (to at least 1951)
 FRANCIS SALABERT; (pre-1940)
 GRAMCO/HMV (La Voix De Son Maitre);
 DA4800-5199 : DB4800-5199 : DB111000-
 DB20200- : GC30000-39800 : K : L : SG : SH : SL
 SP : U : W : Y
 HEBERTOT;
 HELIOS;
 IDEAL; (1920's-)
 INOVAT;
 LE SOLEIL;
 LUMEN; (to at least 1951)
 LUTIN;
 LYRE DEI;
 MERCURY; (post-1945, mostly US recordings)
 MGM; (post-1945, mostly US recordings)
 MUSIQUE MONDE;

FRANCE (cont)

- ODEON;
 A22100- : A165000- : A188000- : A191000- : A238000-
 A249000- : A250000- : A282000- : AA123000-
 AA170000- : AA175000
 3000- : 6000- : 34000- : 36000- : 37000- : 39000-
 42000- : 46000- : 55000- : 60000- : 86000- : 97000-
 165000- : 166000- : 188900- : 238000- : 239000-
 249000- : 250000- : 277000- : 279000- : 292000-
 297000- : 60000-
 OISELET;
 PACIFIC; (post-1945)
 PANTHEON;
 PATHE;
 MD : PA : PAT : PDT : PGT : W : X : XW
 PARLOPHONE;
 DPF : 22000- : 28000- : 29000- : 52000-
 58000- : 59000- : 80000- : 85000-
 PERFECTAPHONE; (to at least 1951)
 PHILLIPS; (post 1945)
 PHONOTEQUE NATIONALE; (folkloric recordings)
 PLEIADE;
 POLYDOR;
 500000- : 513000- : 516000-
 520000- : 560000- : 590000-
 PORT-OCEANE;
 RCA France;
 RIVIERA; (post-1945)
 SALABERT; (to at least 1951)
 SATURN; (to at least 1951)
 SCOLAPHON; (to at least 1951)
 SONABEL; (to at least 1951)
 TELEFUNKEN;
 A1700- : AP100- : CP100- : E1900-2100
 EP100- : ESK2400- : FP100- : GP100-
 NE2500- : RA2400- : RA70000- : RE : RM
 SKB : VA
 TRI-ERGON; (1920's-)
 ULTRAPHON; (see Telefunken)
 URANIA;
 VEGA;
 VENDOME;
 VISTULA;
 VOGUE; (post-1945, including many US recordings)
 VOIX DES NOTRES;
 ZONOPHONE;
 80000-89000
2. CD: Heritage HTCD21 (1 track) : Silex Y225104,
 Y22509, Y22510 : Music Club
 LP: Columbia 91A02003 : Jewish Music Archives JMACG592
3. Alford : Grove : Kelly (3) : Rough Guide : Vernon
 (2,8,9,11)

FRANCE (cont)

4. Items listed in section (2) are of folkloric interest only. Much cabaret and musette material also exists. Readers are also advised to compare Antillian, French-Canadian, Mauritian and Louisiana-Arcadian (Cajun) recordings and references. It is worth noting that Paris was a major centre of recording activity throughout the first half of the twentieth century, and that many Antillian, Argentinian, Cuban, Madagascan, North African and Tahitian recordings were made there.

See Spottswood for recordings made within the U.S. prior to 1943. See separate entries for colonial territories, Algeria, Antilles, Cambodia, Mauritius, Morocco, Reunion Isles, Tahiti, Tunisia and Vietnam. See also Basque.

FRENCH CONGO

see Africa West

FRENCH POLYNESIA

(Polynesie Francaise)

(Austral, Leeward, Marquesas, Taumotu & Windward Islands)

1. None known except Tahitian.
2. None known
3. Grove : Rough Guide
4. Although current research indicates no recordings on 78rpm from this group of islands, except Tahiti (see separate entry), it does not preclude their existence. See France for a full list of possibilities.

FRIENDLY ISLANDS

see Tonga

GABON

(Republique Gabonaise, post 1960)

1. MUSEE DE L'HOMME; (France, 1946)
PATHE MARCONI; (France, 1946)
CPT
2. None known
3. Africa West
4. Gabon was one of the French Equatorial Territories until 1960, and further Gabonese recordings may exist. See France and Africa West for a full list of possibilities.

GERMANY
(Deutschland)

1. ACME-SCALA;
ALBERTI;
AMIGA; (East German, post-1945)
ARIO;
ARTIPHON; (1920's-)
ASTE; (1920's-)
50000-
ASTRASCHALL;
AUSTROTON;
BEKA; (c.1904-)
BERTELSMANN;
BRILLIANT;
BRUNSWICK; (see section 2)
CAPITOL; (post-1945)
CLANGOR; (to at least 1951)
CLAUSOPHON; (1920's-)
COLUMBIA; (see section 2)
CORAL; (post-1945)
CREMONA;
DECCA;
EDISON BELL; (1912-35)
73000-
ELECTROLA; (1930's-)
ELTON; (to at least 1951)
ETERNA; (East German, post-1945)
FAVOURIT; (1904-1914)
FIDELIO; (c.1914)
GLORIA; (1920's-)
27000-
GRAMOPHON/HMV (Die Stimme Seines Herrn);
(see section 2)
GRAMMAFON; (c.1920's-)
HELIODOR;
78-000-
HOMOKORD; (c.1920-)
IMPERIAL; (pre-1940)
3000- : 17000-
JUMBO; (c.1910-)
KALLIOPE;
KANTOREI;
KLINGSOR;
KRISTALL;
METRONOME;
ODEON; (see section 2)
ORBIS;
PARLOPHON; (see section 2)
PATHE; (see section 2)
PHILIPS;
PHONOTON;
POLYDOR; (see section 2)
RCA;
RECT-O-PHONE;
REGINA; (post-1945)
25000-

GERMANY (cont)

RENSIE;
 RUSIE;
 STAR RECORD;
 TELEFUNKEN; (see section 2)
 TELEVOX;
 TEMPO; (post-1945)
 5000-
 TRI-ERGON (1920's)
 ULTRAPHON; (see section 2, Telefunken)
 ZONOPHONE;
 20000-29800

2. None known
3. Gellat : Greene : Grove : Kelly (1) : Vernon
 (2,3,5,7,9,10,11)
4. Although little authentic German folk music, with the exception of some traditional Bavarian material found on general German series, appears to have been recorded on 78rpm, the position of the German record industry within early ethnic recording is a key one. The major companies, most especially Odeon, involved themselves in a wide range of recording activities throughout the world. Without this input, much early vernacular music would have passed unrecorded. Records issued in Germany during the Weimar Republic period (1919-33) include a broad mix of ethnic styles.

See Spottswood for details of recordings made within the U.S. prior to 1943. See also Austria, Belgium, Hebrew and Switzerland.

GEORGIA

(Sakartvelos Sabchota Sotsialisturi Respublica since 1920)

1. DISC; (U.S., post-1943)
 Album No.132 [part only] (folkloric recordings)
2. None known
3. Grove
4. Further Georgian recordings may exist. See Russia for a full list of possibilities.

GHANA

(State of Ghana since 1957)
(Formerly a Colony of the Gold Coast and
Trusteeship Territory of Togoland)

1. COLUMBIA;
WA
DECCA;
WA2000-
GRAMCO/HMV;
GV : JVA : JZ
ODEON;
PLJ
PARLOPHONE;
B : UTC
SENAPHONE; (c.1950's)
S
ZONOPHONE;
EZ
3000-
2. See Africa West
3. See Africa West
4. See Africa West and the African language table.

GIBRALTAR

1. None known
2. None known
3. Grove
4. The bulk of records sold on the island of Gibraltar were likely to have been of English origin.

GOA

1. GRAMCO/HMV;
N4100- : P13400- : P17500-
ZONOPHONE;
3-1000000
2. None known
3. Grove
4. Goanese music, due to colonial influence, is sung in a Portuguese dialect. Further Goanese recordings may exist. See India for a full list of possibilities.

GOLD COAST

see Africa West, Nigeria & Ghana

GREECE

(Elliniki Dimokratia/Vasileion Tis Ellados/Hellas)

1. ALPHA; (U.S., post-1945)
 APOSTOLOU; (U.S., 1950's)
 BALKAN; (U.S., post-1945)
 BEKA; (1906-)
 COLUMBIA;
 CG : DC : DCG : DG : G : GG : GS : WG
 8000- : 11500- : 18000-
 EDISON BELL;
 Al- or 100-
 FAVOURITE; (1904-)
 GRAMCO/HMV;
 AO : AP : GC 10000-19800 : GJ : JO : JOG
 GRECOPHONE; (U.S., 1950's)
 HOMOKORD (Germany); c.1929
 KALIPHON; (U.S., post-1945)
 LIBERTY; (U.S., post-1945)
 MERE; (U.S., post-1945)
 METROPOLITAN; (U.S., post-1945)
 ODEON;
 Al9000- : AA176500- : AA176900- : GA : GRX : GXX
 LA 270100 : 7200- : 7400- : 7500- : 7600-
 PARLOPHONE;
 B21000- : B74000- : DP : DPG : GA : PL : PRA
 60500 (Odeon)
 PATHE;
 X80.000-
 POLYDOR;
 45000 : 51000-
 STANDARD; (U.S., post-1945)
 UNESCO;(folkloric)
 VICTORY; (U.S., post-1945)
 VIRGINIA; (U.S., post-1945)
 ZONOPHONE;
 100000-109800
2. CD: Arhoolie 7005 : EMI45711262-112962 : EMI700752-789432 : EMI724347874222 : EMI800382-402 : FM627-633, 635-638 : Heritage HTCD 21 (1 track) : Heritage HTCD 26, 27, 30 : Lyra : Minos : Music Box Int. Phillips 510727-2 : Polylyric : Rounder 1075
 MC: Arhoolie 7005 : EMI : Rounder 1079 , Wayhi M9,22,23
 LP: Acea 1131 : CBS(G) : EMI(G) : FolkLyric 9033
 Fontana(G) : Lyra : Margo : Melody : PanVox
 Phillips(G) : Phalirea/Pop Eleven : Trikont 0071/2
3. Butterworth & Schneider : Dos Santos : Eskanazi
 Gallop (15) : Gallop & Alford : Greene : Grey : Grove
 Harrison : Holst : Keil : Manuel : Morris : Mueller
 Papaioannou : Petropoulos : Pissalides : Rough Guide
 Schorelis : Smith : Tsitsanis : Vamvakaris : Vernon(6)
4. Examples of genuine vernacular musics from the Aegean, Dodecanese and Ionian islands, and from Epirus, Macedonia, Peloponnese, Pontos and Thessaly have been identified on the Columbia DCG, 8000,11500, Gramco/HMV AO, JOG series and on Odeon.

GREECE (cont)

See Spottswood for recordings made within the U.S. prior to 1943. European recordings were also issued in America on Columbia E, 7000F-, 56000F-, Decca 31000- & Victor V58000-, 26-8001- & 38-3001 series. See also Crete, Cyprus and Macedonia.

GREENLAND

1. None known
2. None known
3. Grove

GRENADA

see Windward Islands

GUADALOUPE

1. GRAMCO/HMV;
K?
ODEON;
279000- : 281000- : 281200-
PATHE?
2. None known
3. Grove : Rough Guide
4. The Odeon recordings were made in Paris. See also Martinique.

GUATEMALA

(Republica de Guatemala)

1. COLUMBIA?
DECCA?
VICTOR;
2. None known
3. Chase : Grove
4. See Spottswood for recordings made within the U.S. prior to 1943.

GUINEA

1. None known
2. None known
3. Grove : Rough Guide
4. Current research indicates no 78rpm recordings of Guinean music. If they do exist, they are most likely to be found on Dutch or French labels.

GUYANA

1. PARLOPHONE;
DPD
2. None known
3. Grove

GYPSY

see lexicon under 'Gypsy'

HAITI

(Republique D'Haiti)

1. COLUMBIA?
COOK; (U.S., post-1945)
30000-
DECCA; (U.S.)
40000-
DISC; (U.S., post-1943)
Album No.142 (folkloric recordings)
EF;
1-
FOLKWAYS; (U.S., post-1943)
Album No.1403 [at least] (folkloric recordings)
LA BELLE CREOLE;
100-
PATHE?
VICTOR;
2. None known
3. Chase : Grove : Manuel : Rough Guide

HAWAIIAN ISLANDS
(Hawaii-Nei)
(including diaspora recordings)

1. 49TH STATE; (Hawaii)
ACO;
15400-
APEX;
ARIEL; (England)
AUSTROTON (Austria/Switzerland)
-V suffix
BANNER; (U.S.)
BELL; (Hawaii)
LKS;
BELTONA; (England)
BROADCAST TWELVE; (England)
BRUNSWICK; (England)
1000- : O-prefix 5-digit
BRUNSWICK; (U.S.)
RL
2000- : 4000- : 55000- (West coast/Hawaiian series)
CAMEO; (U.S.)
CAMPUS CHRISTIAN; (Hawaii)
CAPITOL; (England & U.S., post-1943)
CHALLENGE; (U.S., 1920's)
CITIZEN;
CLARION; (U.S., 1920's)
CLAUSOPHON; (Germany)
CLEARTONE;
COLISEUM; (England)
COLUMBIA; (Germany)
DCW
COLUMBIA; (England)
DB : FB : MC
COLUMBIA; (U.S., 1920's-)
A
1000-D- : 2000-D- : 14500-D- : 14600-D- : 40000-D
CONQUERER; (U.S., 1930's)
CRISTAL;
CURRYS; (England)
DAVEGA;
DECCA; (England)
F
DECCA; (U.S.)
1000- : 25000-
DIVA; (U.S.)
DOMINIAN; (England)
DOMINO; (U.S., 1920's-)
EDISON; (cylinders)
EDISON;
50000-
EDISON BELL WINNER; (England)
ELDEE;
ELECTRADISK;
ELECTROLA; (Germany)
EMERSON; (U.S.)
GENNETT; (U.S.)

HAWAII (cont)

GLORIA; (Germany)
 GOLDEN TONGUE; (Australia)
 GOODSON;
 GRAFTON;
 GRAMCO/HMV; (Australia, Belgium, England, France,
 India, Italy, Spain and probably others)
 GRAMMOPHON; (Germany)
 GRAND PREE; (Australian)
 GREY GULL; (U.S., 1920's)
 GUARDSMAN; (England)
 HARMONY; (U.S., 1920's)
 HAVEN OF REST; (Hawaii)
 HAWAIIAN TRANSCRIPTIONS;
 HOMOCHORD; (England, 1920's)
 HOMOKORD; (Germany, 1920's-)
 HYMN TIME; (Hawaii)
 IDEAL SCALA; (England)
 IMPERIAL; (England)
 KARUSELL; (Sweden)
 K1-
 KGU; (Hawaii)
 KILDARE;
 MADISON; (U.S., 1920's)
 MAJESTIC; (England)
 MEDALLION;
 MELOTO;
 MELOTONE; (U.S., 1930's))
 MONTGOMERY WARD; (U.S., 1930's))
 NEOVOX;
 ODEON; (many series)
 OKEH; (U.S., 1920's-)
 40000- : 41000-
 OLYMPIC;
 PANACHORD; (England)
 PARAMOUNT; (U.S.)
 PARLOPHON; (Germany)
 PARLOPHONE; (England, France and probably others)
 R
 PATHE; (France)
 PA and probably others
 PERFECT; (U.S.)
 POLYPHON; (Denmark)
 X51000-
 PHONYCHORD; (sic)
 PICCADILLY; (England)
 POLYPHON;
 PURETONE;
 PURITAN; (U.S., 1920's)
 QRS; (U.S., 1920's-)
 1000-
 RADIEX; (U.S.)
 REGAL; (England)
 G : MR
 REGAL; (U.S.)
 REGAL ZONOPHONE; (Australia)
 G

HAWAII (cont)

REGAL ZONOPHONE; (England, see also Zonophone)
 MR : RZ
 REX; (England)
 ROMEO; (U.S., 1930's-)
 SACRED; (Hawaii)
 SAVANA;
 SCALA; (England, 1920's-)
 SONORA; (U.S., post-1945)
 STERNO; (England)
 SUNSET;
 SUPERTONE; (U.S., 1930's-)
 SUPREME GREY GULL; (U.S., 1920's)
 SYMPHONOLA;
 TIMEY TUNES;
 TOWER;
 TRIANGLE;
 TWIN; (England, 1920's-)
 ULTRAPHON; (Czech/Germany)
 VAN DYKE; (U.S., 1920's-)
 VARSITY; (U.S., late 1930's-)
 VELVET TONE; (U.S., 1920's-)
 VICTOR; (Japan)
 VICTOR; (U.S.)
 17000- : 18000- : 20000- : 60000- : 70000- and probably
 others
 VOCALION; (England & U.S., 1920's)
 WINNER; (England, 1920's-)
 ZONOPHONE; (England, 1920's-)

- 2.CD: Arhoolie 7027, 7028 : Academy Sound & Vision
 AJA 5121 : Audi-Book AB116 : Bear Family BCD15749
 Cord International : EMI-Bovema(D)7989212 : Harlequin
 28, 46 : Omagatoki : Rounder 1024, 1025, 1052, 1053
 Vintage 1002
 - MC: Arhoolie 217 : Cord International : Folk Lyric
 9022, 9027 : Moe Aloha : New World : Rounder 1012,
 1024, 1025, 1052, 1053 : Wayhi M1 (1 track) : Yazoo
 1045 (one track), 1055, 1074
 - LP: Folk Lyric 9009, 9022, 9027 : Folkways RBF RS612
 Harlequin 2070, 2073 : Library of Congress LBC-5
 (2 tracks) : Maple MA1013: Rounder 1012, 1024,
 1025, 1052, 1053, 6028 : Vintage 1003 : Yazoo 1045
 (1 track), 1055, 1074
 - NB: There are many deleted vinyl albums of Hawaiian
 music on a wide variety of labels.
3. Chandler (4) : Grove : Kanahele : Manuel : Noble
 Owens : Rough Guide
 4. Due to the nature of the Hawaiian guitar diaspora
 in the first half of the 20th century, and its
 popularity, Hawaiian guitar recordings may be found
 on a wide variety of labels and series. The above
 list is not regarded as complete. Spottswood does
 not include Hawaiian recordings. See lexicon
 entry for "Hawaiian". See also Tahiti.

HEBREW-RELIGIOUS

1. BEKA; (c.1904/5)
 BROADCAST; (England, 1920's)
 J
 COLUMBIA;
 C9000- : DCX : DX
 4900-
 DECCA; (England)
 F
 DECCA; (U.S., post-1943)
 EDISON BELL; (1912-35)
 3000- : 59500-
 FAVOURITE; (Germany, Poland, Roumania, Russia, Ukraine
 1904-)
 GRAMOLA; (Germany)
 ER
 GRAMCO/HMV;
 EK : EL : GC 10000-19800 : HX : HW : JO : JOX
 K : L
 1500- : 11500-
 GUARDSMAN (England, 1911-28)
 8000-
 IMPERIAL (England, 1929)
 100-
 KOL ZION; (England, 1950's[?])
 ODEON;
 18000- : 19000- : 23000- : 304000- : 401000-
 PARLOPHON;
 9200- : 57000-
 PATHE;
 29000-
 POLYDOR;
 H75000-
 SYRENA (Baltic issues at least)
 TWIN; (England)
 600-
 ZONOPHONE;
 X
 1500-
2. CD: Buda 92581-2 : Claremont 785030
 Morning Star 45009(1 track)
 Pearl GEMM 9313 : Symposium 1044
 MC: Morning Star 45009 (1 track)
 LP: JMA (Jewish Music Archives) : Library of Congress
 LBC-1 (1 track) : Morning Star 45009 (1 track)
 RCA (3 LP box)
3. Greene : Grove : Heskes : Idelsohn : Nulman : Slobin
 Vernon (5)
4. Hebrew cantorial recordings also appear on many general
 series in England, Baltic States, France, Germany
 and elsewhere. Many cantorial recordings were made
 in the U.S. also. See Spottswood for details prior
 to 1943. Cantorial recordings continued to be made
 within the U.S. after that date. See also Israel and
 Yiddish.

HERZOGOVENA

1. None known
2. None Known
3. Grove
4. Current research provides no evidence of specifically Herzogovenian styles on 78rpm. However, this does not preclude their existence. See Yugoslavia for a full list of possibilities.

HOLLAND

1. COLUMBIA;
D9725-10999, D17000-17199 : DCH : DH : DHX : LHX
PH : PHX
DECCA;
A1000- : E10000- : M32000- : N20001- : PH5000-
W100- : X10000- : XP6000-
FAVOURITE; (1904-)
GRAMCO/HMV (De Stem Van Zyn Meester);
B4700-, 4800-, 4900- : C4800- : FC : GC90000-99800
JF : MB : MG : MGX : MH
IMPERIAL; (1920's)
500-
ODEON;
A16400- : AA17800-
30000-
PARLOPHONE;
PHD
PATHE;
MG
30000-
PHILLIPS;
Various series.
RCA; (post-1950)
ZONOPHONE;
30000-39800
2. None Known
3. Gallop & Alford : Grove
4. Many Dutch series are likely to contain Indonesian kronjong and gamelan recordings. See Spottswood for recordings made within the U.S. prior to 1943.

HONDURAS

1. VICTOR?
2. None Known
3. Chase : Grove

HONG KONG

1. ODEON;
A206.000-
2. None known
3. Grove

HUNGARY

(Magyar Nepkoztarsasag)

1. ARTIPHON; (1920's-)
03000-
BEKA; (1905/6-)
COLUMBIA;
D15551- : D16000- : D30701- : DVX : LV : LVX
SV :SVX
DECCA;
18000-
DURIUM;
D10.000-
ELECTROCHORD;
1000- or 1100-
ELTON;
EURO-CHORD GYPSOPHON;
C1-
FAVOURITE; (1904-)
GRAMCO/HMV;
AK : AJ : AM : DA5300- : DB5300- : E : ER : ES
GC70000-79800 : HU : HUC : HUX
MAGYAR MUZA;
MHV; (post-1945)
ODEON;
A197000- : A198000- : A23500-
ORSZAGOS NEPRAJZI MUZEUM;
(folkloric recordings made by Bartok, Kodaly & others.
155 78rpm discs had been issued up to 1954)
PATHE;
X60.000-
800-
PATRIA-ULTRAVOX;
MR
POLYDOR;
42300-
QUALITON; (post-1945)
ZONOPHONE;
200000-
2. MC: Wayhi M9 (1 track)
3. Gallop (9) : Grove : Rough Guide
4. The Favourite, Gramco GC 70000 and Zonophone series represent recordings made during the time of the Austro-Hungarian Empire. See Spottswood for recordings made within the U.S. prior to 1943.

ICELAND
(Lydveldid Island)

1. COLUMBIA;
DI : DIX
GRAMCO/HMV;
DA30000- : DB3000-
2. None known.
3. Grove
4. See Spottswood for recordings made within the U.S.
prior to 1943.

INDIA
(Bharat)

1. A.1 RECORDINGS; (1930's)**
AIF
AER-O-PHONE; (1930's, Ujjain & Delhi)**
NZ1000-
AMERICAN PHONE; (1930's, Lahore)**
HRC700-
ANGEL; (1950's-60's)
KDA : RAE
BANGA PHONE; (1930's, Peshawar)**
NP
BEKA; (1906-)
BEKA GRAND; (1906-)
BHARAT; (1930's, Calcutta)**
SC
BHARATPHUR; (1930's)**
QC
BINAPANI DISC;
BROADCAST; (1932-)
B
CHAP KUCHING; (1930's, Malaya)**
NG : NH
CHAP SINGA; (1930's, Malaya)**
NH : QF
COLUMBIA;
A100- : BEX200- : CA : DB3001- : DB50000 : DSE
DX7000 : FB40000 : FB60000 : GCE1- : GE1-
GE3000- : GE7000 : GE23000- : GJ300- : KCA1- : LB20001-
LBEL- : LX25001- : N1- : X300- : 195000-
DEHAT SUDHAR;
QC
DILRUBAR; (1930's, Calcutta)**
NJ
DURIUM; (1930's)
FOLKWAYS; (U.S., post-1943)
Album [in 1400 series, No. unknown] (folkloric
recordings)
GRAMCO/HMV;
BK : FT1000- : GC-3 : HT : JOD : K : KDA : KDC : KDD
MF : N : NAM : NAT : NB : NE : NF : P3000- : P4400-
P11000- : P13000- : POPV : SAD

INDIA (cont)

- H. BOSES RECORD; (1902-)
 HINDUSTHAN; (c.1930's, Lahore)**
 H
 HUTCHIN'S; (1930's)**
 INRECO;
 JAMES OPERA RECORD; (1905-)
 JEIN-O-PHONE; (1930's, Lahore)**
 JP1000-
 MEGOPHONE; (1930's)**
 NEW THEATRES RECORD; (1930's)**
 H
 NICOLE; (1905-)
 ODEON;
 A100- : A245000- : A245800- : BA : CA : DA : MJJ
 OB : SA : SB : SR : SS
 90000- : 91000- : 94000- : 95000- : 96000-
 PATHE;
 A100-
 PHONOPHON;
 RAMAGRAPH; (c.1906-7)
 RAM-O-PHONE; (c.1906-7)
 REGAL;
 RL
 REGAL ZONOPHONE;
 MR 1- : MR 20000-
 ROYAL RECORDS; (c.1906-7)
 SANGEET; (1930's, Rajputana)**
 Q.B.
 SENOLA; (1930's)**
 QS
 SHAHENSHAH; (1930's, Calcutta & Rangoon)**
 KHN : NA
 SINGER;
 SIR HARRY HAIG RURAL UPLIFT; (1930's, Cawnpore)**
 N.Y.
 SUN DISC; (1909-)
 (prob.) 1-989 (at least)
 SUN TALKIE RECORD; (1930's, Concanada)**
 NV
 TAJ; (1930's)**
 H
 TANSEN; (1930's)**
 OH700-
 TWIN;
 FT
 VEIL-O-PHONE; (1916-)
 WINNER; (c.1915)
 YOUNG INDIA; (1935-)
 HM : YL
 ZONOPHONE;
 N : Z
2. CD: EMI(India) CDMLP5403, 56404 : Heritage HTCD21
 (1 track) : Rounder 1083 : Sirocco SIRCD014
 MC: EMI(India) 361/362 : Rounder 1083
 Wayhi M1 (1 track), M3, M9 (1 track)

INDIA (cont)

3. Barnow & Krishnaswamy : Grove : Haupl : Holroyd
Hunt (2) : Kinnear : Manuel : Marre & Charlton
Prasnananda : Rangoonwalla : Rough Guide : Veer
Vernon (4)
4. Labels marked with ** are recordings made by EMI,
under the "Private Recorders" scheme, manufactured
by EMI/Gramco under contract at Dum Dum and leased
to agents throughout India. Up to 40 such labels
were launched in the 1930's this way.
See Society of Indian Record Collectors
See also Ceylon, Goa and Pakistan

Due to the complexity of recording in India,
readers may find the following chronology useful;

- | | |
|-------------------|--|
| 1900 | Hemendra Mohan Bose begins to make sound recordings privately. |
| 1901 | Gramophone Company sets up branch office in Calcutta. |
| 1902 | Bose forms H.Bose's (cylinder) records. |
| 1902(Nov) | F.W. Gaisberg & George Dillnutt of the Gramophone Company arrive in Calcutta as part of their Far Eastern tour (see biblio; Gaisberg). |
| 1902
(Nov-Dec) | Gaisberg & Dillnutt make 550 recordings in Calcutta. |
| 1902(Dec) | Valabhdas Runchordas established, trading in Columbia, Edison and Pathe products. |
| 1903 | First recordings from above session reach the Indian market. |
| 1904 | Nicole Freres (London) recording tour under direction of Stephen Carl Porter begins in Calcutta. |
| 1904-5 | Darby and Hampe make recordings for Gramco. |
| 1905 | First Nicole discs (brown cardboard coated in celluloid) appear. |
| 1905 | James Manufacturing Co of Bombay set up the JAMES OPERA RECORD, marketed by the Wellington Cycle Co. |
| | Heinrich Bumb and Wilhelm Hadert make recordings in Bombay & Calcutta for Beka Gmbh, Berlin. |
| 1906 | BEKA (8") & BEKA GRAND (10") marketed. |
| 1906-7 | Gaisberg and Dillnutt record for Gramco. |
| 1906-7 | Lyrophon-Werke, (Adolph Leiban & Co) of Hanover in collaboration with TS Ramchunder and Bros (Bombay) market RAM-O-PHONE DISC RECORDS (changed later to RAMA-GRAPH). |
| 1906-7 | International Talking Machine, Gmbh, Berlin engage agents to assist in recording for ODEON. |
| 1906-7 | H.BOSE, with assistance from PATHE, markets cylinder records in Calcutta. |
| 1906-7 | Mukherjee & Mukherji market ROYAL records. |
| 1906-7 | Binapani Record Co. market BINAPANI DISC RECORDS. |

INDIA (cont)

- 1908 Dillnutt records for Gramco.
- 1908 Gramco establishes own disc manufacturing plant at Sealadah, inner suburb of Calcutta.
- 1908 Bose transfers pressings to Pathe in France.
- 1908-12 FB Thanewala & Co market SUN DISC records, Singer Phono & General Agency market SINGER records.
- 1908-12 Gramco introduce ZONOPHONE.
- 1914 VEIL-O-PHONE (managed by Valabadas Lakhmidas) also marketing discs manufactured at Matunga, Bombay.
- 1916 "Official" introduction of HMV logo into Indian market.
- 1916-28 Gramco dominates market; VEIL-O-PHONE, WINNER & PHONOPHONE only other operative labels.
- 1928 Gramco introduces TWIN logo to offset threat to market caused by COLUMBIA's attempts to market in India through newly-purchased ODEON Co.
- 1928 New Gramco factory at Dum-Dum completed and operations commence mid-28.
- 1929 COLUMBIA actively recording in Ceylon, Burma, India, Dutch East Indies; Lindstroem recommences recording in Ceylon, Burma & South India.
- 1930 COLUMBIA takes over PATHE's factory at Shanghai, as developmental base for South Asian market. Shangahi operated as China Record Co.Ltd (manufacturers) & Pathe Orient Ltd. (distributors) pressing BEKA, ODEON, & PATHE for Chinese & Asian market.
- 1931(Apr) Merging of Gramco & Columbia to include Lindstrom, Pathe, Nipponophone, into EMI. Subsequent increase in recording activities.
- 1931 EMI introduce "private recorders" scheme, encouraging indie companies to access EMI product and issue it themselves. MEGAPHONE, HINDUSTHAN RECORD, NEW THEATRES RECORD, SHAHENSHAH, HUTCHIN'S RECORD & JEIN-O-PHONE were the principal labels. Up to 40 labels were created this way.
- 1931 Motion picture sound is launched.
- 1934 BROADCAST records launched, owned by Muscal Products Ltd and backed by a large jewelry firm.
- 1935 Dulerai Pandya founds National Gramophone Record Man. Co. Ltd. and launches YOUNG INDIA records in association with Prahbat Film Co.
- 1943 Gramco purchases HR Singh plant at Chehharta near Amristrar.
As a result of the war, Lindstroems interests in India closed and transferred to Columbia.
- 1943 Prahbat Film Co. shifts from YOUNG INDIA to EMI.
Shanghai factory taken over by Japanese.

INDIA (cont)

- 1946 EMI purchases Janki Nath Kumar (Lahor) and closes its own offices at Karachi and Lahor. EMI restructures into The Gramophone Co (India) Ltd., and closes most of its private recorder contracts.
- 1950 EMI re-opens offices Karachi and Dacca, and over 3 year period re-organises into EMI (Pakistan) Ltd.
- 1954 Dum-Dum closed due to industrial action. EMI product pressed by National Gramophone.
- 1956 National Gramophone ceases trading.
- 1970 Pressing of 78rpm records finally ceases.

INDONESIA

(Bali, Borneo, Java, Malaya, Malay Straights, Sabah, Sarawak, Siam, Singapore and Sumatra)
(including areas previously known as the Dutch East Indies)

- 1. BEKA; (c.1905/6-)
 - Bl5000-
 - CANARY; (post-1945)
 - HS
 - CHAP KUCHING; (1930's)
 - NG1- : NH1000-
 - CHAP SINGA; (1930's)
 - QF1-
 - COLUMBIA;
 - 1000-, 9000-, 30000- : GEM : GES : GET : GJ :MJ
 - 30000- :151000-
 - DECCA;
 - M32000-
 - 20000-
 - FOLKWAYS; (U.S., post-1943)
 - Album No.1406 (folkloric recordings)
 - GRAMCO/HMV;
 - GC10000- : N ; NS : P
 - ODEON;
 - A39000- : A157600- : A204000- : A206100- : A209000-
 - GHM : RA204500-
 - 0-1900- : 4400- : 9.1000- : 37000- : 90000- : 90500-
 - 91000
 - PARLOPHONE;
 - DPE : MO : R
 - PATHE;
 - PTH 1-
 - 70000-
 - PHILLIPS; (post-1945)
 - 59.000-
 - POLYPHON;
 - 59.000-
 - ZONOPHONE;
 - 1000000-

INDONESIA (cont)

2. CD: Morning Star 45009 (1 track) : Rykodisc 10341
MC: Morning Star 45009 (1 track) : Rykodisc 10341
Wayhi M1 (1 track), M3, M9 (2 tracks), M32
LP: Morning Star 45009 (1 track)
3. Grove : Manuel : Rough Guide
4. Many Dutch series are also likely to contain Indonesian recordings. See Holland for a full list of possibilities. See Spottswood for recordings made within the U.S. prior to 1943.

INUIT

1. UNESCO;
Al- (folkloric)
VICTOR;
2. None known
3. Grove

IRAN

(Keshvare Shahanshahiye Iran)
(formerly known as Persia)

1. COLUMBIA;
GP
BEKA; (1906)
GRAMCO/HMV;
AX : GF : JOT
ODEON;
5100-
PARLOPHONE;
MO
2. MC:Wayhi M9 (1 track)
3. Al Faruqi : Grove : Manuel : Rough Guide : Zonis
4. See Spottswood for recordings made within the U.S. prior to 1943.

IRAQ

(Al Jumhuriya Al 'Iraqia)
(formerly known as Mesopotamia)

1. BAIDOPHON; (1938)
085900- : 086000-
COLUMBIA?
GRAMCO/HMV;
ABZ : AX : GF : JOT : N
ODEON?
POLYDOR; (Polyphon)
42945-43017
2. None known
3. Al Faruqi : Grove

IRELAND

(Eire/Republic of Ireland)
including Irish diaspora

1. ACTUELLE; (England, 1920's)
AIMP; (Eire)
AQUA;
AURORA; (Canada, 1930's-)
AVOCA;
BELTONA; (England, 1922-1959)
BE100- : 1000- : 2000-
BERLINER;
(cylinders)
BLUEBIRD; (Canada)
BRITISH DRAMA LEAGUE;
BROADCAST; (England, 1927-34)
BRUNSWICK;
various English series
BUSY BEE;
CELTIC;
CLOVER;
COLUMBIA;
IDB : IFB
COPLEY; (U.S., post-1945)
DECCA;
F : F18000- : MU : W
12000-
DUBLIN;
EDISON; (cylinders and discs)
EDISON BELL WINNER; (England, 1912-35)
EMPIRE; (England, 1931-37)
ERIN;
GAEL-LINN; (Eire, post-1945)
GLENSIDE; (Eire)
GLENSIDE; (U.S.)
W
GRAMCO/HMV;
B : BD : GC : IM : IP
GRANDE PREE; (Australia)
HENECY;
HOMESTEAD;

IRELAND (cont)

IMPERIAL; (England, 1925-34)
 IMPERIAL; (U.S., post-1945)
 IRELAND;
 IRISH; (Eire)
 IRISH; (U.S., post-1943)
 JOE DAVIS; (U.S., post-1943)
 MEDALLION;
 MELODISC; (England, 1950-59)
 METEOR;
 METROPOLE; (England, 1928-31)
 NATIONAL MUSIC LOVERS;
 ODEON;
 OPERAPHONE;
 PARLOPHONE;
 E
 PATHE;
 PHILIPS; (England, 1953-58)
 YB
 REGAL; (England, 1914-30)
 REGAL-ZONOPHONE; (see Zonophone)
 REX; (England, 1913-38)
 U (1930's)
 5000- (1913)
 SHAMROCK;
 SHAMROCK STORE;
 STANDARD; (England)
 STELLAR;
 STERLING;
 STERNO; (England, 1926-35)
 IR
 SYMPHONOLA;
 TARA; (Eire)
 TOP HAT;
 TRIANGLE;
 UNESCO; (folkloric recordings, post-1945)
 VITAPHONE;
 VOX HUMANA;
 WINNER; - See Edison Bell
 ZONOPHONE;

2. CD:Copley : EMI GAE1003 : Gael-Linn : Globestyle 082,
 084 : Heritage HTCD21 (2 tracks) : Rounder 1087
 Topic : Viva Voce
 MC:McKenna Traditional Society : Na Piobairi Uilleann
 Rounder 1087 : Shanachie 33001-006 : Skylark 1002
 Viva Voce 001-005 : Wayhi M9 (3 tracks), M21
 LP:Ace of Hearts 56, 95 : Avoca : Beltona
 Blarney Castle : Colonial : Columbia(UK)
 Comhaltas Ceoltoiri Eireann : Copley : Coral
 EMI STAL1055 : Fiesta : FolkLyric 9010 : Folkways
 FW6818, FW8821, RBF 112 : Gael-Linn : HMV(UK) CLP1254
 Intrepid IRC : Leader LEA2066 : Library of Congress
 LBC-4(4 tracks) : Morning Star 45001 : Rounder
 6008 : RTE/EMI : Shanachie 33001-006 : Topic
 12T259, 262, 322, 364, 365, 366, 367, 390

IRELAND (cont)

3. Bradshaw : Bradshaw & Small : Carolan : Grove : Gronow
Mitchell & Small : Moloney : O'Connor : O'Neill
Rough Guide : Russell
4. U.S.-recorded Irish music was issued in Britain and
Ireland on Beltona, Decca (F : W), Gramco/HMV (B),
Regal-Zonophone (IZ : MR : T) and Rex (U). See
Spottswood for details and for other recordings made
within the U.S. prior to 1943.

ISRAEL

(Medinat Israel since 1948)

1. COLUMBIA;
DC100-
FOLKDANCER;
MH
GRAMCO/HMV;
HW
HED-ARZI;
2. None known
3. Grove : Manuel
4. See also Hebrew and Yiddish.

ITALY(Regno D'Italia/Repubblica Italiana)
(Including regional recordings)

1. ANGELICUM; (post-1945 to at least 1950)
BRUNSWICK; (to 1939)-see also Fonit
CETRA;
COLUMBIA;
BQ : BQX : CQ : CQX : D4000- : D11501- : D11600-
D13000- : D14451- : D16250- : D18000- : DQ
GQ : GQU : GQX : OQ : OQX : RQ : RQX
COMPANIA GENERALE DEL DISCO;
DECCA;
A1000- : DE1000- : N2000- : PH5000-
4000- : 6000- : 12000- : 22000- : 27000-
35000- : 37000- : 40000-
DURIUM;
FAVOURITE; (1904-)
FONIT; (post-1945 Brunswicks)
GRAMCO/HMV (La Voce Del Padrone);
AV : AW : AX : AY : DA11300- : DB5350-5449
DB113000- : GC50000-59800 : GW : GX : HN : JOM
R : RR : S
ITALMUSICA; (post-1945 to at least 1950)
MAYOR;
MGM; (post-1945, mostly U.S. recordings)
MONDIAL; (pre-1914)
4000- or 4500-

ITALY (cont)

ODEON;

A2000-2315 : A167000-168000 : AA172000-
 D3000- : F23000- : GO : H18000- : L14000-
 M6000- : N : P11000- : R21000- : TW : X971000-
 2000A- : 3000B- : 15000B- : C : 5000E- : 5000F-
 23000F- : 10400GO- : 12200GO- : 17200-17480GO
 17500-17600GO : 19000-20000GO : 20100GO- : H
 IP : 6000M- : 6000-6600N : 10000-O : 500-800P-
 5000P- : 21000R- : 3000TW- : 2000V- : Z
 800- : 7000- : 9000- : 10600-
 PARLOPHONE;

AA : AB : AT : B6000-8000 : B27000- : B27800-
 B71000- : BB : BX6000-8000 : BX27800-28500
 C6000- : C7900- : C8000-8500 : C27800-27850
 C71000- : CB : CC : DC : DD : DPQ : DR : EI : ET
 FP : GP : K : IT : LL : OL : OR : P8500-8900
 P9800- : P56000- : PA100- : PE : PP : PX8500-56500
 RD : RR : SS : TI : TT
 8000-
 PATHE;
 cylinders (1906-)
 MA : MD : MDT : MG : X156.700- : X40000-
 PHILIPS; (post-1945)
 POLYDOR;
 LL : OL : OR : RR
 56000- : 61000- : 81000- : 91000- : 96000-
 RCA; (post-1945, mostly U.S. recordings)
 TELEFUNKEN;
 A9000- : A9100- : A71000- : A19000- : A171000-
 E9000- : SA100- : SA71000-
 UNESCO; (c.1948/9)
 Al- (folkloric)
 VOX; (post-1945, mostly U.S. recordings)
 ZONOPHONE;
 900000 - 99800

2. CD: Heritage HTCD21 (2 tracks) : QBadisc
 MC: Global Village 601-603 : Wayhi M9 (1 track)
 LP: Library of Congress LBC-5 (1 track)
3. Gallop & Alford : Greene : Grove : Kelly (2)
4. Recordings of Barese, Bolognese, Fiorentino, Milanese, Venetian and Veronese dialects can be found on Columbia CQ, DQ, Gramco/HMV GW & R series and on Odeon. See also Sardinia and Sicily. See Spottswood for recordings made within the U.S. prior to 1943.

IVORY COAST

(Cote D'Ivoire)
 see Africa West

JAMAICA

1. ARCO;
 BLUE BEAT; (1950's-)
 CARIBOU; (1950's)
 1- or 100-
 CHIN'S;
 C1000-
 COXSONE'S; (1950's)
 DOWNBEAT; (1950's)
 DUKE;
 GRAMCO/HMV;
 AKB
 KALYPSO;
 RL : TH
 KEYNOTE; (U.S., 1940's-)
 MANOR (U.S., 1943-)
 MENTO;
 MRS;
 MONTEGO BEACH;
 100-
 MOTTA'S;
 DSM1-
 NATIONAL; (U.S., 1940's-)
 K
 1-
 PARLOPHONE;
 RITMO;
 TIMES; (U.S., 1940's-)
 UD1000-
 TOPAZ;
 1000-
 TRI-JAM-BAR
 AB
 WEST INDIES;
2. CD: Sequel NEXCD254 : Trojan 274
 MC: Ethnic Cassette 5, 6 : Wayhi 5, 7, 30, 31
3. Chase : Grove : Manuel : Marre & Charlton
 Oliver (4) : Rough Guide : Roberts
4. The practice of producing pirate copies of U.S.
 recordings on 78rpm was widespread in Jamaica throughout
 the 1950's. Readers may expect to find counterfeit
 copies of Rhythm & Blues releases on labels such as
 Duke, Imperial, King and Peacock.

This entry covers only calypso and early blue beat recordings up to 1960. For information on later blue beat, ska and early reggae the reader is advised to look elsewhere. A considerable quantity of reliable literature is available on these subjects.
 See also Trinidad.

JAPAN
(Nihon/Nippon)

1. BEKA; (1906-)
COLUMBIA;
A1- or 100- : B : L : S : Y
25000- : 26000- : 41000F-(U.S.)
DECCA;
DE1- or 100-
20000-
DEUTSCHE-GRAMMOPHON;
EAGLE;
N
EDISON;
cylinders
GRAMCO/HMV;
10000-
KIRIN;
K
LUCKY; (1930's, mostly U.S. reissues)
M-G-M; (mostly U.S. reissues)
NIPPONOPHONE; (Japanese Victor)
NITTO;
ORIENT;
60000-
PHONOCUT;
POLYDOR;
A
TEICHIKU;
C3000-
VICTOR;
4000- : 50000-
2. MC: Wayhi M26
3. Grove : Kishibe : Marre & Charlton : Rough Guide
4. See Spottswood for recordings made within the U.S.
prior to 1943.

JAVA

1. GRAMCO/HMV;
GJ100- : N9000-
ODEON;
RA204500-
1900-
PARLOPHONE;
MO
2. None known
3. Grove : Rough Guide
4. Javanese music may also exist on other labels.
See Indonesia for a full list of possibilities.

JEWISH

see Hebrew, Israel & Yiddish

JORDAN

(Al Mamlaka Al Urdiniya Al Hashemiyah)

1. None known
2. None known
3. See Egypt
4. Jordanian music may well exist on Arabic series.
See Egypt for a full list of possibilities.

JUGOSLAVIA

see Yugoslavia

KAZAKHSTAN

1. CCCP (USSR)
18000-
2. None known
3. Grove
4. Further Kazakhstani music may exist. See Russia for
a full list of possibilities.

KENYA

1. GALLOTONE;
GB : KE
GRAMCO/HMV;
AMC : AMCX
2. None known
3. See Africa East
4. See Africa East and the African language table.

KIRGHIZIA

(Kyrgyz Sovietik Sotsialistik Respublikasy since 1921)
see USSR

KLEZMER

see Yiddish

KOREA

(Ch'ao-Hsien/Corea/Han Kook/Kaole)

1. None known
2. None known
3. Grove : Pratt
4. While current research indicates no trace of Korean recordings on 78rpm, the possibility of their existing is not precluded. The most likely labels are French Columbia, Odeon and Pathe, and American Victor. Folkloric recordings exist on Folkways and Ocora vinyl and CD releases. Pratt's book includes a cassette of musical examples.

KUWAIT

(Dowlat Al Kuwait/Koweit)

1. GRAMCO/HMV;
JL
ODEON?
2. None known
3. Al Faruqi : Grove
4. Further Kuwaiti recordings may exist. See Egypt for a full list of possibilities.

LAOS

see Cambodia

LATVIA

Latvijas Padomju Socialistiska Republika since 1917)
see USSR

LEBANON

(Al-Jumhuriya Al-Lubnaniya)

1. BAIDAPHON; (c.1910-)
84300- : 85700- : 85900- and others
BEKA; (1906)
GRAMCO/HMV;
GC
MORAD;
100- or 200-
ODEON?
2. CD: Ocora 558678 (some tracks)
MC: Ocora C558678 (some tracks)
3. Al Faruqi : Grove : Rough Guide
4. Further examples of Lebanese music may appear on other Arabic series. See Egypt for a full list of possibilities.

LEEWARD ISLANDS
see French Polynesia

LESOTHO
see Africa South

LETTLAND
see Latvia/USSR

LIBERIA
see Africa West

LIBYA
(Al Mamlaka Al Libiyya)

1. None known
2. None known
3. Al Faruqi : Grove
4. Libya became an independent sovereign federal kingdom on 24th December 1951, and while current research indicates no Libyan music on 78rpm, it may exist on Arabic series. See Egypt for a full list of possibilities.

LIECHTENSTEIN
see Austria & Switzerland

LITHUANIA
(Lietuvos Taryu Socialistine Respublika since 1919)

1. COLUMBIA;
16000-
ODEON;
A207000- : AA210500-
2. None known
3. Grove
4. Further Lithuanian recordings may exist. See Russia for a full list of possibilities. See Spottswood recordings made within the U.S. prior to 1943.

LUXEMBOURG
see France

MACAO
see Portugal

MACEDONIA

1. COLUMBIA;
D8101- : DR : DV
DECCA;
FF1000-
FAVOURITE; (c.1910-)
GRAMCO/HMV (Glas Svoga Gospodara);
AM : AN : JB
HIFI;
JUGODISC; (post-1945)
JUGOTON; (post-1945)
PARLOPHON;
B10000- : 1000-1400
PATHE;
19000- : 51000-
2. CD: Heritage HTCD 21 (1 track)
3. Grove : Rough Guide
4. Due to Macedonia's chequered political history,
further recordings may appear on other labels.
See Bulgaria, Greece and Yugoslavia for a full
list of possibilities. See Spottswood for
recordings made within the U.S. prior to 1943.

MADAGASCAR
(Malgache)

1. COLUMBIA;
GF
DECCA;
52.100-, 53.100-, 55.100-
DISCOMAD (Le Disque de Madagascar);
GRAMCO/HMV;
K
IDEAL; (France, 1920's)
MUSEE DE L'HOMME; (France, 1938)
folkloric recordings
ODEON;
239.000-
PATHE;
X961000-
PHILIPS; (post-1945)
P79.000-
POLYDOR;
512.500-, 55000V-
2. CD: Morning Star 45009 (1 track) : Yazoo 7003
MC: Morning Star 45009 (1 track)
LP: Morning Star 45009 (1 track)
3. Grove : Manuel : Rough Guide : Vernon (12)

MADAGASCAR (cont)

4. The Gramco, Pathe & Polydor recordings were made in France, most probably the Gramco's and Polydor's in Paris and the Pathe's in Marseille. The Odeons may have been recorded in Madagascar. The Odeon series includes a wide range of authentic traditional Madagascan styles.

MADEIRA

see Portugal

MALAWI

see Nyassaland

MALAYA

see Indonesia

MALDIVE ISLANDS

1. None known
2. None known
3. Grove
4. Current research indicates no recordings on 78rpm from these islands. However, this does not preclude their existence. See Ceylon and India for a full list of possibilities.

MALGACHE

see Madagascar

MALI

(Republique du Mali since 1960)

1. None known
2. None known
3. Grove : Rough Guide
4. Mali became a republic on September 22nd, 1960. Therefore, the likelihood of 78rpm Malian pressings per se is highly suspect. Previous to independence, Mali was part of the French African territoires known as Sudan. See that entry for further details. Recent folkloric recordings of Malian music, on Globestyle, are available.

MALTA

1. GRAMCO/HMV;
HJ : HM
ZONOPHONE;
4900-
2. None known
3. Grove
4. Recordings on the series listed above are sung in
Maltese dialect and represent authentic traditional
styles.

MAORI

1. COLUMBIA;
DB
PARLOPHONE;
3300
2. None known
3. Andersen : Grove
4. Recordings by Maori artists on Parlophone are
commercialised readings of folk traditions.
The Columbia recordings are within the folk
tradition, and are choral. Further Maori recordings
may exist. See Australia (sic) for a full list of
possibilities. Folkloric recordings have been made
and issued on vinyl by Folkways and Ocora.

MARTINIQUE

1. COLUMBIA;
CRISTAL;
GRAMCO; K
ODEON; 279000- : 281000- : 281200-
PARLOPHONE; 138600-
PATHE;
POLYDOR;
SALIBERT; N75000- (1930)
2. CD: Arhoolie 7013 : Fremeux 007, 023, 027
Music Memoria 30838
LP: Folk Lyric 9050
3. Grove : Manuel : Rough Guide
4. All known Martiniquan recordings were conducted in
Paris. See also Guadeloupe.

MARQUEZAS ISLANDS
see French Polynesia

MAURITANIA

(Republique Islamique de Mauritanie since 1960)

1. None known.
2. None known.
3. Grove : Rough Guide
4. While current research offers no evidence of Mauritanian music on 78rpm, this does not preclude its existence. Since Mauritania was a French colony until 1960, see France for a full list of possibilities.

MAURITIUS

1. DAMOO (post-1945)
100-
ODEON?
PATHE?
POLYDOR;
55000-
2. None known
3. Grove
4. Further Mauritian recordings may exist, probably on French labels.

MESOPOTAMIA

see Iraq

MEXICO

(Estados Unidos Mexicanos)

(including Spanish-speaking New Mexico & Texas)

1. 4-STAR; (U.S., post-1943)
1000-
ALPHA; (Mexico/U.S., post-1943)
AMFION; (post-1945)
AZTECA; (Mexico/U.S., post-1943)
200-300- : 5000-
BLUEBIRD; (U.S., pre-1943)
B2000-2508 : B2901-3521
BRUNSWICK; (U.S.)
40000- : 41000-
CAPITOL; (U.S., post-1943)
5000-
COLUMBIA;
A : C
3000-X : 4000-X : 7000-D

MEXICO (cont)

DECCA; (U.S., pre- and post-1943)
 10000-10530
 EDISON?
 GENERAL; (U.S., post 1940)
 5000-
 GENNETT; (U.S., 1920's-30's)
 IDEAL; (U.S., post-1943)
 IMPERIAL; (U.S., post-1943)
 100-300- : 1000-
 LIBRARY OF CONGRESS; (U.S.)
 Album No.5, AAFS24-25 : Album No.19, AAFS91-95
 Albums No.24 & 25 (all folkloric recordings)
 MONTGOMERY-WARD; (U.S., pre-1943)
 OKEH; (U.S., pre-1943)
 9326-9457 : 16601-16837
 PEERLESS; (Mexico/U.S., post-1940)
 1900-2600- : 7000-
 RCA-VICTOR; (U.S., post-1943)
 23-
 SEECO; (U.S., post-1943)
 SUARITOS; (U.S., post-1943)
 VICTOR; (U.S.)
 21000- : 32000- : 39000- : 46000- : 70000- : 75000-
 76000- : 81000- : 83000-
 VOCALION; (U.S., pre-1943)
 8000-9325 (transferred to Okeh)

2. CD: Arhoolie (see sourcefile for address)
 MC: Arhoolie : Wayhi M1 (1 track), M9 (2 tracks, both examples of Mexican Indian music), M28 (5 tracks)
 LP: Arhoolie : Folklyric 9000 series(part of the Arhoolie group) : Library of Congress LBC-2 (1 track)
 LBC-4 (2 tracks), LBC-8 (1 track), LBC-9 (1 track)
 LBC-12 (2 tracks)
3. Campa : Chase : Fowler & Crawford : Gallop (2,12)
 Garrido : Greene : Griffith : Grove : Manuel : Marre
 Mendoza : Pena : Roberts (2) : Strachwitz
4. Detailed information concerning norteno and tex-mex can be found by referring to most of the above-mentioned sources in (2) & (3). Gallop (2) concentrates on traditional styles (including Indian) and also provides a social context. Manuel gives a broad overview. The major U.S. labels, (Brunswick, Columbia, Decca, Edison, Okeh, Victor and Vocalion) all conducted recording sessions in Mexico prior to 1943, but these will not be found in Spottswood. See Spottswood for details of recordings within the U.S. only, prior to 1943. The pre-1943 U.S. series listed in (1) include recordings made both in Mexico and the U.S.A. Many more post-1943 recordings, both Mexican and U.S., other than those listed in (1), are also known to exist.

MOLDAVIA

(Respublika Sovietike Sochaliste Moldovenyaske since 1924)
see USSR

MONGOLIA

(Mongolian People's Republic)
(Bugd Nayramdakh Mongol Ard Uls since 1921)
see China (prior to 1921) and USSR

MONTENEGRO

(Crnagora/Kara-Dagh)

1. None known
2. None Known
3. Grove
4. Current research provides no evidence of specifically Montenegrin styles on 78rpm. However, this does not preclude their existence. See Yugoslavia for a full list of possibilities.

MOROCCO

(Al-Mamlaka Al-Maghrebia/El Gharb/Maghreb-El-Aksa)

1. BAIDAPHON;
98504-98509 (1937) : 98619-98793 (1934)
99803-99824 (1938)
BOUDROIPHON;
COLUMBIA;
GTS
19800-
DOUNIE;
GRAMCO/HMV;
K
INSTITUTE DE PHONETIQUE (France)
Folkloric recordings made in Paris at the
Exposition Coloniale De 1931.
ODEON;
A156100- : A205000- : A224000- : FA : PLB : X5000-
287000-
PATHE;
PV : X38000-
10500-10800 : 15201-15270 : 18200- : 57000- : 58101-58388
PHILLIPS; (post-1945)
POLYDOR; (Polyphon)
47007-47125 : 55000V- : 78011-78012
2. CD: Heritage HTCD21 (1 track)
MC: Wayhi M13(some tracks) : M35 (some tracks)
M36 (some tracks)

MOROCCO (cont)

3. Al Faruqi : Grove : Manuel : Rough Guide
4. Further examples of Moroccan music may also appear on other Arabic series. See Egypt for a full list of possibilities. Some, at least, of the Gramco K series recordings were made in Paris.

MOYEN CONGO

see also Belgian & French Congo

1. BOITE A MUSIQUE; (French, 1930's-)
BAM- (12")
MUSEE DE L'HOMME; (French)
PATHE MARCONI; (French, 1946)
CPT
2. None known
3. Grove
4. Further recordings may exist. See France for a full list of possibilities.

MOZAMBIQUE

(Mocambique)

1. COLUMBIA;
AE
GALLOTONE;
GB : GE
GRAMCO/HMV;
JP500-, 2000- : YE
ODEON;
246000-
REGAL;
GR
2. None known
3. See Africa East
4. The above listed recordings represent authentic examples of Lusophone (Portuguese) African language recordings. See also Africa East and African language table.

MUSCAT

see Oman

NATIVE AMERICAN

1. CANDELERO; (U.S., post-1943)
 prefixes not known. (Apache, Hopi, Navajo, Taos)
 DISC; (U.S., post-1943)
 Album No.161 (Acoma, Sioux, Winnebago, Zuni)
 FOLKWAYS; (U.S., post-1943)
 Album No. EFL-1401 (Navajo & Sioux)
 GENERAL; (U.S., post-1943)
 Album No.18 (Yaqui)
 LIBRARY OF CONGRESS; (U.S.)
 Album No. LC-6 (Iroquois)
 Album No. LC-17 (Seneca)
 ROEHRIG; (U.S., post-1943)
 T50- (Navajo and possibly others)
 TALK BACK; (U.S., post-1943)
 NMT- (Pueblo)
 TOM TOM (U.S., post-1943)
 1- (Hopi, Navajo, Zuni, probably others)
2. MC: Wayhi M1 (1 track)
 LP: Library of Congress LBC-1, 2 & 15 (1 track each)
3. Griffith : Grove : Rough Guide : Schultz
4. A great deal of field recording was carried out by the Library of Congress from 1898 until the 1940's, some of which has been issued on vinyl & CD. See Library of Congress in address file. Folkways have also issued several recordings. Some recordings were made in Paris in the 1930's by Chief Os-Ko-Mon, and released on Gramco (La Voix de Son Maitre) 'K' series, but these are not regarded as authentic. See Spottswood for recordings made within the U.S. prior to 1943. See also Mexico.

NEPAL
 (Nepaul)

1. None known
2. None known
3. Grove
4. Current research provides no evidence of Nepalese recordings on 78rpm. This does not, however, preclude the possibility of their existence.

NETHERLANDS
 (Nederlanden)
 see Belgium and Holland

NEW GUINEA

see Papua, New Guinea

NEW ZEALAND

1. TANZA; (post-1945)
2. None known
3. Grove
4. The majority of 78rpm records released in New Zealand were drawn from the Australian catalogues. See Australia for details. See also Maori.

NICARAGUA

(Republica de Nicaragua)

1. BRUNSWICK?
COLUMBIA?
VICTOR; (1920's)
VOCALION?
2. None known
3. Chase : Grove
4. Current evidence suggests that few Nicaraguan recordings exist on 78rpm with the exception of some Victors.

NIGER

(Republique du Niger since 1960)

1. AFRICA VOX; (1950)
AX
UNESCO; (c.1946-)
Al (folkloric)
2. None known
3. See Africa West
4. See also Africa West and African language tables. Further recordings may exist. Niger was a territory of French West Africa until 1960. See France for a full list of possibilities.

NIGERIA

(Federation of Nigeria since 1960)
 (Formerly a part of the Gold Coast Colony)

1. DECCA;
 WA
 GRAMCO/HMV;
 GV : JVA : JZ
 MELODISC; (England, post-1950)
 ODEON;
 A248.000 : PLJ : PLK : PLR
 PARLOPHONE;
 B : PO : UTC
 SENAPHONE; (c.1950's)
 S
 TABANSI; (c.1950's)
 TA
 ZONOPHONE;
 EZ
2. See Africa West
3. See Africa West
4. See Africa West and the African language table.

NORTENO

See Mexico

NORWAY

(Kongeriket Norge)

1. COLUMBIA;
 DN : DNX : GN : GNS : GNX
 18000- : 23000-
 EDISON BELL (1912-35)
 78000-
 GRAMCO/HMV (Sin Herres Stemme);
 AL : ALN : ALS : ARN : DA11900- : DB1- : DE5200-
 DB11900- : DBN11900-
 GC8000-89800 : VN : XN : ZN
 METRONOME; (post-1945)
 MUSICA; (post-1945)
 RK
 NERA; (post-1945)
 NORSK RIKSKRUNKASTING INDUSTRIPLATER;
 RK900- (probably folkloric)
 ODEON;
 AA210100- : D : D6900-
 PARLOPHONE;
 NPS
 PATHE;
 200 : 300
 POLYDOR;
 624000- : 625000-
 ZONOPHONE;
 70000-79800

NORWAY (cont)

2. None known
3. Adcock : Bleger & Ruud : Gallop & Alford : Greene
Grove : Grunow (5) : Lilliedhal : Rough Guide
4. See Spottswood for recordings made within the U.S.
prior to 1943.

NOVA SCOTIA

see Canada

NYASSALAND

1. GALLOTONE;
(specifically) 1396 (12")
2. None known
3. See Africa East
4. Further recordings may also exist. See Africa East
for a full list of possibilities. See also the African
language table.

OMAN

(Zanzibar)

1. COLUMBIA;
GE
2. None known
3. Al Faruqi : Grove
4. Further examples of Omani music may also
appear on other Arabic and East African series.
See Africa East, Egypt and Zanzibar for a full list
of possibilities.

OTTOMAN EMPIRE

See Turkey

PAKISTAN
(Republic of Pakistan)

1. GRAMCO/HMV;
KDA : KDC : KDD
PARLOPHONE;
VDL
PATHE;
A
2. CD: Sirocco SIRCD014
MC: EMI HMV 361/2
3. Grove : Music of India : Rough Guide
4. Since Pakistan was only partitioned from India in 1947, the bulk of recordings on 78rpm, from the north-west region of the Indian continent subsequently known as Pakistan, may be found in Indian catalogues.

PALESTINE

1. VOX; (U.S., post-1943)
Album No.191 (folkloric recordings)
2. None known
3. Grove : Rough Guide
4. Palestinian music may appear on a number of Arabic labels. See Egypt for a full list of possibilities.

PANAMA
(Republica de Panama)

1. BRUNSWICK?
COLUMBIA?
VICTOR;
2. None known
3. Chase : Grove
4. Brunswick and Columbia may have conducted recordings in Panama prior to 1943. Spottswood lists no specifically Panamanian recordings within the U.S.

PAPUA, NEW GUINEA

1. COLUMBIA;
PRX 3000
PATHE?
2. None known
3. Grove : Manuel : Rough Guide
4. The Columbia PRX series are folkloric recordings. The existence of syncretic music in Papua has been documented (by David Fanshaw) but no 78rpm recordings are known to exist. The Australian Broadcasting Commission issued seven 78rpm discs of folkloric recordings from Papua, in 1949. Issue numbers, if they were allocated at all, are currently unknown.

PARAGUAY

(Republica del Paraguay)

1. BRUNSWICK; (1930-)
1200-2100
COLUMBIA;
A5000- : A7000- : A8000- : C : 15000-
VICTOR;
see Argentina
2. None known
3. Chase : Grove
4. Spottswood does not identify any specifically Paraguayan recordings made in the U.S.A. prior to 1943. Many records issued in Paraguay were Argentinian. See both Argentina and Uruguay.

PERSIA

see Iran

PERU

(Republica del Peru)

1. BRUNSWICK?
COLUMBIA;
P 1-91
ODEON;
A177000-
PARLOPHONE;
DP
VICTOR;
30000- (1920's) : 72000- (1918)
VOCALION?

PERU (cont)

2. CD: Arhoolie 320, 338
NB: There are a number of original vinyl releases
by Yma Sumac
3. Chase : Grove
4. See Spottswood for recordings made within the U.S.A.
prior to 1943.

PHILIPPINE ISLANDS

(Republica de Filipinas/Republika ng Pilipinas)

1. BEKA; (1906)
COLUMBIA;
M
4100-X (U.S.)
50000- : 60000-
FOLKRAFT; (post-1945)
MICO; (post-1945)
VICTOR;
42000- : 43000- : 46400-
2. None known
3. Grove : Rough Guide
4. The known Folkcraft releases are reissues of Mico
recordings. See Spottswood for recordings made
within the U.S. prior to 1943.

POLAND

(Polska Rzeczpolita Ludowa since 1919)

1. COLUMBIA;
DC : DM : DMX : GM : GMX : LM : LMX : MM
8701- : 18000- : 27000-
EDISON BELL; (1912-35)
65000-
FAVOURITE; (1904-)
GRAMCO/HMV (Glos Swego Pana);
EK : EL : EM : EN : EO : EP : EV
GC20000-29800 : GP
MUZA;
ODEON;
8900- : 38900-
ORPHEON;
PATHE;
26000-
POLONIA; (England, late 1940's)
SYRENA; (pre-1914)
VISTULA; (France, 1940's)
ZONOPHONE;
60000-69800

POLAND (cont)

2. CD:Heritage HTCD 21 (1 track) : Morning Star
45009 (1 track)
MC:Morning Star 45009 (1 track)
LP:Arhoolie 5020 : Folk Lyric 9026 : Library of
Congress LBC-4 (2 tracks), LBC-6 (2 tracks), LBC-8
(1 track) LBC-9 (1 track), LBC-10 (1 track)
Morning Star 45009 (1 track)
NB:All the above, except HTCD 21, are US recordings.
3. Fleischhauer : Gallop & Alford : Greene : Grove
Keil : Rough Guide : Spottswood (3,5)
4. European recordings were also released in America
on at least Victor and probably also Columbia.
Further, very early, Polish recordings may also exist
in Austrian and Russian catalogues. See Spottswood
for recordings made within the U.S. prior to 1943.

PORTO RICO

see Puerto Rico

PORTUGAL

(Reino De Portugal E Algarves-to 1910)
(Republica Portuguesa-since 1910)
including Azores, Cap Verde, Macao, Madeira, Timor
& U.S.Immigrants

1. ALTO MAR; (post-1945)
100-
ALVARADO; (c.1950's)
15000-
ANTHONY SEARS; (U.S., c.1949)
800-
BEKA; (c.1910-)
6000- : 7000- : 9000- : 10000- : 48000-
BRUNSWICK; (1929-31)
8000- : 9000-
CHIADOPHONE; (c.1910-)
1- : 4100-
CLAUSOPHONE; (Germany, c.1927-31)
5300- : 5400-
COLUMBIA;
BL1000- : DL1- : DL5000- : DLX1- : J600-
J700- : J800- : ML1- : MR200-
8000- : 8100-
DAFIA; (c.1910-)
600-
DECAPOTE LENCO; (c.1904-)
un-numbered
DECCA;
BM13000- : F : 40500-
ESTORIL; (c.1950's)
18000-

PORTUGAL (cont)

- FAVOURITE; (c.1914-)
 44500-
 FIDELIO; (c.1910-)
 3000- : 3500- : 4000-
 FONIT; (Italy, c. 1950's)
 9.000-
 GRAMOPHONE CO./HMV (A Voz Do Seu Amo after 1931);
 B4700- : EQ1- : EQ5000- : ET1- : GC60000-69800
 GL100- : JQ500- : MQ1- : MQ5000-
 HOMOKORD; (c.1920-)
 9200- : 9300- : 9400-
 IDEAL; (c.1910-)
 6000- : 48000-
 JUMBO; (c.1910-)
 13000-
 LUSOPHON/LUZOPHON; (c.1914-)
 200- : 45000-
 MELODIA; (c.1950-60)
 15.000- : 35.000- : 37.000
 ODEON;
 A136000- : A136300- : A136800- : A158000-
 A174000- : A187000- : A187500- : A187800-
 A252000- : AA174000- : F
 11300- : 11700- : 12200- : 27600-
 PARLOPHONE;
 DP : PML-
 33000- : 33300- : 33500- : 48000-
 PATHE;
 X4000-
 PHONOTEQUE NATIONALE; (France; folkloric recordings)
 POLYDOR; (c.1929-)
 40400- : 40500- : 48500- : 49000- : 49500-
 RAPSODIA; (post-1945)
 9000-
 ROUXINOL; (c.1950's)
 1-
 SILVOX; (U.S., c.1950's)
 SIMPLEX; (Sociedade Fabricante de Discos Simplex);
 (c.1910-)
 2100- : 9000- : 48000-
 ZONOPHONE;
 500000-59800
2. CD: Heritage 05, 14, 15, 24, 25
 MC: Columbia CS1 : EMI 2402451 : Ethnic Cassette EC10
 LP: Decca(P) : EMI(P) : Festival 113 : Heritage 323
 NB; Many older vinyl reissues are likely to exist.
3. Armstrong : Barreto : De Carvalho : Dos Santos
 Gallop (1,7,8) : Gallop & Alford : Grove : McCaul
 Manuel : Rough Guide : Vernon (1,2,9,10,11)

PORTUGAL (cont)

4. The only currently known recordings from the Azores appear on Anthony Sears (made in California).

Many Brazilian recordings are fados made by ex-patriot Portuguese, and some appear on Portuguese series. Portuguese recordings also appear on Brazilian labels; Brunswick 8000-'s appear on the Brazilian Brunswick 10000- series; Columbia recordings appear on Brazilian Columbia in at least the 5.000 series and possibly others; European Odeon recordings appear on a wide variety of Brazilian series and can be identified by matrix numbers (see Odeon matrix table); Gramco/HMV recordings appear on at least the Victor 33000 and 34000 series and possibly others.

The only currently known Cap Verdian recordings were made in the U.S. See separate entry.

Many Portuguese records were sold in Macao, but current research fails to indicate any specific Macaoan style appearing on 78rpm.

Recordings of traditional Madeiran folkloric music have not been identified on 78rpm, but some examples from the 1950's appear on Portuguese Decca EP's at least. Recordings on Columbia DL & ML series by Septeto Dr. Passos Freitas are described as Madeiran in contemporary catalogues. They are stringband instrumentals of both neo-traditional and light classical nature. Recordings by "Max" on Columbia, described as Madeiran, are commercial cabaret music.

No recordings of styles typical of the Principe/Sao Tome islands of Portuguese West Africa have been identified.

No recordings of a specifically Timorian style are currently known to exist on 78rpm.

European recordings were issued in the U.S. on Columbia 1000-X- (from Columbia DL, J, and ML series and Odeon) and Victor 69000-, 72000-, 77000-, 80000-, 81300-, 33001- & 34900- (from HMV EQ series). See Spottswood for recordings made within the U.S. prior to 1943.

See also Goa.

PRINCE WILLIAM'S ISLANDS
see Fijian Islands

PRINCIPE
see Portugal

PUERTO RICO
(Porto Rico before 1932)

1. ALBERTO;
1- or 100-
AMERICA;
1000-
ANSON;
4000-
ARTINDA;
1- or 100-
DISCMODIA;
4000-
GENIT;
1- or 100-
IDEAL;
1000-
LIBRARY OF CONGRESS (U.S.)
Album No.5 AAFS86-90 : Album No.18 (folkloric
recordings)
MARDI-GRAS;
1000-
MARVEL;
RINEZ;
1000- or 1100-
RIVEL;
1- or 100-
SEECO;
7000-
SOTERO Y SHARON RECUERDO;
M
TICO;
1-, 100- or 200-
TROPICAL;
0001-
VERNE;
YOUREZ;
Y 001-
2. CD: Harlequin HQCD22 : Morning Star 45009 (1 track)
MC: Morning Star 45009 (1 track)
LP: Harlequin 2075 : Morning Star 45009 (1 track)
3. Chase : Grove : Lopez Cruz : Marre & Charlton
Roberts : Rough Guide
4. Labels listed in section (1) are all believed to be
post-1945. So far as can be ascertained, all pre-1943
recordings were made in New York City. See Spottswood
for details.

REUNION ISLANDS

(La Reunion)

1. ODEON;
A239500-
2. None known
3. Grove
4. Further Reunion Island recordings may exist, probably on French labels.

RHODESIA

1. GALLOTONE;
GB : GE
2. None known
3. See Africa South
4. Some early recordings may exist as reissues on Gallotone LP's. See also Africa South and the African language table.

ROUMANIA

(Kingdom of Roumania/Romania/Rumania)
(Republica Socialista Romania since 1947)

1. COLUMBIA;
D8300- : D8400- : DR : JB
ELECTROCHORD;
FAVOURITE; (1904-)
FOLK DANCER; (post-1945)
GRAMCO/HMV (Glasul Stapanului Sau);
AM : AN : JB
LIFA;
100- : 500-
ODEON;
A199000- : AA178500-
PARLOPHONE;
1000-
PATHE;
100-
POLYDOR;
L : 40080-
POPULARE; (post-1945)
UNESCO; (folkloric)
2. None known
3. Grove : Rough Guide
4. See Spottswood for recordings made within the U.S. prior to 1943.

RUSSIA

(Empire of all the Russias to 1917,
part of the Union of Soviet Socialist Republics thereafter)
(Soyuz Sovyetskikh Sotsialisticheskikh Respublik)

1. AMOUR; (pre-1914)
P1- or 100-
APPRELEUTSKEJ;
10000-
BEKA; (c.1904/5)
BELLACCORD ELECTRO (Riga);
CCCP; (Russian State recording company)
Various series incl. GOST
COLUMBIA;
D8101- : DC : DR : DV
EDISON BELL; (1912-35)
65000-
EXTRAPHON; (pre-1914, prob. Kiev)
21000-
FAVOURITE; (1904-)
GRAMCO/HMV;
GC 20000-29800 : EK : EL : EM : EN : EO : EP : EV
GC : GP
GRAMPLASTREST;
KISMET; (U.S., post-1940)
MELODYA;
1- or 100-
ODEON;
A207700- : A207800- : A207900- : AA210800-
2500- : 23900- : 192000-
PATHE;
cylinders (1906-)
20000- : 27000-
RUSSKOE; (pre-1914)
SYRENA; (pre-1914)
SYRENA GRAND; (pre-1914)
ZONOPHONE;
60000-69800
2. None known ; CCCP LPs may contain reissues of older material.
3. Grove : Gronow (3,7) : Kelly (4) : Wile (2)
4. The Beka, Favorite, Gramco GC, some Odeon, Russko, Syrena & Zonophone recordings were made during the time of the Russian Czarist Empire, which also included Finland. The bulk of these recordings were classical and operatic, but vernacular recordings are reported to exist. See Spottswood for recordings made within the U.S. prior to 1943. See also USSR.

RWANDA

see Burundi

SABA
see Curacao

SAMOA
(Western Samoa)

1. AUSTROTON (Swiss, 1950's)
9000-V-
COLUMBIA(Japanese, c.1929)
S1-
POLYPHON;
X51000-
2. CD: Harlequin HQCD 28 (some tracks), 46 (some tracks)
3. Grove : Moyle : Rough Guide
4. The recordings listed above, by Tau Moe, are not folkloric; rather, they are in the syncretic Hawaiian guitar style. The existence of traditional Samoan music on 78rpm has not yet been proven.

SAN MARINO
see Italy

SANTO DOMINGO
see Dominican Republic

SAO TOME
see Portugal

SARAWAK
see Indonesia

SARDINIA
(Sardegna)

1. COLUMBIA;
DQ
GRAMCO/HMV (La Voce Del Padrone);
GW : HN : R
ODEON;
0-7000- : 19300GO- : 19900GO- : 6600N-
PATHE;
X40000-
2. CD:Heritage HTCD 20 : Heritage HTCD21 (1 track by Efisio Mellis) : Silex (Mellis)
MC:Wayhi M9 (1 track by Mellis)
LP:Albatross VPA 8486

SARDINIA (cont)

3. Grove : Lawrence
4. The recordings listed above are in the "muttu" style (see lexicon) and, in the case of Mellis, traditional Launnedas playing. Folkloric recordings of other Sardinian musics have been made from the 1950's onwards. Further recordings may also exist in other Italian catalogues. See Italy for a full list of possibilities.

SAUDI ARABIA

(Al-Mamlaka Al-'Arabiya As-Sa'udiya)
see also Transjordan, Syria & Yemen

1. None known
2. None known
3. Al Faruqi : Grove
4. Specifically Saudi Arabian styles may well be found on Arabic series. See Egypt for a full list of possibilities.

SCANDINAVIA

see Finland, Norway & Sweden

SCOTLAND

(including Scottish diaspora)

1. AERONA; (Australia)
ALLISON;
APEX; (Canada)
ARETINO;
ARIEL; (England, 1914-37)
BELTONA; (England, 1922-59)
BL (1949-)
BERLINER; (cylinders)
BESSTONE;
BOB; (England)
BOUMEESTER SCALA; (England)
BROADCAST; (England, 1927-36)
BRUNSWICK; (England)
CLARION; (cylinders)
COLISEUM; (England, 1913-27)
COLUMBIA;
A : C : D : E : R
D & R;
DACAPO;
DANCELAND;
DL
DECCA;
F

SCOTLAND (cont)

DELUXE;
 DIAMOND; (England, 1915-32)
 DOMINIAN; (England, 1928-30)
 EDISON; (cylinders)
 EDISON BELL WINNER; (England, 1912-35)
 26001-
 EMPRESS; (cylinders)
 EXELOPHONE; (Australia)
 GAEL; (Linguaphone Institute, for Folklore Institute
 of Scotland, recorded 1938)
 GLOBE;
 GRAMCO/HMV;
 B : BD : IM
 12000-
 GRAMMAVOX;
 C (c.1912)
 GREAT SCOTT;
 A
 GUARDSMAN; (England, 1911-28)
 HOMOCHORD; (England, 1921-34)
 HOMOPHON;
 IMPERIAL; (England, 1920-34)
 S100- (probably mid-1920's)
 IMPERIAL JUNIOR; (Australia)
 INVICTA; (England, 1911-14)
 JUMBO; (England, 1908-19)
 LINGUAPHONE;
 LUDGATE; (England, 1922-26)
 MARATHON; (England, 1912-15)
 MARSPEN; (England, c.1928)
 MIMOSA; (England, 1922-28)
 ODEON;
 OPERAPHONE;
 ORIOLE;
 PARLOPHONE;
 E : F3200- : R
 PATHE;
 PHILIPS; (England, 1953-58)
 YB
 PHONO-CUT;
 PICCADILLY; (England, 1928-32)
 POPULAR; (England, 1912-22)
 P
 REGAL; (England, 1914-32)
 G
 REGAL-ZONOPHONE; (see Zonophone)
 RENA
 REXOPHONE; (Australia)
 SCALA; (England, 1912-27)
 STANDARD;
 STARR; (Canada)
 STERLING; (cylinders)
 STERNO; (England, 1926-35)
 SUNSHINE;
 SYMPHONY; (Australia)

SCOTLAND (cont)

TOWER; (England, 1920-21)
 TWIN; (England, 1908-11)
 UNESCO; (folkloric recordings, post-1945)
 A1
 VICTORY; (England, 1913-31)
 WAVERLEY;
 WHITE; (cylinders)
 WINNER; - see Edison Bell
 ZONOPHONE;
 Z

2. CD: EMI IEMS1530 : Heritage HTCD21 (2 tracks)
 Topic TSCD601
 MC: Wayhi M1(1 track)
 LP: Beltona LBA49 : Decca(UK) LF1070 : EMI/Waverley
 GLN1017 : Shanachie 14001, 14002, CBI : Topic
 12TS266, 12T268, 319, 320, 321, 376
3. Chandler (1,5) : Gallop (10) : Grove : Rough Guide
 See also Folk Roots No.127/8
4. See Spottswood for recordings made within the U.S.
 prior to 1943. See also Canada for Cap Breton diaspora
 and examples of Scots-Canadian styles.

SENEGAL

see Africa West

SERBIA

(Kraljevstvo Srbiya/Servia)

1. COLUMBIA;
 D8101- : DR : DV
 DECCA;
 FF1000-
 EDISON BELL;
 Z1100-
 FAVOURITE; (1904-)
 GRAMCO/HMV (Glas Svoga Gospodara);
 AM : AN : GC 20000-29800 :JB
 ODEON;
 A192500- : AA176000-
 PARLOPHONE;
 B10000- : L30000-
 1000-1400
 PATHE;
 19000- : 51000-
 POLYDOR;
 301000-
 ZONOPHONE
 60000-69800

SERBIA (cont)

2. CD: Heritage HTCD21 (1 track)
3. Gallop (6) : Grove : Rough Guide
4. See also Croatia, Macedonia, Montenegro, Serbia and Yugoslavia. See Spottswood for recordings made within the U.S. prior to 1943.

SEYCHELLE ISLANDS

see Mauritius

SIAM

(Muang-Thai/Sayam)

1. BEKA; (1906-)
COLUMBIA;
MJ : RO
151000-
DECCA;
20000
GRAMCO/HMV;
10000-19800
ODEON;
37000-
PARLOPHCNE;
MO
2. MC: Wayhi M9 (1 track)
3. Grove
4. See also Thailand for allied recordings after 1932.
Siamese music may also appear on other labels.
See Indonesia for a full list of possibilities.

SICILY

(Sicilia)

1. GRAMCO/HMV (La Voce Del Padrone);
GW : R
ODEON;
12200GO- : 17500GO- : 20000GO- : 20100GO-
PRISEPIU;
E7000-
2. None known
3. Grove
4. Further Sicilian recordings may exist in other Italian catalogues. Some European recordings were also issued in America, at least on Columbia and probably also Victor. See Spottswood for recordings made within the U.S. prior to 1943.

SIERRA LEONE
see Africa West

SINGAPORE

1. GRAMCO/HMV;
N2000-, 3000- : NAC : P9000-, 15000-, 16000-
ODEON;
A209000-
90500-
2. None known
3. See Indonesia
4. Singaporan music may also exist on other labels.
See Indonesia for a full list of possibilities.

SLOVAKIA
See Czechoslovakia

SLOVENIA

1. None known
2. None known
3. Grove : March
4. Slovenian music may exist on a number of Balkan series;
See Yugoslavia for a full list of possibilities.
See also Spottswood for recordings made within the
U.S. prior to 1943.

SOLOMON ISLANDS
see Mauritius

SOMALIA

1. PATHE;
X96000-
2. None known
3. see Africa East
4. Somali music may also exist on other labels.
See Africa East for a full list of possibilities.

SPAIN

(Espana until 1936, Estado Espanol thereafter)
including regions & territories

1. ALHAMBRA;
20000-
BRUNSWICK;
COLUMBIA; (see note)
A : AA : DK : DKX : OP : PK : PKX : R : RS : S
8900-
CONTINENTAL; (see note)
DECCA;
R : RD : RG : RGD
EDISON BELL; (1912-35)
6000- : 76000- : 90001-90006 : 90900-
FAVOURITE; (1904-)
FESTIVAL; (post-1945)
GRAMCO/HMV (La Voz De Su Amo);
A : AA : AB : AC : AD : AE : AF : AG : AH : DA4200-
DB4200- : GC60000-69800 : GS : GY : JM : JO : JOS
HISPAVOX;
IBERIA; (see note)
LA GIRALDA
F300-
NIXA; (England, post-1950)
BY1000-
ODEON;
A132000- : A139000- : A153000- : A181000- : A182000-
A183000- : A184000- : A185000- : A200000- : A203000-
A273000- : AA173000- : OD : 11000- : 13000- : 30000-
41000- : 41900- : 68000- : 130000- : 181000- : 182000-
183000- : 184000- : 192000- : 203000- : 204000-
PAGANI;
PARLOPHONE;
B25000-
PATHE;
PA : X20700-
POLYDOR;
22000-
RCA; (Spain);
REGAL; (see note)
C10.000- : DK : DKX : PK : PKX : RS
SMC; (US, post-1950)
TELEFUNKEN;
ZONOPHONE;
50000-59800
2. CD: Arhoolie 326 : Fandango FCD1-8 : Heritage HTCD21
(2 tracks) : Morning Star 45009 (1 track)
Planet 500 & 501
MC: Amalagama/EMI Odeon 230 7917104 : Arhoolie 326
Ethnic Cass. EC 3, 6 : Fandango FMCD1-8 : Morning
Star 45009 (1 track) : Wayhi M1 (1 track), M28
LP: Fandango FLPL-8 : Folk Lyric 9001, 9039
Harlequin 2026 : Morning Star 45009 (1 track)
3. Alford : Gallop (4,11,14) : Gallop & Alford : Greco
Grove : Livermore : Manuel : Marre & Charlton : Mitchell
Osaba : Rough Guide : Vernon (2,10,11)

SPAIN (cont)

4. Early Spanish Columbia recordings belong to an independent Spanish company based in San Sebastian. This company's logo changed to "Iberia" following the marketing of EMI-Columbia material under the Columbia logo in Spain. Previously, EMI-Columbia had used the "Regal" logo in Spain. The probable date for these events is c.1931, following the creation of EMI. Further details remain unknown at this stage.

Spain's 78rpm-recorded output includes large quantities of regional vernacular styles. Many authentic examples can be found on Columbia, Gramco and Odeon. Recordings of folkloric material from the Balearic islands have been identified on the Gramco/HMV GY series. Alhambra and Columbia "R" series 78's are often found with picture labels featuring the artists.

Much early Spanish folk music is known to have been reissued on Spanish Hispanavox. Some European recordings were issued in America on Columbia 3000-X and Victor 46000- series. See Spottswood for U.S. recordings prior to 1943. See also Basque.

SRI LANKA

see Ceylon

ST.EUSTACHE

see Curacao

ST.KITTS

1. None known
2. None known
3. Grove

ST.LUCIA

see Windward Islands

ST.MARTINE

see Curacao

ST.VINCENT

see Windward Islands

SUDAN

(Jamhuriyat Es-Sudan since 1956)

1. COLUMBIA;
GA
2. None Known
3. Al Faruqi : Grove : Rough Guide
4. Until 1960 the Republic of Mali was part of French Sudan. See separate entry. Further examples of Sudanese/Malian music may therefore also appear on other series. See Egypt and France for a full list of possibilities.

SUMATRA

1. DELIMA;
QO
2. None known
3. Grove
4. Further Sumatran music may exist. See Indonesia for a full list of possibilities.

SURINAM

see Guinea

SWEDEN

(Konungariket Sverige)

1. COLUMBIA;
BS : DS : DSX : LS : LSX
69000F-
CANTUS; (post-1945)
COLORIT; (post-1945)
CUPOL; (post-1945)
DECCA;
K24000- : M34000- : SD
DISCOFIL;
EDISON BELL; (1912-35)
78000-
FAVOURITE; (1904-)
GRAMCO/HMV (Husbondes Rost);
DA11000- : DB 11000- : GC80000-89800 : M : MN
V : Z
HEMMETS HAROLD;
IMPERIAL; (1920's)
1000-
I.S.I.; (c.1910-14)
KARUSELL; (post-1945)
K1-
METRONOME;
ODEON;
A25500- : A162000- : AA210200- : D6021- : D6060-

SWEDEN (cont)

- PATHE;
 200- : 500-
 RADIOTJANST; (post-1945)
 SIRIUS; (post-1945)
 SONORA; (post-1945)
 STADION;
 SYMFONI; (post-1945)
 TAL OG TON;
 TELEFUNKEN;
 A3000- : A5200- : A9100- : A45000- : AK5200- : AR5000-
 B45000- : C45000- : E19000- : E19800- : E45000- : F45000-
 G45000- : M9000- : SK19000- : SK19800-
 WALLIN;
 ZONOPHONE;
 MR11000- : 700000-79800
2. MC: Buen Kutterverkstad
 LP: Banjar : Caprice
 3. Greene : Gronow (2) : Grove : Lilliedhal : Rough Guide
 4. See Spottswood for recordings made within the U.S
 prior to 1943.

SWITZERLAND

(Schweiz/Suisse/Svizzera)

1. AUSTRON;
 COLUMBIA;
 D2251-2499 : D2751-2999 : D13301- : DZ
 DZX : LZ : LZX : MZ : ZZ : 8851-
 DECCA;
 F48000- : F49000- : K28000- : M38000- : 27000-
 EDISON BELL; (1912-35)
 57000-
 ELITE SPECIAL; (post-1945)
 GRAMCO/HMV;
 DB10000- : DB20000- : FK : FKX : FN : HE : HEX : JK
 ODEON;
 A20800- : A220000- : AA210700- : B35000- : 208400-
 PARLOPHONE;
 B28000- : B35000- : PZ11000-
 POLYDOR;
 14000- : 82000-
 TELEFUNKEN;
 A10000- : AK : B : E35000- : F : M9000- : M50000-
 S : SK : SKB : SM
 UNESCO;(Folkloric)
2. None known
3. Grove : Rough Guide
4. Many Austrian and German pressings were marketed in
 Switzerland. A number of pressings were also made in
 Switzerland for export to Brazil, Egypt and Uganda. See
 Spottswood for recordings made in the U.S. prior to 1943.

SYRIA

(Al-Jamhuriya Al Arabia As-Souriya)

1. BAIDOPHON; (1926-28)
84300- : 85700- : 85900-
GRAMCO/HMV;
GC : SE
PATHE;
35000-
POLYDOR;
V50000-
2. CD: Ocora 558678 (some tracks)
MC: Ocora C4558678 (some tracks)
3. Al Faruqi : Grove : Rough Guide
4. Further examples of Syrian music may also appear on other Arabic series. See Egypt for a full list of possibilities. Syrian-made recordings were also issued in the U.S. on the Victor Xl- series. See Spottswood for recordings made within the U.S. prior to 1943. See also Saudi-Arabia.

TADZHIKISTAN(Respublikai Sovietii Sotsialistii Tojikiston)
see Russia/USSR**TAHITI**

1. COLUMBIA;
P-
DECCA; (U.S., 1930's)
1000-
GRAMCO/HMV;
K
PARLOPHONE;
R
PATHE;
PA800- : PA1200-
X9000-
2. CD:Harlequin HQCD 28(2 tracks), 46(1 track)
LP:Harlequin HQ2073
3. Grove : Rough Guide
4. The existence of further Tahitian recordings on French Columbia, Odeon and Pathe is suspected but has yet to be proved. Of the recordings listed above, those on Gramco/HMV are folkloric in nature. The Decca and Parlophone recordings are in the syncretic Hawaiian guitar style.

TAIWAN

1. None known
2. None known
3. See China
4. See China for recordings prior to 1949.

TANGANYIKA

1. GALLOTONE;
GB : GE
2. None known
3. See Africa East
4. See also Africa East and the African language table.

TEX-MEX

See Mexico

THAILAND

(Muang-Thai/Prades Thai)

1. D-C-J;
DEPARTMENT OF FINE ARTS;
0001-
GRAMCO/HMV?
ODEON?
PATHE?
2. MC: Wayhi M1 (1 track), M9 (1 track)
3. Grove : Manual : Marre & Charlton : Rough Guide
4. Until 1932 Thailand was a part of the Kingdom of Siam. See separate entry.

TIBET

(Bhot)

1. GRAMCO/HMV;
GC10000-
ODEON?
2. None known
3. Grove : Rough Guide
4. Due to the complex political history of Tibet, the possibility of authentic Tibetan music appearing on other labels, especially Chinese, Indian and Russian, cannot be discounted.

TIMOR

see Portugal

TOBAGO

see Trinidad

TOGO

(Dahomey)

1. GRAMCO/HMV;
JKL
PHILLIPS; (1946)
P79000-
2. None known
3. See Africa West
4. See also Africa West and the African language table.

TONGA

(Friendly Islands)

1. GRAMCO/HMV
JO
2. None known
3. Grove

TRANSJORDAN

see Jordan

TRINIDAD

(Trinidad & Tobago)

1. APOLLO; (U.S.)
ARCO; (U.S., post-1943)
ART;
1-
BACH;
2000-
BROADCAST; (English, c.1930's)
100-
BRUNSWICK; (English & U.S., 1940's-50's)
COLUMBIA;
L : 2000F-(U.S.)
CREST;
100-
DECCA;
F 9050- : F 40400- : F 40500- : M 3700-
17250-17484 (U.S.)
DISC; (U.S., post-1943)
5000-

TRINIDAD (cont)

FALCON;
 100-
 FLEET-TWIN;
 100-
 GRAMCO/HMV;
 AKB
 GUILD; (U.S., post-1943)
 1- or 100-
 HI-LITE;
 R1000-
 IMPERIAL BROADCAST; (English, 1934)
 100-
 JET;
 1000- or 1100-
 JUBILEE (U.S., post-1945)
 5000-
 KAY; (English, 1950's)
 CRS001-
 KEYNOTE; (U.S., post-1945)
 LONDON; (English, post-1950)
 CAY-
 LYRAGON; (English, post-1945)
 J
 MANOR; (U.S., post-1943)
 1000-
 MELODISC; (English, post-1945)
 1100- : 1200-
 MONOGRAM; (U.S., post-1945)
 MOTTA'S; (post-1945)
 PALA;
 PARAGON; (post-1945)
 PARLOPHONE;
 E 4100- : MP : R3850-3856
 RAMA (U.S., post-1945)
 RR
 REGAL ZONOPHONE;
 MR
 RHYTHM;
 SAVOY (English & U.S., post-1943))
 STINSON; (U.S., post-1943)
 TIMES RECORD; (post-1945)
 1000-
 TOWER;
 CNBL
 VICTOR; (U.S., 1914-)
 63000- : 67000- : 72000- : 73000- : 77000-
 80000-
 VITADISC; (1950's)
 TC-
 WEST INDIES;
 1000-

2. CD: Arhoolie 7004 : 7010 : Castle MATCD244
 Flyright 942 : Harlequin 16 : Heritage 06
 Ice : Matchbox 905, 906 : Rounder 1039, 1054
 1077, 1105 : Sequel NEX232

TRINIDAD (cont)

- MC: Ethnic Cassette KA1-4 : Rounder 1039, 1054, 1077
 1105 : Wayhi M1 (1 track), M5, M7, M30, M31
 LP: Collector's Items 015 : Folk Lyric 9040, 9048
 Folkways RF4, RBF13 : Harlequin 2016 : Heritage
 321 : Library of Congress LBC-2 (1 track), LBC-6
 (1 track), LBC-7 (2 tracks), LBC-10 (2 tracks),
 LBC-11 (1 track) : Matchbox MBD 905, 906
 New Cross 005, 006 : Rounder 1037, 1039, 1054,
3. Grove : Cowley (1-4) : DeLeon : Haydon : Hill
 Manuel : Marcano & Shapiro : Noblett : Oliver (4)
 Roberts (1,2) : Rough Guide : Rohler : Rutter
 Thomas : Warner
 4. Many Trinidadian recordings were made outside Trinidad,
 principally in England and the U.S. See Spottswood
 for recordings made within the U.S. prior to 1943,
 and Keskidee No.3 for details of English recordings.
 See also Jamaica.

TUAMOTU ISLANDS

see French Polynesia

TUNISIA

(Afrikija/Al-Djoumhouria Attunisia/Tunis)

1. BAIDOPHON;
 95780- (1934)
 COLUMBIA;
 GTS
 19800-
 GRAMCO/HMV;
 GC : K
 INSTITUTE DE PHONETIQUE; Folkloric recordings made
 in Paris at the Exposition Coloniale De 1931
 ODEON;
 A201000- : A224000- : FA : PLB : X5000-
 37000- : 287000-
 PATHE;
 CPT10.000- : FR191-203 : PV : X65000-
 10470-10492 : 10964-10985 : 18500- : 57000- : 59000-59316
 POLYDOR; (Polyphon)
 45647-45891 : 46103-46129 : 48001-48009 : 49000-
 55000V-
 TELEFUNKEN; (Ultraphon)
 AP300-
2. MC: Wayhi M35 (some tracks), M36 (some tracks)
3. Al Faruqi : Grove : Manuel : Rough Guide
4. Further examples of Tunisian music may also appear
 on other Arabic series. See Egypt for a full list
 of possibilities. Some, at least, of the Gramco K
 series were recorded in Paris.

TURKEY

(Ottoman Empire until 1923/Turkiye Cumhuriyeti)

1. BALKAN; (U.S., post 1945)
 BEKA; (1906-)
 COLUMBIA
 A : BT : DCT : DT : DV1200- : DVX : GT : RT
 12000- : 17000- : 18500-
 FAVOURITE; (1904-)
 GRAMCO/HMV
 AX : FE : FF : FQ : GC18000-20000 : GP : JOT
 KALIPHON; (U.S., post-1945)
 700-
 METROPOLITAN; (U.S., post-1945)
 MERE; (U.S., post-1945)
 GDEON;
 A202000- : A270200- : GT : LA270100-, 270300-,
 270500-, 275000-
 X-131000-
 83000- : 205000- : 270000- : 275000- : 297300-
 ORFEON;
 12000-
 PARLOPHONE;
 DPT
 PATHE;
 51000- (probably)
 POLYDOR;
 50200V- : 50500V- : 50900V- : 51600V-
 SHEMON;
 Sl-
 ZONOPHONE;
 X100000-109800 (probably 103000- for most releases)
2. CD: FM634 (some tracks) : Morning Star 45009 (1 track)
 Rounder 1051
 MC: Ethnic Cassette EC1, 8 : Morning Star 45009
 (1 track) : Rounder 1051 : Wayhi M37, 38
 LP: Morning Star 45009 (1 track) : Rounder 1051
3. Grove : Manuel : Rough Guide : Saygon
4. European recordings were also issued in America on
 Columbia 32000F-, 40000F- & Victor V26000- series.
 See Spottswood for recordings made within the U.S.
 prior to 1943. Note that Armenia, Bulgaria & Egypt
 were, until 1919, part of the Ottoman Empire.

TURKMENISTAN

(Tiurkmenostan Soviet Sotsialistik Respublikasy since 1924)
 see USSR

UGANDA
(Kingdom of Buganda)

1. COLUMBIA;
EO : WE
GALLOTONE;
GB : GE : UG
GRAMCO/HMV;
GR1-30 : MA
ODEON;
A242200-
TREK;
DC
2. None known
3. See Africa East
4. See also Africa East and the African language table.

UKRAINE
(Ukrainska Radyanska Sotsialistichna Respublika since 1919)

1. BEKA; (c.1904/5)
GR10000-
COLUMBIA;
DM : DMX : GM : GMX : LM : LMX : MM
18000- : 27000-
EDISON BELL; (1912-35)
65000-
FAVOURITE; (1904-)
1-27000-
GRAMCO/HMV;
EK : EL : EM : EN : EO : EP : EV : GC : GP
ODEON;
Baltic series; see section 2
SYRENA; (pre-1914)
2. CD: Arhoolie 7025, 7030 : Morning Star 45009 (1 track)
Silex
MC: Morning Star 45009 (1 track) : Wayhi M9 (1 track)
LP: Folk Lyric 9014, 9015 : Library of Congress LBC4
(1 track), LBC-5 (3 tracks), LBC-6 (1 track)
LBC-7 (1 track), LBC-8 (1 track), LBC-11 (1 track)
LBC-15 (1 track) : Morning Star 45009 (1 track)
NB: All of the above reissues are of North American
origin.
3. Fleischhauer : Gallop & Alford : Greene : Grove
Rough Guide : Spottswood (4)
4. European recordings were probably also issued in
the US on Columbia and Victor. American recordings
were issued in Europe on at least the Columbia
18000- and 27000- series. See Spottswood for
recordings made within the U.S. prior to 1943.

UNITED STATES

The U.S. has been broadly excluded from this volume on the grounds that full information on recording activity within the contiguous United States has been published elsewhere. See Bibliography, Dixon, Godrich & Rye; Greene; Hayes & Laughton; Ledbitter & Slaven; Lornell; Malone; Oliver; Russell; Rust; Savoy; Spottswood and Strachwitz. See also Hawaiian Islands, Inuit, Mexico and Native American.

URUGUAY

(Republica Oriental del Uruguay)

1. BRUNSWICK; (1930-)
1000-2100
COLUMBIA;
A5000- : A7000- : A8000-
ODEON;
see Argentina
SONDOR; (post-1945)
15000-
VICTOR;
see Argentina; Some specifically Paraguayan recordings appear on the 69000- and 72000- series in 1918.
2. None known
3. Chase : Grove : Rough Guide
4. Many early Uruguayan recordings are tangos, and many records distributed in Uruguay were of Argentinian origin. See also Paraguay.

URUMQI

(Urumtschi)

See Russia/USSR

**UNION OF SOVIET SOCIALIST REPUBLICS
(U.S.S.R.)**

(Soyuz Sovyetskikh Sotsialsticheskikh Respeublik)

(Abhazia, Adjaria, Azerbaijan, Belorussia, East Germany, Estonia (Estland), Georgia, Gorno-Badakhshan, Kara-Kalpak, Kazakhstan, Kirghizia, Latvia (Lettland), Moldavia, Mongolia, Nagorno-Karabagh, Nahichevan, Tadzhikistan, Turkmenistan & Urumqi).

Any or all of the above listed territories and states have either been identified, or are likely to appear, in Russian series. See Russia for a full list of possibilities. See separate entries for Armenia, Czechoslovakia, Hungary, Lithuania, Poland, Roumania, Russia, Ukraine and Uzbekistan.

UZBEKISTAN

(Ozbekiston Soviet Sotsialistik Respublikasy)

1. DISC; (U.S., post-1943)
Album No.132 [part only] (folkloric recordings)
GRAMCO/HMV;
EK
TASKENTAKI;
2. None known
3. Grove
4. Uzbek recordings may also exist on other labels and series. See Russia for a full list of possibilities.

VENEZUELA

(Republica de Venezuela)

1. BRUNSWICK?
COLUMBIA?
LIBRARY OF CONGRESS; (U.S.)
Album No.15 (folkloric recordings)
MINISTERIO DE EDUCACION NACIONAL;
2 album sets, 5 discs each, issue numbers not known
ODEON;
10001-
REHA; (post-1943?)
TURPIAL; (post-1943?)
VERCO; (post-1943?)
VICTOR;
VOCALION?
2. None known
3. Chase : Grove
4. There is a likelihood that Brunswick, Columbia, Victor and Vocalion conducted recording sessions in Venezuela prior to 1943. See Spottswood for recordings made within the U.S. prior to 1943.

VIETNAM

formerly known as Annam

1. BEKA;
20100-20140 (at least)
COLUMBIA;
GF500-
ODEON;
A157700-
SUPRAPHON;
45000-
2. None known
3. Duy : Grove : Manuel : Rough Guide

VIRGIN ISLANDS
see Leeward Islands

WALES

1. COLUMBIA;
R
DECCA;
GRAMCO/HMV;
ZONOPHONE;
See note 4
2. CD: Morning Star 45009 (1 track)
MC: Morning Star 45009 (1 track)
LP: Columbia SL206 : EFDSS LP1005
Morning Star 45009 (1 track)
3. Fraser & Green : Grove : Rough Guide
4. So far as is known, no series was ever instigated by any company specifically for Welsh music, and the few identifiable recordings appear on the above labels. See Spottswood for recordings made within the U.S. prior to 1943.

WALLOON

NB; "The Walloons are a people living mainly in Belgium. They are not unlike the French, and are descended from the the Belgae. Their language is a Romance one, but it has now been replaced by French and survives only as a dialect. It has, however, a literature of its own". -Nelson's Dictionary of Names and Places, 1929.

The existence of recordings in this dialect has not been confirmed. See Belgium and France for a full list of possibilities.

WEST INDIES
see Jamaica & Trinidad

WESTERN SAMOA
see Samoa

WINDWARD ISLANDS
see French Polynesia

YEMEN

(Al Jamhuriya Al Arabiya Al Yamaniya)

1. GRAMCO/HMV;
JL
ODEON;
PLAl- (also currently unknown German series)
2. None known
3. Al Faruqi : Grove
4. Yemeni music may well exist on Arabic series. See Egypt for a full list of possibilities.

YIDDISH

(Klezmer)

1. COLUMBIA; (Baltic series-see section 2)
EDISON BELL;
59500- : 75000-
GRAMCO/HMV;
GC20000-, 70000- (& Baltic series-see section 2)
ODEON; (Baltic series-see section 2)
PARLOPHONE; (Baltic series-see section 2)
PATHE;
29000-
SYRENA; (Poland, Russia, Ukraine, pre-1914)
ZONOPHONE;
60000-
2. CD: FM634 (some tracks) : Global Village CD101
Rounder 1089 : Trikont 179-2 : Yazoo 7001
MC: Folk Lyric 9034 : Folkways 34021
Global Village : Rounder 1089 : Yazoo 7001
LP: Folk Lyric 9034 : Folkways 34021
Global Village 101 : 104
NB; The bulk of the above recordings are of U.S. origin.
3. Greene : Grove : Heskes : Idelsohn : Nulman
Rough Guide : Sapoznick : Slobin : Vernon (5)
4. Most klezmer recordings are of U.S. origin. See Spottswood for details of recordings prior to 1943. Klezmer continued to be recorded in the U.S. after that date. Only a few, very early, European recordings are known to exist.

Some U.S. recordings were issued in Europe, at least on the Gramco/HMV K series, and possibly others. Klezmer is often described on labels as "Orchestra" (or linguistic variants). All the above listed series are also likely to contain other, non-Klezmerim, Jewish material. See also Hebrew and Israel.

YUGOSLAVIA
(Jugoslavia)

1. BINSÄ; (post-1945)
300-
COLUMBIA;
D8101 : DR : DV
DEA; (post-1945)
DECCA;
FF
DECELITH;
1000-
EDISON BELL WINNER; (1920's)
Z11000-
ELEKTROTON;
FAVOURIT (pre 1914)
GEWAERT-GEVAPHONE;
GRAMCO/HMV (Glas Svoga Gospodara);
AM : AN : GC20000- : JB
HIFI; (post-1945)
ND
JUGODISK; (post-1945)
A : 0001-
JUGOTON; (post-1945)
ODEON;
A192500- : AÄ176000-
5000- : 35000-
PARLOPHONE;
B10000- : L30000-
1000-1400
PATHE;
19000- : 51000-
POLYDOR;
301000-
RADIO LUBLJANA (c.1934)
UNESCO; (c.1947-)
Ä1- (folkloric)
ZONOPHONE;
60000-

2. None known

3. Grove : March : Rough Guide

4. Recordings listed in section (1) will probably include any or all of the following areas that were situated in the territory formerly known as Yugoslavia; Bosnia, Croatia, Herzogovenia, Macedonia, Montenegro, Serbia and Slovenia. Each separate entry should be consulted for a regional view of its recorded music. See also Spottswood for recordings made within the U.S. prior to 1943.

ZAIRE
see Belgian Congo

ZAMBIA
see Africa East

ZANZIBAR

1. GALLOTONE;
GB
TREK;
DC
2. None known
3. See Africa East
4. See also Africa East, the African language table and
Oman.

ZIMBABWE

see Africa South

Chapter 2

Record Companies

**Brunswick, Columbia, Decca, Edison Bell,
The Gramophone Company, Odeon, Parlophone,
Pathe, Polydor, Telefunken, Zonophone**

BRUNSWICK

Originally a U.S. label, first marketed by the Brunswick-Balke-Collender company (Piano makers) in 1916, Brunswick was bought by Warner Bros in 1930 and subsequently sold by them to the American Record Company in 1931. When ARC was bought by Columbia in 1938, the Brunswick logo was dropped. It remained inactive until 1942 when Decca bought the logo. In Britain, Brunswick was launched in 1923 by the Chappell Piano Co. as Brunswick Cliftophone. It was bought in 1927 by Count Antoni de Bosdari, who sold it in 1928 to Duophone, who in turn sold it to Warners in 1930 as part of the U.S. deal. When ARC bought the label, English Brunswick was sold to Decca. U.S. Brunswick appears to have dabbled in the Latin American market from c. 1923 until the depression. In Europe, the German, Portuguese and Spanish logos were active at about the same time. These activities may have ceased when Warners bought the label.

Bibliography; Badrock & Hayes

SERIES	COUNTRY	SIZE	DATES
Al- or 100-	GERMANY	10"	1920's
A80000-99000	GERMANY	10"	1930's-
RL	USA	10"	
	(including Hawaiian)		
RL 200-	ENGLAND	12"	1934-
SA900-1299-	S.AFRICA	10"	1931-
	(1200 by 1937)		
Tl-	ENGLAND	10"	1927-
WITHOUT PREFIX:			
100-	ENGLAND	10"	1927-
100-186	ENGLAND	12"	1929-54
	(100=1929 : 120=1932 : 135=1938 : 150=1940 185=1951 : 186=1954 ; Some copies bear an "0" prefix)		
1000-5824	ENGLAND	10"	1930-
	(1275=1931 : 1450=1932 : 1500=1933) 1900=1934 : 2100=1935 : 2325=1936 2550=1937 : 2700=1938 : 2950=1939 3150=1940 : 3300=1941 : 3500=1942 3625=1945 : 3750=1946 : 3800=1947 4000=1948 : 4400=1949 : 4600=1950 4800=1951 : 5000=1952 : 5225=1953 5350=1954 : 5500=1955 : 5625=1956 5725=1957 : 5750=1958 : 5800=1959)		
1000-2100	ARGENTINA, 10"		
	URUGUAY,		
	PARAGUAY		1930-
2000-	AUSTRALIA	10"	pre-1940
2000-	ENGLAND	10"	1923-27 Cliftophone
2000-	USA	10"	
	(Including Hawaiian)		
3000-	AUSTRALIA	10"	pre-1940
3000-	ENGLAND	10"	1923-27 Cliftophone

BRUNSWICK (cont)

4000-	AUSTRALIA	10"	pre-1940
4000-	USA	10"	
	(Including Hawaiian)		
5000-	ENGLAND	10"	1929-
8000-8299	PORTUGAL	10"	1929-
8500-8699	PORTUGAL	10"	1929-
9000-	PORTUGAL	10"	1930's
9100-	PORTUGAL	10"	1930's
9400-	PORTUGAL	10"	1930's
05000-	ENGLAND	10"	1930's-50's
	(02000=1935 : 03100=1939 : 03600=1945)		
10000-10167	BRAZIL	10"	
10000-	ENGLAND	10"	1927-29
13000-	ENGLAND	10"	pre-1927
			Cliftophone
20000-	ENGLAND	12"	1927-29
20000-	ENGLAND	12"	pre-1927
			Cliftophone
40000-	CUBA	10"	1923-
41000-	COLOMBIA	10"	1920's
50000-	FRANCE	10"	1930's
5-1000-	ENGLAND		1929-
55000-	USA	10"	1920's-30's
	(California series, including Hawaiian)		
500.000-	FRANCE	10"	1920's-

COLUMBIA

Columbia was first organised in 1888 as a branch of Edison's North American Phonograph Co. to service Maryland, Delaware and District of Columbia (including Washington) with dictaphone office equipment. It was the most successful of the early Edison franchise companies. Expanded in 1889 under the direction of Edward D. Easton, Columbia also became the most successful of the early U.S. phonograph companies. When the NAPC folded in 1894, control of Columbia passed to Jesse Lippincot's American Graphophone Company. Columbia were sole agents for AGC from 1895. They relocated from their original Washington Headquarters to New York City and set up branches in Chicago, Philadelphia, St. Louis, Baltimore and Buffalo marketing machines and records. The first Paris and London offices were established 1897. The purchase of a disc manufacturing patent in 1902 allowed Columbia to switch from cylinders to flat discs. A factory was established in Bridgeport, CT for their manufacture. The English branch of Columbia was sold by the U.S. parent company to Louis M. Sterling, the U.S.-born head of the English Columbia branch, in December 1922.

U.S. Columbia entered receivership in October 1923 and was reorganised by its creditors. In late 1924 U.S. Columbia was offered Western Electric's electrical recording system rights. Unable to purchase them due to lack of funds, U.S. Columbia was sold to Sterling's English Columbia for \$2,500,000 in order to secure rights to the WE system. U.S. Columbia therefore became a branch of English Columbia. In 1926, the company purchased Okeh-Odeon.

In December 1931 English Columbia merged into EMI and sold U.S. Columbia to Grigsby-Grunow, keeping the European trademark for EMI use. Grigsby liquidated in late 1934 and U.S. Columbia was bought by ARC-BRC. ARC-BRC purchased by Columbia Broadcasting System in February 1938.

Abbreviations;

AHB = Austria/Hungary/Bulgaria
FR&BM = France & Belgium
MF = Manufactured in France
MUK = Manufactured in UK
PBS = Poland and Baltic States

Where series date parameters are known, they are indicated by the dates. When series dates are approximate, they are indicated thus;

1. pre 1925 (acoustic)
2. 1925-1950
3. 1945-on

Bibliography; Andrews : Andrews & Badrock : Gellat
Read & Welch : Rust (2) : Vernon (1,2,10,11)
Wile (1)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A		SPAIN	10"	2	
A	100-	INDIA	10"	2	
A	1- or 100-	JAPAN	10"	2	Maroon
A	400	ARGENTINE	12"	2	
A	1000-	CHINA	10"	2	
A	1000-	ENGLAND	12"	2	
A	8000-	ARGENTINE	10"	2	
AA	1-	SPAIN	10"	2	
AC	1 (only)	ENGLAND	10"	1928	
AE	1-	S.AFRICA	10"	1929-	Light red
AMC	1-(or 100)	AFRICA	10"	3	
B	1-	BRAZIL	10"	1902-	
B	1-	CZECH	10"	2	
B	1-58(at least)	JAPAN	10"	2	
B	1-476	BRAZIL	10"	1908-12	
BEX	200-	INDIA	10"	2 or 3	
BF	1-	FRANCE	10"	2	
BFX	1-	FRANCE	12"	2	Brown
BL	1000-	PORTUGAL	10"	1928-	MUK
BO		BRAZIL	10"		
BO	1-	BURMA	10"	2	
BO		PRIVATE	10"		
BQ	6000-	ITALY	10"	2	
BQX	2500-	ITALY	12"	2	
BS		SWEDEN	10"		
BT	22000-	TURKEY	10"	2-3	Red&Gold
C		CANADA			
C		ECUADOR	10"	2	
	(Probably also other Latin-American countries)				
CA		INDIA	10"	2 or 3	
CB	1-819	ENGLAND	10"	1930-34	
	(Including Argentinian Tango)				
CB	3001-3355	BRAZIL	10"	1959-63	
CB	10000-10397	BRAZIL	10"	1955-57	
CB	11000-11146	BRAZIL	10"	1957-59	
CHA		CZECH.	10"		
CO	1-	ENGLAND	10"	1931-	
CQ	100-	ITALY	10"	1930-	
	(including regional music)				
CQ	2000-7230	ITALY	10"	1930's-50's	
CQX	8000-	ITALY	12"	1930's-	
CS		INT.	10"		
CX	200-244	ENGLAND	12"	2	
D	1-	ENGLAND	10"	1907-14	
D	1000-1943	ENGLAND	10"	1916-30	
D	2001-	FR&BM	10"	2	
D	2251-2499	SWITZ.	10"	2	
D	2501-	FRANCE &			
		BELGIUM	12"	2	
D	2751-2999	SWITZ.	12"	2	
D	4000-6150	ITALY	10"	1920-48	
D	6151-6299	FRANCE &			
		BELGIUM	10"	2	
D	7600-	ENGLAND	10"	1929-	AC
D	8101-8699	BALKAN	10"	2	Black&Gold
D	8851-	SWITZ.	12"	2	
D	9725-10999	HOLLAND	10"	1925-50	

COLUMBIA (cont)

D	11000-	FRANCE & BELGIUM	12"	2	Dark Blue
D	11501-	ITALY	10"	2	
D	11600-	ITALY	10"	2	
D	11701-	FRANCE & BELGIUM	12"	1916-	
D	12001-	FRANCE & BELGIUM	10"	2	
D	12251	ITALY	10"	2	
D	12451-	ITALY	10"	2	
D	12600-				
D	13000-	FRANCE & BELGIUM	10"	2	Light Blue
D	13000-	ITALY	10"	2	
	(NB;This duplicates the French D13000 series)				
D	13301-	SWITZ.	12"	2	
D	14201	FRANCE & BELGIUM	12"	2	
D	14421-	ITALY	12"	2	Green
D	15001	FRANCE & BELGIUM	12"	2	
D	15551-	AUSTRIA & HUNGARY	10"	2	
D	16000-	AUSTRIA & HUNGARY	12"	2	
D	16250-	ITALY	12"	2	
D	17000-17199	HOLLAND	12"	2	
D	18000-	ITALY	12"	2	
D	19000-	FRANCE & BELGIUM	10"	2	
D	23000-	ALBANIA	10"	2	Plum&Gold
D	30001-		12"	2	
D	30701-	AUSTRIA & HUNGARY	10"	2	
D	34000-34174	CAMBODIA	10"	2	
D	40001-		12"	2	
D	41001-		12"	2	
DA	4800-	FRANCE		1937-	
DB	1-4420	ENGLAND	10"	1929-1960	
	(90=1929 : 380=1930 : 725=1931 : 1000=1932 1500=1934 : 1625=1935 : 1700=1936 : 1850=1938 1950=1940 : 2050=1941 : 2100=1942 : 2200=1945 2350=1947 : 2500=1949 : 2950=1951 : 3400=1953 3550=1954 : 3700=1955 : 4000=1957 : 4400=1960)				
DB	3001-	INDIA	10"		
	(This duplicates the English series)				
DB	5000-	ENGLAND	10"	1935-40	
DB	8000-	ENGLAND	10"	2	
DB	30001-	INDIA	10"	2	
DB	50000	INDIA	10"	1940's	Black
	(Decca repressings)				
DBX	1-	ENGLAND	12"	2-3	
DC		EUROPE & RUSSIA	10"	2	Dark Blue
DCB		BELGIUM	10"	2	Dark Blue
DCF		FRANCE	10"	2	

COLUMBIA (cont)

DCG	1-	GREECE	10"	2-3	
	(reissues of earlier series)				
DCH		HOLLAND	10"		
DCQ			10"		Dark Blue
DCT	1-	TURKEY	10"	3	Blue&Gold
DCV	1-		10"		
DCW	1-	GERMANY	10"	3	
DCX	1-	INT.	12"	3	Dark Blue
DCX	8000-		12"	2	AC
DD	1-512	DENMARK	10"	2	Dark Blue
DDX		DENMARK	12"	3	Dark Blue
DF	1-3482	FRANCE	10"	1920's-41	
	(600=1929 : 850=1931 : 1400=1933 : 1850=1937				
	2350=1937 : 2625=1939 : 3400=1941)				
DFX	200-	FRANCE	12"	1930's	Dark Blue
DG	1- or 100-	GREECE	10"	1920's-	
DG	6000-	GREECE	10"	1930's-	MFG
	(6182-6234 by Sept. 1936)				
DH	1-	HOLLAND	10"	2	Dark Blue
DHX	1-	HOLLAND	12"	2	Dark Blue
DI	1000-1090	ICELAND	10"	2	Dark Blue
DIX	501-508	ICELAND	12"	2	Dark Blue
DJ	20000-		10"	2	
DK		SPAIN	10"		
DKX		SPAIN	12"		
DL	1-	PORTUGAL	10"	1929-44	MUK
DL	5000-	PORTUGAL	10"	3	MP
DLX	1-	PORTUGAL	12"	3	MUK
DM		PBS	10"	2	
DMX		PBS	12"	2	
DN	1-	NORWAY	10"	2	
DNX	1-	NORWAY	12"	2	
DO	1-	AUSTRALIA	10"	2	
	(Including Maori)				
DOX		AUSTRALIA	12"	2	
DM		PBS	10"	2	
DMX		PBS	12"	2	
DN	1-	NORWAY	10"	2	
DNX	1-	NORWAY	12"	2	
DO	1000-3042	AUSTRALIA	10"	2	
DOX	1-	AUSTRALIA	12"	2	
DQ	1-3895	ITALY	10"	2-3	Maroon&Gold
DQX		ITALY	12"	2	
DR	1-	BALKAN	10"	1930-	Black&Gold
DS		SWEDEN	10"		
DSE	1- or 100-	INDIA	10"		
DSX		SWEDEN	12"		
DT	1-	TURKEY	10"	2-3	
DV	1-	BALKAN	10"	2-3	Blue&Gold
DV	1200-	TURKEY	10"	2-3	
DVX		AHB	12"	2	
DW		GERMANY	10"	2-3	Dark Blue
DWX		GERMANY	12"	2	
	(Incl.Hebrew)				
DX	1-	UK	12"		Dark Blue
	(1-756=1930-36 : 757-956=1937-39 : 957-1174=				
	1940-44 : 1175-1622=1945-49 : 1623-on=post 1950)				

COLUMBIA (cont)

DX	7000-	INDIA	12"		
	(Decca repressings)				
DX	8000-8406	ENGLAND	12"	2-3	
DXS			12"	2-3?	Dark Blue
	(single sided)				
DY		FINLAND	10"		
DZ	1-884(at least)	SWITZ	10"	2	
DZX	1-	SWITZ.	12"	2	
E		SC			
E	800-8000	ENGLAND	10"	1	
EK	1-	ENGLAND	10"	1	
ESN	100-	BELGIAN			
		CONGO	10"	3	
F	1-		10"		
FB	1000-3752	ENGLAND	10"	1934-55	
	(1200=1935 : 1600-1936 : 1850=1937 : 2100-1938				
	2350=1939 : 2500=1940 : 2700=1941 : 2850=1942				
	2975=1943 : 3050=1944 : 3175=1945 : 3250=1946				
	3350=1947 : 3450=1948 : 3550=1949 : 3600=1951				
	3700=1954 : 3750=1955)				
FB	40000-	INDIA	10"		
	(Decca repressings)				
FB	60000-	INDIA	12"		
	(Decca repressings)				
FE	1-	AUSTRALIA	10"	1929-39	
G	8000-			2	
GA	1-	ARABIC	10"	2	
	(including Sudanese)				
GCE	1-	ARABIC	10"		
GD	1- or 100-	DENMARK	10"	2	
GE	1-	INDIA	10"	2	
GE	3000-	INDIA	10"	2	
GE	7000-	INDIA	10"	2-3	
GEM	1-	MALAYSIA	10"	3	
GEM	1000-	MALAYSIA	10"	3	
GES	51000-5139	MALAYSIA	10"	3	
GET	1-(?)	MALAYSIA	10"	3	
GET	6000-	MALAYSIA	10"	3	
	(GES & GET are Sinhalese dialect)				
GF	500-	VIETNAM	10"	2	
GFX		FRANCE	12"	2	
GG	1000-	GREECE	10"		
GHC	100-700-	CHINA	10"		
GJ	100-237(atleast)	D.E.I.	10"	2	Green&Gold
GM		PBS	10"		
GMX		PBS	12"		
GN	1-1400	NORWAY	10"	2	
GNS		NORWAY			
GNX		NORWAY	12"	2	
GP	1- or 100-	IRAN	10"	2	
GQ		ITALY	10"	2	
GQU		ITALY	10"	2	
GQX	10000-11321	ITALY	12"	2	Green
GR		S.AFRICA	10"		
GS	56300-(?)	GREECE	10"		
GT	12000-	TURKEY	10"	2	
GT	18800-	TURKEY	10"	2-3	

COLUMBIA (cont)

GTS	1-	N.AFRICA	10"	2	
H	1- or 100-			2	
IDB		IRELAND	10"	2	
IFB		IRELAND	10"	2	
J	1-600	DENMARK	10"	2	
J	600-	PORTUGAL	10"	1926-	Black
J	651-	CZECH.	10"	2	
J	700	PORTUGAL	10"	1926-	Black
J	750	PORTUGAL	10"	1926-	Black
J	800-	PORTUGAL	10"	1926-	Black
J	850-	PORTUGAL	10"	1926-	Black
J	900-	PORTUGAL	10"	1926-	Black
	(The Portuguese J700, 800 & 900 series appear to have been issued simultaneously)				
J	1001-3000	DENMARK	12"	2	
J	1401	CZECH	12"	2	
J	3000-	JAPAN	10"		
J	3900-	GERMANY	12"	2	
J	5900-	GERMANY	10"	2	
JB	100-	RUMANIA	10"	1930-	
JGS	1-		12"		Ss
JO	1-		10"	2	
JX	1- or 100-		10"	2	
KCA	1-	INDIA	10"		
L	(3 digits)	JAPAN	10"		
L		TRINIDAD	10"		
L	1001-	ENGLAND	12"	2	Light Blue
L	7300-	ENGLAND	12"		
L	15000-	ENGLAND	12"	2	
LB	1-	ENGLAND	10"	1930's-59	Light Blue
	(1-61=pre 1939)				
LB	8000-	ENGLAND	12"	2-3	
LB	10001-	ENGLAND	10"	3	
LB	20001-	INDIA	10"		Light Blue
LBDX		AUSTRALIA	12"		
	(Decca repressings)				
LBE	1-	INDIA	10"		
LC	1-	FRANCE	10"	2	Light Blue
LCX	1-	FRANCE	12"	2	Light Blue
LD		DENMARK	10"	2	Light Blue
LD	1-	FRANCE	12"	2	
LDX	7000-	DENMARK	12"	2	Light Blue
LE	1-	S.AFRICA	10"	1930's	
LF	1-	FRANCE	10"	2	Light Blue
LFX	1-	FRANCE	12"	2	Light Blue
	(125=1930 : 250=1932 : 450=1937 : 550=1938)				
LHX		HOLLAND	12"		
LM		PBS	10"		
LMX		PBS	12"		
LO	1-	AUSTRALIA	10"	2	
LOX	1-600	AUSTRALIA	12"	2	
LS	3000-	GERMANY	12"		
LS	5001-	GERMANY	10"		
LS		SWEDEN	10"		
LSX		SWEDEN	12"		
LV		AHB	10"	2	

COLUMBIA (cont)

LVX		AHB	12"	2	
LW	1-	GERMANY	10"	2	
LWX	1-	GERMANY	12"	2	
LX	1-	ENGLAND	12"	1929-	Light Blue
	(1-558=1929-36 : 559-861=1937-39 : 862-939=1940-42 940-1247=1946-49 : 1248-on=1950-on)				
LX	8000-8956	ENGLAND	12"	1929-57	AC
LX	25001-	INDIA	12"		
LXS			12"		Light Blue
	(single-sided)				
LZ	1-	SWITZ.	10"	2	
LZX	1-	SWITZ.	12"	2	
M		PHILLIPINE		1910-	
M	100-	JAPAN	10"		
M	15000-	ENGLAND	10"	2	
MA	1-	AFRICA	10"		
MC	3300-	INT.	10"	2	MUK
	(General European reissues)				
MC	5000-	INT.	10"	2	
	(General European reissues)				
MG	1000	PRIVATE(US)			
MJ	1-	SIAM	10"		
ML	1-	PORTUGAL	10"	1946-	MUK
	(label colours; black 1-145 ; blue 145-on. From 145-on, ML's pressed in Portugal)				
MM		PBS	10"		
MO	1-10	CHINA & JAPAN	10"	2	MUK
	(Music Of the Orient Series)				
MR	200(?)	PORTUGAL	10"		
MW		GERMANY	10"		
MY	1-57	FINLAND	10"	1938-59	
MZ		SWITZ.	10"		
N	1-	INDIA	10"	1922-	
O	501-1999	AUSTRALIA	10"	2	
O	2501-2999	AUSTRALIA	12"	2	
O	3501-	AUSTRALIA	10"	2	
O	4001-	AUSTRALIA	12"	2	
O		CZECH.	12"		
OC	1-	CZECH.	10"	2	
OD		CZECH.	10"	2	
OG		CZECH.	12"	2	
OP	1-	SPAIN	10"	2	
OQ	2000-	ITALY	10"	2	
OQX	8000-	ITALY	12"	2	
OS	1-	CZECH.	12"	2	
P	1-91	PERU	10"	1911-	
P	100- or 300-	FRANCE?	10"	2	
	(incl. Tahitian)				
PB	1-	ENGLAND	10"	2	
PFX	1-	ENGLAND	12"	2	
PH		HOLLAND	10"		
PHX		HOLLAND	12"		
PKX		SPAIN	12"		
PLS	1 & 2 (only)	ENGLAND	10"	1923	
PRX	1-		10"		

COLUMBIA (cont)

PRX	3300	PAPUA, NG	10"	2	
PX	1-	ENGLAND	10"	2	
QS					
R		CANADA	10"		
R	1-	ENGLAND	10"	1929-	
	(incl. Welsh)				
R	14000-	SPAIN	10"	3	
RE	1000-	BURMA	10"		
RF	1-	FRANCE	10"	2	
RFX	1-76	FRANCE	12"	Dec.1937-	Red
RO	500-	SIAM	10"	2	
ROX			12"		
RQ		ITALY	10"		
RQX		ITALY	12"		
RS		W.AFRICA	10"	2-3	
RS	101-1000	SPAIN	10"	2	Dark Blue
RS	1001-1099	SPAIN	12"	2-3	Dark Blue
RS	1100-3000	SPAIN	10"	3	Dark Blue
RS	3001-	SPAIN	12"	2	Dark Blue
RS	5001-	SPAIN	10"	3	Dark Blue
RS	5501-	SPAIN	12"	3	Dark Blue
RT	17100-19012	TURKEY	10"	2	Black&White
S		JAPAN			
S		SPAIN	1910-		
S	1-1000	GERMANY	10"		
S	1001-	GERMANY	12"		
SD		PRIVATE	10"		
SDX		PRIVATE	12"		
SMMA	1-		10"	1925-	
SV		AHB	10"		
SVX		AHB	12"		
T	1-	ARGENTINA	10"	1910-	
TX		ARGENTINA			
V	3000-	CHINA	10"		
VB	1-	BURMA			
VE	2000-	BURMA			
VS					
WE	1- & 500-	AFRICA	10"	1929-	
WEQ	1-	AFRICA	10"		Orange
	(Swahili)				
X	300-	AFRICA	10"	2	
	(Indian recordings released in South Africa)				
X	3000-	ENGLAND	10"	2	
XJ	1-		10"	2	
Y		JAPAN			
YB		ENGLAND	10"	1929-40	sound effects
YE		AFRICA	10"	3	
YOX	1-	AUSTRALIA	12"	2	
Z	5000-				
ZZ		SWITZ.	10"		

COLUMBIA (cont) ; WITHOUT PREFIX;

100-999	ENGLAND	10"	1900-1924	
	(single sided until 1904)			
1000-5999	ENGLAND	10"	1908-1930	
5000-5249	BRAZIL	10"	1929/30	
5800-	ARGENTINE	10"	post-1925	
6000-	ENGLAND	2		
7000-7053	BRAZIL	10"	1930-	MUK
7100-	ENGLAND	10"	2	
7300-	ENGLAND	12"		
7601-7900	INT.	10"	2	
7800-	ARMENIA	10"		
8000-	PORTUGAL &			
	GREECE	10"	2	MUK/MF
8100-8394	PORTUGAL &			
	BRAZIL	10"	1926-38	MUK
8300-	GREECE	10"	2	
8401-	SWEDEN	10"	2	
8600-	ENGLAND	12"	2	
8701-	PBS	10"	2	
8851-	SWITZ.	12"	2	
9001-9999	ENGLAND	12"	1924-36	
11000-11999	BRAZIL	10"	1908-12	
11501-12000	INT.	12"	2	
12000-12218	BRAZIL	10"	1908-	
12300-	TURKEY	10"	2	Green
12501-	INT.	12"	2	
13000-	BRAZIL	10"	1908-	
13301-	SWITZ.	10"	2	
13351-	INT.	10"	2	
13601-	SWEDEN	12"	2	
14001-	SPAIN	10"	2	
15000-	ARABIC	10"	2	Green&Gold
16001-	INT.	10"	2	
	(including Finnish, Lithuanian)			
18000-	GREECE	10"	2	
180001-18006	NORWAY	10"	2	
	(this duplicates the Greek series)			
18200-	NORWAY	10"	2	
18351-	SWEDEN	10"	2	
18500-	TURKEY	10"	2	
19001-	INT.	10"	2	
19800-	N.AFRICA	10"	2	
20000-20052	BRAZIL	10"	1929-30	
22000-22307	BRAZIL	10"	1930-34	
23000-	NORWAY	12"		
25000-	JAPAN	10"	1920's	Black
26000-	CHINA &			
	JAPAN	10"	1920's	Black
30000-	INDONESIA	10"		Green
49600B-	CHINA	10"	2	
50000-	PHILIPPINE	10"	1929-	
55000-55465	BRAZIL	10"	1934-43	
60000-	PHILIPPINE	12"	1929-	
74000-	ENGLAND	12"	1	
151000-	SIAM	10"		
195000-	INDIA	10"		

DECCA

Decca was originally a trademark for portable gramophones popular during the 1914-18 war. The Decca Record Co. was established in London in 1929. It pioneered mid- and low-price records of good quality. The company acquired rights to German Polydor within the first two years of operation, and represented the biggest single challenge to the then newly formed EMI group. In mid-1934 English Decca, under the directorship of E.R. Lewis, financed U.S. Decca (appointing Jack Kapp, ex-Brunswick race records manager) to market records in the U.S. Decca also absorbed English Brunswick in 1932, Edison Bell Winner in 1933, and Imperial, Rex and Vocalion in 1937. Prior to 1939 Decca recordings were issued in Germany on Odeon. Post-1945, the German contract was handled by Telefunken.

In June 1945 Decca launched the "ffrr" or "full frequency range recording", developed during the 1939-45 war for the Royal Air Force. Therefore, any Decca recording bearing the "ffrr" legend is post-1945.

Abbreviations;

AC = Auto Couplings
 BW = Drawn from Brunswick (Italian issues)
 MF = Manufactured in France
 MH = Manufactured in Holland
 MUK = Manufactured in United Kingdom

Where series date parameters are known, they are indicated with dates. Where they are approximate, they are indicated thus;

1. 1929-on
2. post 1945

Bibliography; Badrock & Hayes : Gellat : Rust (2)
 Vernon (2)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A		ENGLAND	10"		
A	1000-	ITALY	12"	1	MH
A	11000-		10"	1	
AB		FRANCE	10"	1925-50	
AD		ENGLAND	12"		AC
AF		ENGLAND &			
		FRANCE	10"		AC
AG		FRANCE	10"		
AGD		SPAIN	12"		
AK		ENGLAND	12"	2	AC
	(below 1100=pre 1946 : above 1100=post 1946)				
AM		ENGLAND	10"		AC
AX		ENGLAND	12"	2	AC
BM	13000-	PORTUGAL	10"	2	MUK

DECCA (cont)

C	16000-	ENGLAND	10"	1947-	
CA	8000-8267	ENGLAND	12"	1	POLYDOR
CA	9000-	ENGLAND	12"	1	
D	3000-	ENGLAND	12"	2	
DA		ENGLAND		1	
DE	1- or 100-	JAPAN	10"	1	
DE	7000-	ENGLAND	10"	1932-	POLYDOR
E	10000	ITALY	10"		MH
F	1500-	ENGLAND	10"	1929-	
	(1568-1601=1/30 : 1613-1630=3/30 : 1635-1659=4/30 1691-1692=5/30 : 1704-1752=6/30 : 1786-1799=7/30 1805-1844=8/30 : 1852-1876=9/30 : 1885-1887=10/30 1914-1951=11/30 : 1985-2032=12/30 : 2061-2124=1/31 2145-2183=2/31 : 2201-2224=3/31 : 2241-2251=4/31 2258-2291=5/31 : 2324-2347=6/31 : 2344-2349(sic)=7/31 : 2361-2392=8/31 : 2386-2397(sic)=9/31 : 2440=9/31 : 2459-2462=10/31 2480-2521=11/31)				
F	5000-	ENGLAND	10"	1930's	
	(5800=1935 : 6000=1936 : 6700=1938 : 7100=1939) [The Decca F series was pressed in both Britain & France using the same prefix and catalogue numbers.]				
F	9050-	W.INDIAN	10"	1948-	MUK
F	10000-11256	ENGLAND	10"	1952-60	
F	18000-	IRELAND	10"		
F	22000-				
F	40000-	FRANCE	10"	1-2	
		(incl.Arabic)			
F	40400-	W.INDIAN	10"	1934-	MUK
F	40500-	W.INDIAN	10"	2	MUK
F	40600-		10"	2	
F	43000-	GERMANY	10"	2	
F	44000-	SWEDEN	10"	2	
F	47000-		10"	1	
F	48000-	SWITZ.	10"	2	
F	49000-	SWITZ.	10"	2	
FF	1000-	BALKAN	10"		MF
GAF		FRANCE	12"		
GAG		FRANCE	12"		
K	500-	ENGLAND	12"	1930-	
	(505-507=4/30 : 514-517=6/30 : 521=7/30 524-529=8/30 : 530-533=9/30 : 537=11/30 540-544=12/30 : 551=1/31 : 564=2/31 568-570=3/31 : 571-573=4/31 : 574-576=5/31 578-580=6/31 : 584-585=7/31 : 586=8/31 592-594=9/31 : 595-598=10/31 : 599-602=11/31)				
K	20000-	ARABIC	10"	1	MF
K	23000-	GERMANY	12"	1	
K	24000-	SWEDEN	12"	1	
K	25000-		12"	1	
K	28000-	SWITZ.	12"	1	
KF		FRANCE	12"		
LY	6000-	ENGLAND	12"	1	POLYDOR

DECCA (cont)

M	1-	ENGLAND	10"	1929-	EXPORT?
	(97-102=1/30 : 112-115=3/30 : 119-120=4/30				
	125=5/30 : 163=11/30 : 460=1935 : 480=1937				
	625=1949 : 680=1952)				
M	30000-	FRANCE	10"	1	
	30110=1937 : 30300=1939 : 30790=1941)				
M	31000-		10"	2	
M	32000-	HOLLAND	10"	2	
	(including Kronjong)				
M	33000-	GERMANY	10"	2	
M	34000-	SWEDEN	10"	2	
M	35000-		10"	2	
M	36000-		10"	2	
M	37000-	W. INDIAN	10"	2	
M	38000-	SWITZ.	10"	2	
M	39000-	FRANCE?	10"	2	
MF	36000-	FRANCE	10"		
MU		FRANCE	10"		
MW	1-	ENGLAND	10"	1942-	
N	20001-	ITALY	12"		MH
PH	5000-	ITALY	10"		MH
PO		ENGLAND	10"	1	POLYDOR
R	001-	USA	10"	2	MUK/ "LONDON"
R		SPAIN	10"		
RD		SPAIN	10"		
RG		SPAIN	12"		
RGD		SPAIN	12"		
S	100001-	ENGLAND	12"		
S		SPAIN	10"		
SD		SWEDEN			
		& FINLAND	10"		
SP	1-	UK	10"	1935	
	(special series for the English Folk Dance				
	& Song Society's 1935 International Dance				
	festival recordings)				
SF	100001-	FRANCE	12"		
SX	63000	GERMANY-	10"		
T	100-	ENGLAND	12"	1929-	
	(124-125=3/30 : 126=6/30 : 128=7/30				
	120-121(sic)=9/30 : 133=11/30 : 134=12/30)				
T		USA	12"		MUK/ "LONDON"
T	10000-	FRANCE	12"		
TF		FRANCE	12"		
W		IRELAND	10"		
W	100-	HOLLAND	10"	1	
WA	1000-3999	W. AFRICA	10"	2	MUK: Yellow
X	100-	ENGLAND	12"	2	
	(281=late 1949)				
X	1000-	AUSTRALIA	10"	1	
X	10001-	HOLLAND	12"	1	
X	5300-	GERMANY	10"		
XP	6000-	HOLLAND	10"	1	
Y	5000-	AUSTRALIA	10"	1	

DECCA (cont)

Z		ENGLAND	10"	1
Z	700-	AUSTRALIA	12"	1

WITHOUT PREFIX;

1-	ENGLAND	10"	
3000-	CANADA	10"	
4001-	ITALY	10"	
6001-	ITALY	10"	
8001-	ITALY	10"	
12000-	ITALY	10"	
18000-	HUNGARY	10"	
20000-	AFRICA	10"	
22000-	ITALY	12"	
27000-	ITALY	10"	&Switz
27000-	SWITZ.	10"	&Italy:Bw
35000-	ITALY	12"	Bw
37000-	ITALY	12"	Bw
40001-	ITALY	12"	

From the WIRELESS & GRAMOPHONE EXPORT TRADER, August 1930;

"One of the important sections of the Decca organisation is that concerning overseas trade. An instance of these world-wide activities was brought to mind during a visit we recently paid to the dispatch depot of the Brixton Road factory. Here could be seen large cases of gramophones with names of towns and cities poles apart. On one could be found India, on another Australia, others had Africa, New Zealand, South America, China.

The Decca Company, we are told, produce their catalogue in 20 different languages!"

EDISON BELL

Bibliography : Rust (2)

PREFIX/SERIES	COUNTRY	SIZE	DATES	COMMENTS
A1- or 100-	GREECE	10"	post-1927	
B5000-	ENGLAND			
D5000-	ENGLAND		1933-	
F100-	BELGIUM	8"	1928	
F500-	W.AFRICA	8"	c.1927	"Radio"
H1000-	ENGLAND	10"	1920's	
W1-	ENGLAND	10"	1933-	"Winner"
X500-	ENGLAND	12"	1930's	
Z11000-	BALKANS	10"	1930-	
1-	ENGLAND	10 $\frac{1}{4}$ "	1909-	
400-	ENGLAND	10"	1912-	
600-	ENGLAND	12"		
800-1605	ENGLAND	8"	1928-32	
0100-0296	ENGLAND	10"	1920's-	
1000-	ENGLAND			
1200-	W.AFRICA	10"	c.1927	"Winner"
2000-2257	ENGLAND	10 $\frac{1}{4}$ "	1912-1913	
2258-5000	ENGLAND	10"	1913-30	
5000-	W.AFRICA	10"	c.1927	"Winner"
5100-5692	ENGLAND	10"	1930-35	
6400-	ENGLAND	10"	1933-	"Winner"
10000-	ENGLAND		1927	
	(24 minute long-playing experimental discs)			
11000-	ENGLAND	10"	1929-	Lateral
14000-	ENGLAND	10"	1929-	
20000-	ENGLAND	10"	1920's	
	(U.S. Hillbilly)			
23000-	ENGLAND	10"	1920's	
	(U.S. "Race")			
26000-	IRELAND	10"	1920's	
30000-	ENGLAND		1927	
	(24 minute long-playing experimental discs)			
31000-	ENGLAND	10"		
40000-	ENGLAND	10"	1920's	Classical
42000-	ENGLAND	10"	1920's	Classical
44500-	ENGLAND	10"	1920's	Classical
44800-	ENGLAND	10"	1920's	Classical
45000-	ENGLAND	10"	1920's	Classical
47000-	ENGLAND	12"	1920's	Classical
49000-	ENGLAND	12"	1920's	Classical
50000-52650	ENGLAND	10"	1912-29	
57000-	GERMANY &			
	SWITZ.	10"	1920's	
58000-	CANADA	10"	1920's	
59000-	DENMARK	10"	1920's	
59300-	FINLAND	10"	1920's	
59500-	JEWISH	10"	1920's	
60000-	CUBA &			
	SPAIN	10"	1920's	
65000-	BOHEMIA &			
	UKRAINE	10"	1920's	

EDISON BELL (cont)

65300-	POLAND	10"	1920's
65500-	RUSSIA	10"	1920's
73000-	GERMANY	10"	1920's
74000-	FRANCE	10"	1920's
75000-	JEWISH	10"	1920's
76000-	CUBA & SPAIN	10"	1920's
78000-	NORWAY & SWEDEN	10"	1920's
80000-	ENGLAND	10"	1912-29
82000-	ENGLAND		1912-29
82500-	ENGLAND		1912-21
83000-	ENGLAND		1913-21
84000-	ENGLAND		1917-
85000-	GERMANY		
85900-	GERMANY	12"	
90000-	SPAIN	10"	
90900-	SPAIN	12"	

THE GRAMOPHONE COMPANY : HIS MASTER'S VOICE (HMV)

Established in London in 1898 by a group of investors who had purchased the European rights to Berliner's disc gramophone patent, The Gramophone Company built its first factory at Hannover and opened the Hayes, England, complex in 1904. They were the biggest and most successful of the early European companies, rivalled only by Odeon. Along with Columbia, Odeon, Parlophone and other labels the Gramophone Company merged into Electrical Musical Industries Ltd (EMI) in 1931. The logo "His Master's Voice", employing the famous portrait of Nipper the dog, was used on both Gramophone Company releases prior to 1931 and HMV subsequently.

Abbreviations;

ACH= Austria, Czechoslovakia, Hungary
Au = Pressed in Aussig
Ba = Pressed in Barcelona
Bm = Pressed in Belgium
Bn = Pressed in Berlin
Bt = Pressed in Budapest
Ch = Pressed in Chatou (France)
Dd = Pressed in Dum Dum (India)
Hs = Pressed in Hayes
Mn = Pressed in Milan
PB = Pale blue label
PG = Pale green label
RBS= Russia & Baltic States
Sa = Pressed in South Africa
SC = All Scandinavian Countries.
Ss = Single sided
Va = Pressed in Vienna
Wf = Pressed in Waterford (Eire)

A colour listed in the comments column indicates the factory description of the chosen label colour.

Where series date parameters are definitely known, they are indicated by the dates. Where they are approximate, they are indicated thus;

1. pre 1920(Acoustic)
2. 1925-1950
3. post 1945

Bibliography; Gaisburg : Gellat : Kelly (1-4)
Lilliedahl : Moore : Read & Welch
Rust (2) : Vernon (2-8,10,11)

THE GRAMOPHONE COMPANY (cont.)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A		SPAIN		2	Black Ba
A	3000- (Zonophones)	S.AFRICA	12"	2	Green Hs
AA	1-417	SPAIN	10"	2	Black Ba
AB	1-700	SPAIN	12"	2	Black Ba
ABHA		PRIVATE-US	10"		Blue Hs
ABHB		PRIVATE-US	12"		Blue Hs
ABZ	1- or 500- (incl. Iraq)	ARABIC	10"	2	Plum
AC	1-149	SPAIN	10"		Violet Ba
AD		SPAIN	12"		
AE	1-4163	SPAIN	10"	1920-40's	Green Ba (including authentic recordings of most regional musics; Andalusian, Ballieric, Basque, Catalan etc) (2840-2900=1930 ; 3970-4000=June 1932)
AF	1-	SPAIN	12"	1930's	Green Ba
AG	1-2303	SPAIN	10"	1930's	Plum Ba
AGSA		PRIVATE	10"		Mauve Hs
AGSB		(Pressed for the American Gramophone Society) PRIVATE	12"		Mauve Hs (Pressed for the American Gramophone Society)
AH	1-	SPAIN	12"	2	
AIF	1-	BURMA	10"	3	
AJ		ACH	12"		Plum Au
AK		CZECH.	10"		
AKB	6000-?	CALYPSO	10"	1950's	Blue/White
AK		ACH	10"		Plum Bt
AL	1-2000	DENMARK, FINLAND & NORWAY	10"	2	Blue Hs
ALN		NORWAY	10"	3	
		(local Norwegian pressings)			
ALS		NORWAY	10"?		
AM	1-4599	BALKANS	10"	1920's-	Plum Au &Hs (Albania/Croatia/Czechoslovakia/Hungary/ Montenegro/ Roumania/Serbia/Slovenia)
AMC	1-	KENYA	10"	1950's	Purple Hs
AMCX	100-	KENYA	10"	1950's	Green/Red /Gold
AN	1-1243	BALKANS	12"	2	Plum Au
ANC	100-		10"		
AO	1-4062	GREECE	10"	1922-56	R&W/Plum (1-198 & 500-517 had been issued by June 1928; the 2/3/400 block appears not to have been used.)
AP		GREECE	12"	2	
AR		SC	12"		
ARN		NORWAY	12"	3	
		(local Norwegian pressings)			
AS	1-42		7"	to 1935	
AT	1-26	BELGIUM	10"		
AU	1-	BELGIUM	12"		
AV	1-4221	ITALY	10"	2	Black Mn
AW	1-	ITALY	12"	2	Black Mn
AX	1-1933	ITALY	10"	2	
		(Italian international series)			

THE GRAMOPHONE COMPANY (cont)

AX	100-	TURKEY	10"	2		
AX	500-	PERSIA	10"	2	Plum	
AY		ITALY	7"	2	Orange	Mn
	(children's series)					
B	1-4450	ENGLAND	10"		Plum	Hs
	(100=1912 : 800=1917 : 1100=1920 : 1850=1924 2200=1926 : 2700=1928 : 3500=1930 : 4000=1932 4450=1933 : continued as B8000, see below)					
B	4700-	PORTUGAL	10"	2	Plum	Hs
	(reissues of EQ's)					
B	4800-	HOLLAND	10"	2		
B	4900-	HOLLAND	10"	2		
B	5000-6575	ENGLAND	10"	1925-35	Plum	Hs
B	8000-10775	ENGLAND	10		Plum	Hs
	(8040=1934 : 8310=1935 : 8450=1936 : 8600=1937 8750=1938 : 8840=1939 : 9040=1940 : 9180=1941 9250=1942 : 9300=1943 : 9350=1944 : 9390=1945 9450=1946 : 9520=1947 : 9650=1948 : 9725=1949 9850=1950 : 10010=1951 : 10200=1952 : 10600=1954 10775=1955 : 10960=1956 : 10968=1958)					
B	47000-			2		
BA	261-808	AUSTRIA	10"	2	Blue	Va
BB		AUSTRIA	12"	2		
BD	100-1260	ENGLAND		1934-49	Magenta	Hs
	(100=1934 : 310=1935 : 390=1936 : 475=1937 625=1938 : 800=1939 : 885=1940 : 980=1941 1000=1942 : 1060=1943 : 1095=1944 : 1110=1945 1155=1946 : 1185=1947 : 1230=1948 : 1265=1949 1270=1950 : 1275=1951 : 1285=1952 : 1305=1953 1335=1954 : 1340=1955)					
BD	5001-6095	ENGLAND		1935-51	Magenta	Hs
	(5010=1935 : 5150=1936 : 5300=1937 : 5440=1938 5555=1939 : 5640=1940 : 5725=1941 : 5790=1942 5820=1943 : 5875=1944 : 5910=1945 : 5950=1946 5995=1947 : 6030=1948 : 6055=1949 : 6085=1950 6115=1951 : 6140=1952 : 6155=1953 : 6185=1954)					
BK		INDIA				
	(Hindi)					
BS	1-16					
C	100-999	ENGLAND	12"	1911-20	Plum	Hs
	(250=1912 : 350=1913 : 400=1914 : 600=1916 800=1917 : 900=1918 : 900=1919 : 995=1920)					
C	1000-	ENGLAND	12"	1921-58		Hs
	(1000-1200=pre 1925 : 1205-2000=1925-30 2000-3000=1930-38 : 3001-3500=1938-46 3501-4000=1946-50)					
C	4800-	HOLLAND	12"	1925-50		
C	7000-7940	ENGLAND	12"	1932-53		Hs
C	48000-		12"			
CS		ENGLAND	12"		Plum	Hs
	(single-sided)					
CTO	1- or 200-	W.AFRICA	10"	1950's	Royal Blue	
D	1-2307	ENGLAND	12"	1921-37	Red	Hs
D	7000-7872	ENGLAND	12"	1920's-		Hs
D	14500-			1936		

THE GRAMOPHONE COMPANY (cont)

DA	1-3001	ENGLAND	10"	Red	Hs
	(International Celebrity series; 100-348=pre 1925 761-1000=1926-29 : 1001-1700=1929-39 : 1701-3000= 1939-1950's)				
DA	4000-		10"	2	
DA	4200-4399	SPAIN	10"	2	
DA	4400-4699	GERMANY	10"	2	
DA	4700-4799	BELGIUM	10"	2	
DA	4800-5199	FRANCE	10"	2	
	(4820=1931 : 4855=1936 : 4975=1940)				
DA	5200-5299	DENMARK	10"	2	
DA	5300-5349	ACH	10"	2	
DA	5350-5449	ITALY	10"	2	
DA	5400-	GERMANY	10"	2	
	(This series duplicated the Italian series due to lack of liason)				
DA	5500-5699	GERMANY	10"	2	
DA	6000-6099	SWITZ.	10"	2	
DA	7000-	ENGLAND	10"	1927-30	
DA	10500-	DENMARK	10"	2	
DA	11000-	SWEDEN	10"	2	
DA	11300-	ITALY	10"	2	
DA	11900-	NORWAY	10"	2	
DA	2000-	DENMARK	10"	2	
DA	3000-	ICELAND	10"	2	
DAD	1000-	W.AFRICA	10"	1959/60	Brown
DB	1-	NORWAY	12"		
DB	100-4099	ENGLAND	12"	1-2	Red Hs
	(International Celebrity : pre-electric to 578 : 860-1000=1925-27 : 1000-2000=1927-34 2000-3000=1934-36 : 3000-4000=1936-40 4000-4048=pre 1939 English operetta)				
DB	4150-	RUSSIA	12"	1-2	
DB	4200-4399	SPAIN	12"	1-2	
DB	4400-4699	GERMANY	12"	1931-40	
	(4405=1931 : 4420=1933 : 4530=1937 : 4640=1939)				
DB	4700-4799	BELGIUM	12"	1-2	
DB	4800-5199	FRANCE	12"	1-2	
	(4890=1933 : 4900=1934 : 5000=1937 : 5070=1939) (also exported to Switzerland)				
DB	5200-5299	NORWAY	12"	2	
DB	5300-5349	ACH	12"	2	
DB	5350-5449	ITALY	12"	2	
DB	5500-5699	GERMANY	12"	2	
DB	5700-5999	ENGLAND	12"	2	
DB	6000-6099	SWITZ.	12"	2	
DB	6100-6999	ENGLAND	12"	2	
	(International Celebrity series)				
DB	7000-	ENGLAND	12"	2	AC
DB	7600-	GERMANY	12"	2	AC
DB	05350-05359	ENGLAND	12"	1940-	
	(supplementary wartime issues)				
DB	10000-	SWITZ.	12"	2	AC
DB	10001-10179	SWEDEN	12"	2	
	(duplication of Swiss series)				
DB	10500-	SC	12"	2	

THE GRAMOPHONE COMPANY (cont)

DB	11000-11099	SWEDEN	12"	2		
	(local recordings)				AC	
DB	11100-	FRANCE	12"	2		
DB	11300-	ITALY	12"	2		
DB	11500-	GERMANY	12"	2		
DB	11900-	NORWAY	12"	2		
DB	12000-19000	probably not allocated				
DB	20001-	SWITZ.	12"	2	AC	
DB	20100-	NORWAY	12"	2	AC	
DB	20200-	FRANCE	12"	2	AC	
DB	20400-	AUSTRIA	12"	2	AC	
DB	21000-	ENGLAND	12"	1950-		
DB	3000-	ICELAND	12"	2		
DB	111000-	FRANCE	12"	2		
DB	113000-	ITALY	12"	2-		
	(the bulk of all DB issues are classical, light-classical, orchestral or operatic)					
DBN	11900-	NORWAY	12"	2		
	(local Norwegian pressings)					
DBS		ENGLAND	12"		Red	
	(single-sided)					
DE	allocated but never used					
DF	allocated but never used					
DG	allocated but never used					
DH	allocated but never used					
DJ	101		10"		Buff	Hs
	(International Celebrity series)					
DK	100-127		12"		Buff	Hs
	(International Celebrity series)					
DL	100-		10"	from 1950	Green	
DM	100-126		12"		Green	Hs
	(International Celebrity series)					
DN	never used in England. May have been allocated to Italy					
DO			12"		PB	Hs
	(International Celebrity series)					
DP	never used					
DQ	100-		12"		White	Hs
DR	101-105		12"		Red	Hs
DS			12"	2	Red	Hs
	(DE-DS inclusive are re-issues of pre-electric recordings, mostly operatic)					
DV		BULGARIA	10"	2		
DX		ENGLAND	12"	2		
E	1-711	ENGLAND	10"	1905-32	Red	Hs
E	2300-	ENGLAND	7"	1-2		
E	4300-47902	ENGLAND	10"		Black	Hs
EA	1-3004	AUSTRALIA	10"	1925-50		
EB	1- or 100-	AUSTRALIA	12"	1925-50		
EC	1-	AUSTRALIA	10"	1929-50		
ED	1-	AUSTRALIA	12"	1925-50		
EG	1-8664	GERMANY	10"	1934-53	Plum	Hs
						&Bn
EH	1-	GERMANY	12"	2	Plum	Hs
						&Bn

THE GRAMOPHONE COMPANY (cont)

EJ	1-	GERMANY	12"	2	Black	Hs
EK	1-3205	RBS	10"	2	Plum	&Bn Hs
EL	(Including Estonia, Hebrew, Russia & Uzbekistan)	RBS	12"	2	Plum	
EM	(including Hebrew, Russia)					
EN	1-1070	RBS	10"	2		
EO		RBS	12"	2		
EP	1-44	RBS	10"	2		
EQ		RBS	12"	2		
	1-371	PORTUGAL	10"	1927-39	Plum	Hs
	(221 by July 1929 : after 1931 marketed as					
	La Voz de su Amo)					
EQ	5000-	PORTUGAL	10"	3		
ER	1-350	ACH	10"	1907-30's	Black	Au
ES	1-925	ACH	12"		Black	Au
ET	1-5	PORTUGAL	12"	1929	Plum	Hs
EV	1-23	RUSSIA	10"	2	Blue	
EW	1-100	GERMANY	10"	2	Red	Hs
						&Bn
EX	1-85	BELGIUM	10"	2	Blue	Hs
EY	1-	BELGIUM	12"	1925-50		
F	1-290	BELGIUM	10"	1925-50	Plum	Hs
						&Bm
FC	1-	HOLLAND	10"	2		
FD			12"	2		
FE	1-67	TURKEY	10"	2	Black	
FF	1-	TURKEY		2	Black	
FJ	1-150	S.AFRICA	10"	2		
FK	1-277	SWITZ.	10"	2	Plum	Hs
FKX	1-505	SWITZ.	12"	2	Plum	Hs
FM	1-	GERMANY	12"	2		
FN	1-	SWITZ.	12"			
FQ	1-29	TURKEY	10"	2	Black	
FT	1000-1020	INDIA				
FV	1-26	ARABIC	10"			
FX	1-183	ARABIC	10"	2	Plum	
	(Including Sudanese)					
G	1-9	MALTA	10"	1931-	Plum	Hs
G		AUSTRIA	12"			
GA		AUSTRIA	10"			
GB		AUSTRIA	12"			
GC	international prefix for 10" Gramophone					
	& Typewriter issues, 1909-12; the following					
	series apply;					
	1-9800	ENGLAND				
	10000-19800	CHINA, "EASTERN", GREECE,				
		HEBREW & TURKEY				
	20000-29800	RUSSIA, POLAND & SERBIA				
	30000-39800	FRANCE				
	40000-49800	GERMANY & BOHEMIA				
	50000-59800	ITALY				
	60000-69800	PORTUGAL & SPAIN				
	70000-79800	AUSTRIA, HUNGARY & BALKANS				

THE GRAMOPHONE COMPANY (cont)

	80000-89800	DENMARK, FINLAND, NORWAY & SWEDEN				
	90000-98900	HOLLAND				
		(probably including Indonesian)				
GD	1-210	ARABIC	10"	2	Plum	Hs
		(incl. Assyria/Bahrain/Iraq)				
GE	3000-	ARABIC	12"	2		
GF	1-164	PERSIA	10"	2		
GJ	1-5	GREECE	10"	2		
GJ	100-	JAVA				
GL	100-	PORTUGUAL	10"			
GO	1-73	ENGLAND			Red	Hs
		(Zonophone Grand Opera series)				
GP		RBS	10"			
		(including Turkish)				
GP		RBS	12"			
GR	1-30	UGANDA	10"	1950's	White	
		(private pressings made for the United Trading Company, Switzerland)				
GS		SPAIN -PRIVATE PRESSINGS				
GS	1-	SC	10"		Yellow	
GSC		PRIVATE	10" & 12"			
GSS	1-	PRIVATE			White	
GU	1-372	S.AFRICA	10"	2	Yellow	
GV	1-249	"LATIN-AMERICAN"	10"	1933-50's	Brown	Hs
		(mostly Cuban & Latin American recordings pressed at Hayes, largely for export markets, including Africa).				
GW	1-1694	ITALY	10"	2-3	Blue	Mn
		(marketed as Grammofono or La Voce Del Padrone: including regional musics)				
GX	1-561	ITALY	12"			
		(marketed as Grammofono or La Voce Del Padrone)				
GY	1-660	SPAIN	10"	2	Green	Ba
H	1-	BELGIUM	12"	1925-50		
HA		PRIVATE	10"			
HAS	1-	PRIVATE				
HB		PRIVATE	12"			
HC	1-76	EGYPT	10"	1927	Yellow	
		(recordings made at the 1927 Cairo Music Congress)				
HDS	1-	EGYPT	10"	2	Yellow	
HE	1-	SWITZ.	10"	2		
HEX	1-	SWITZ.	12"	2		
HJ	1-30	MALTA	10"	1930-1	Blue	Hs
HK			10"			
HM	1 (only)	MALTA	10"	1930	White	Hs
HMA		ENGLAND	10"		Blue	Hs
		(Historical Masters series : vinylite pressings)				
HMB		ENGLAND	12"		Blue	Hs
		(Historical Masters series : vinylite pressings)				
HN	1-2187	ITALY	10"	2	Plum	Hs
HNA		AUSTRALIA	10"			Hs
HS	1-40(at least)	S.AFRICA	10"	2	Green	Sa
		(Afrikaans series)				

THE GRAMOPHONE COMPANY (cont)

HT		INDIA	12"			
HU		HUNGARY	10"	2		
HUC		HUNGARY	12"	2		
HUX		HUNGARY	12"			
HW		ISRAEL	10"	1951-		Hs
HX	1-	HEBREW	12"	2	Plum	Hs
IM	100-	IRELAND	10"	2		
IM	1000-	IRELAND	10"			
IP		IRELAND	10"	2	Plum	Wf
IR		IRELAND	10"	2	Plum	Wf
IPX		IRELAND	12"			Wf
IRX		IRELAND	12"		Red	Wf
JB	1-	BALKANS	10"	2	Plum	Hs
JF	1-	HOLLAND	10"	1930's		
JG		PRIVATE			White/ Yellow	
JGS	1-		12"	2		
JH		PRIVATE				
JK	1-	SWITZ.	10"	2	Plum	Hs
JKL		TOGO	10"	2		
JL	1-	ARABIC	10"			
	(Incl. Kuwait & Yemen)					
JLC	2000-?	W.AFRICA	10"	1937-55	Black	
JLK		W.AFRICA	10"	1937-55	Green&Gold	
JM		SPAIN	12"			
JO		SPAIN	10"		Plum	Hs
JO		TONGA	10"			
JO	1-	GENERAL EXPORT	10"	1940's-	Plum	Hs
	(general reissue series, including many Greek & some Hebrew)					
JOD	1-	INDIA	10"		Blue	
	(Hindi)					
JOE	1-	ETHIOPIA	10"	1955-57	Green& Silver	
JOF	1- or 100-		10"	1934-52	Plum	
JOG	1-254(at least)	GREECE	10"	1934-56	Plum	
	(including many reissues of the AO series)					
JOLX	1-	ARABIC	10"	2	Plum	
JOM	1-	ITALY	10"	1934-48	Plum	Mn
JOR	1-,100-,or 200-	SC	10"	2	Plum	
JOS	1-	SPAIN	10"	1934-56	Plum	
JOT	1-	PERSIA & TURKEY	10"	2-3	Plum	Hs
JOX	1-	HEBREW	10"	1950's	Plum	
	(reissue series)					
JOX	7000-		12"		AC	
JOZ	1-		10"		Plum	
JP	100- & 200-	W. & S.AFR.	10"	1930s	Plum	
JQ	500-	PORTUGAL	10"		Green	
JUP	1-	W.AFRICA	10"	1950's		
	(label colours varied according to the linguistic group; Ibo is pink and Twi is yellow. There may be others)					
JVA	101-207	W.AFRICA	10"	1950's		
	(Fanti is purple, Kroo is lavender)					

THE GRAMOPHONE COMPANY (cont.)

JW		CZECH.	10"		Yellow	
JX		CZECH.	12"			
JZ	100-	W.AFRICA	10"	1937-	Yellow	
JZ	200-	ETHIOPIA	10"			
JZ	5000-	W.AFRICA	10"	1950-	Yellow	
JZA	1- or 100-	W.AFRICA	10"	1950's	Blue	
JZB	1000-	W.AFRICA	10"	1950's	Red	
JZM	1-	W.AFRICA	10"	1950's	Blue& Silver	
K	1-8808	FRANCE	10"	1915-50's	Green	Ch
(Main French Gramco series until 1931, marketed as La Voix du Son Maitre: however, following the 1931 merger, largely used for ethnic releases including Algerian, Argentinian, Basque, Cuban, French regional, Hawaiian, Hebrew, Madagascan, Moroccan, Tunisian & Yiddish releases)						
(2476/1924 : 2659-3070/1925 : 3174-3583/1926 3599-3814/1927 : 3963-3967/1928 : 3981-4097/1929 4113-4307/1930 : 4318-4545/1931 : 4553-4710/1932 4711-4805/1933 : 4806-4821/1934 : 5000- issued in the 1920's; to at least 5610 by 1929 : 7794-7994/1937 : 7995-8206/1938 : 8207-8334/1939 -to Sept.)						
K	20000- (Hindi)	INDIA	10"		Brown	
KDA	6000-	PAKISTAN	10"	1950's		
KDC	5000-	PAKISTAN	10"	1950's		
KDD	16000-	PAKISTAN	10"	1950's	Plum	
KK	2000-	W.AFRICA	10"	1950's	Blue&Gold	
L		FRANCE	12"	2	Green	Ch
(including Hebrew & North African)						
LON	1000-	W.AFRICA	10"	1950's	Red&Gold	
M		SC	12"	2		
MA	1-288	AFRICA	10"	1950's	Red&Gold & Green&Gold	
MB		HOLLAND	10"			
MF		INDIA	10"			
MG		HOLLAND	10"			
MGX		HOLLAND	12"			
MH	1-202	HOLLAND	10"	2		
MN		SC	12"			
MPG	1-50	W.AFRICA	10"		Blue	
MQ	1-174	PORTUGAL	10"	1947-	Plum	Hs
MQ	5000-	PORTUGAL	10"	3		
N	100-	INDIA	10"	1920's-		Dd
N	2/3000-	SINGAPORE		1920's-		Dd
N	3900-4100	GOA	10"	1920's-		Dd
N	5000-	INDIA	10"	1920's-		Dd
N	6000-	INDIA	10"	1920's-		Dd
N	7000-	INDIA	10"	1920's		Dd
N	8000-	INDIA	10"	1920's		Dd
(including Malay & Tamil)						
N	9000-	SINGAPORE		1920's-		Dd
(including Java)						
N	9500-9	GOA		1920's-		Dd
N	80151-56	INDIA		1920's-		Dd

THE GRAMOPHONE COMPANY (cont)

N	10000-	IRAQ	10"	1920's-		Dd
NAC	10000-	SINGAPORE	10"			Dd
NAM	100-506	INDIA				Dd
NAT	100-	INDIA	10"			Dd
NB		INDIA	10"			Dd
NE		INDIA	10"			Dd
NF	50000-?	INDIA	10"		Brown	Dd
NS	100- & 200-	DEI	10"	1930's-		Dd
NSS		GAMELAN				Dd
OJ	1-175					
ON	1-327					
OP	1-17513					
P	1-541	FRANCE	10"		Black	Ch
P	1-	INDIA	10"	1900's-	Black	
	(this duplicates the French series)					
P	3000-	INDIA	10"			
P	4400-	INDIA	10"	1920-		Dd
	(Tamil)					
P	7000-	CHINA	2			
P	7500-7552	AFGHANISTAN	10"			
P	11000-	INDIA	10"	2		
P	13400-	INDIA	10"	1930-	Black	Dd
	(including Marathi & Swahili)					
P	14000-	INDIA	10"	2	Red	
P	15/16000-	SINGAPORE	2		Green	
P	17500-	SWAHILI	10"	1930-		Dd
	(instrumental music only)					
P	30000-	INDIA	10"	2		
POP	100-	ENGLAND	10"	1950's		
POPV	8000-	INDIA	10"			
R	3000-14861	ITALY	10"	1920's-	Green	Mn
	(including regional musics)					
RAF	1-	ENGLAND	10"	1942-		
RG	1-15	ENGLAND				
	(Coronation recordings)					
RG	7000-	ENGLAND	12"	1937		
	(Coronation recordings)					
RJZ	1- or 100-	W.AFRICA	10"		Red&Gold	
RR		ITALY	12"		Green	Mn
S	5000-10556	ITALY	12"	1918-50	Green	Mn
SAD	500-539	INDIAN in				
		S.AFRICA	10"	2		
SCB			10"			
SE	1-	EGYPT				
		& SYRIA	10"		Green&Gold	
SF	1-	ARABIC	10		Yellow	Ch
SG	1-	FRANCE	10"		Green	
SH		FRANCE	12"			
SK		FRANCE	10"	2		
SL	8000-	FRANCE	12"	2		
SP		FRANCE	10"			
SS						
SSX	1-	CZECH.	10"		White	
SW		FRANCE	10"			
TB		(tests)	10"		Yellow	Hs
TC		(tests)	12"		Yellow	Hs

THE GRAMOPHONE COMPANY (cont)

TG		FINLAND	10"			
TH		FINLAND	12"			
TJ	1-137	FINLAND	10"			
TM	2000-	W.AFRICA	10"	3	Green&Gold	
TN	1-5	FINLAND	10"	1952-54		
U		FRANCE	10"			
V	1-	SC	10"	2		
VA		ARCHIVE	10"		White,	Hs
VB		ARCHIVE	12"		White,	Hs
VN		NORWAY				
	(local Norwegian pressings)					
W	100-1610	FRANCE	12"	2	Black	Ch
	(including Hebrew)					
WN	100-					
	283(at least)	CEYLON	10"	2	Orange	Dd
WN	1000-	CEYLON	10"	2		
X	400-31059	SC	10"		Plum	Hs
XN		NORWAY	10"			
	(local Norwegian pressings)					
Y		FRANCE	12"			
YBA	1- or 100-	W.AFRICA	10"		Red&Gold	
YE		AFRICA		3		
Z	1-	SC	12"	2	Plum	Hs
Z	7000-	DENMARK	12"	2		
ZN		NORWAY	12"			
	(local Norwegian pressings)					

WITHOUT PREFIX

15-	1-	ARABIC	10"	1928	Plum	
17-	1-	ARABIC	10"	1913	Plum	
20-	1-	ARABIC	10"	2	Plum	Hs
40-	1-	ARABIC	10"	1919	Plum	
45-	1-	ARABIC	10"	1919	Plum	
47-	1-	ARABIC	10"	2	Plum	Hs
56-	1-	ARABIC	10"	2	Plum	Hs
72-	1-	ARABIC	10"	1928	Red	
76-	1-	ARABIC	10"	1926	Plum	
80	1-	ARABIC	10"	1927	Plum	
81	1-	ARABIC	10"	1927	Plum	
90-	1-	ARABIC	10"	1927	Plum	
93	1-	ARABIC	10"	1928	Plum	
(the 20-,47- & 56- series, at least, include re-issues of early acoustic recordings. It seems reasonable to assume that the gaps in this series may well be Arabic recordings).						
	3000-	S.AFRICA	10"		Green	Hs
(Zonophones)						
	12000-	CANADA	10"			

ODEON

Odeon was established in 1904 by Max Strauss and Heinrich Zunz. During the following 12 years the company absorbed a number of smaller German labels including Beka, Jumbo and Parlophon. They quickly established markets worldwide and successfully rivalled The Gramophone Company and Victor for world dominance. In 1926 the company was sold to Columbia, and then, in 1931 merged into the EMI group.

Abbreviations;

DEI = Dutch East Indies
 GE = Manufactured in Germany for export
 to an currently unidentified territory
 MF = Manufactured in France
 MG = Manufactured in Germany
 MGR = Manufactured in Greece
 MI = Manufactured in India
 MSP = Manufactured in Spain
 RU = Reunion Islands

Where a series date is definitely known, it is indicated by the date. Where a series date is approximate, it is indicated thus:

1. pre 1920 (International Talking Machine to 1914.
Then Lindstroem)
2. 1920's/30s (ie Lindstroem)
3. originating in the 1920's/30's but known to still be
in catalogue 1950/51 (and therefore EMI-controlled)

In addition to the 0-prefixes many 6 figure series without prefix were made in Germany for export. Scandinavian issue numbers overlap greatly. Some older series are re-used. Many older D-prefixed discs also had 6-figure numbers for wider circulation. French issues did not bear prefixes.

Bibliography; Gellat : Read & Welch : Rust (2) : Vernon (9)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A	100- (Tamil)	INDIA	10"		
A	900-3300	GERMANY	10"	1924-26	MG
A	2000-2315	ITALY	10"	2	
A	12600-	EGYPT	10"	2	
A	14000-	GERMANY	10"	1924-26	MG
A	16400-	HOLLAND	10"	2	
A	17700-	PERU	10"	2	
A	18000-	GERMANY	10"	1924-26	MG
A	19000-	GERMANY	10"	1924-26	MG
A	22100-	FRANCE	10"	2	
A	25500-	SWEDEN	10"	2	
A	27200-	FRANCE	10"	2	
A	28600-	GERMANY	10"	2	
A	29000-	CHINA	10"	2	MG
A	39000-	BALI	10"	2	

ODEON (cont)

A	40000-48000 (acoustic)	GERMANY	10"	1924-26	MG	Blue
A	45000-	ARGENTINA	10"	2		
A	47000-		10"			Blue
A	46000-	ARGENTINA	10"	3		
A	55000-	ARGENTINA	10"	3		
A	56000-	GERMANY	10"	1924-26	MG	Blue
A	59000-	GERMANY	10"	1924-26	MG	
A	60000-	GERMANY	10"	1924-26	MG	
A	132000-	SPAIN	10"	2		
A	136000-	PORTUGAL	10"	1926-	MG	
A	136300-	PORTUGAL	10"	1926-	MG	
A	136800-	PORTUGAL	10"	1926-	MG	
A	139000-	SPAIN	10"	2		
A	153000-	SPAIN	10"	2		Brown
A	154000-	GREECE	10"	2		Black
A	156100-	MORROCO	10"	2	MF	
A	157600-	INDOCHINA	10"	2	MF	
A	157700-	VIETNAM	10"	2	MF	
A	158000-	PORTUGAL	10"	2		
A	161000-	AUSTRIA	10"	2		
A	162000-	SWEDEN	10"	2		Blue
A	163000-	BELGIUM	10"	2		
A	164000-	BELGIUM	10"	2		
A	165000-	FRANCE	10"	2		
A	166000-	FRANCE	10"	2		Blue
A	166400-	FRANCE	10"	2		
A	166900-	FRANCE	10"	2		Blue
A	167000-	ITALY	10"	2		
A	168000-	ITALY	10"	2		
A	169000-	CZECH	10"	2		
A	180000-	NORWAY	10"	2		
A	181000-	SPAIN	10"	2		
A	181700-	BOLIVIA	10"	2		
A	182000-	SPAIN	10"	2		
A	183000-	SPAIN	10"	2		
A	184000-	SPAIN	10"	1930-		Red
A	185000-	SPAIN	10"	2		
A	186000-	CZECH	10"	2		
A	186500-	BOHEMIA & AUSTRIA	10"	2		
A	187000-	PORTUGAL	10"	2	MG	
A	187500-	PORTUGAL	10"	2	MG	
A	187800-	PORTUGAL	10"	2	MG	
A	188000-	FRANCE	10"	c.1931/2		Red
A	188500-	FRANCE	10"			Red
A	189000-	AMERICA	10"			
A	190000-	GREECE	10"	2		
A	191000-	FRANCE	10"	2		
	(Language instruction series)					
A	192000-	BULGARIA	10"	2		Blue
A	192500-	SERBIA	10"	2		
A	193000-	ARGENTINA	10"	2		
A	194000-	ARGENTINA	10"	2/3		
A	195000-	ARGENTINA	10"	3		
A	196000-	ARGENTINA	10"	3		

ODEON (cont)

A	197000-	HUNGARY	10"	2	
A	198000-	HUNGARY	10"	2	Brown
A	199000-	RUMANIA	10"	2	
A	200000-	SPAIN	10"	2	
A	201000-	TUNISIA	10"	2	MF
A	202000-	TURKEY	10"	2	
A	203000-	SPAIN	10"	2	
A	204000-	INDONESIA	10"	2	
A	205000-	MOROCCO	10"	2	MF
A	206000-	CANTON			
		&HONG KONG	10"	2	
A	206100-	MALAY STR.	10"	2	
A	207000-	LITHUANIA	10"	2	
A	207700-	RUSSIA	10"	2	
A	207800-	ESTLAND	10"	2	
A	207900-	LETTLAND	10"	2	
A	208000-	SWITZ.	10"	2	
A	208400-	SWITZ.	10"	3	
A	209000-	SINGAPORE	10"	2	
A	220000-	SWITZ.	10"	2	
A	221000-	AUSTRIA	10"	2	
A	224000-	N.AFRICA	10"	2	MF
A	224200-	N.AFRICA	10"	2	
A	224600-	EGYPT	10"	2	MF
A	224700-	EGYPT	10"	2	MF
A	228000-	FINLAND	10"	2	
A	234000-	W.AFRICA	10"	2	
	(reported example is Ga dialect)				
A	235000-	HUNGARY	10"	2	Blue
A	237000-	ALBANIA	10"	2	MG Blue
A	238000-	FRANCE	10"	2	
A	239000-	M'GASCAR	10"	2	MF
A	239500-	REUNION			
		ISLES	10"	2	MF
A	242000-	E.AFRICA	10"	1930	
A	242200-	BUGANDA	10"	1930	MG
A	245000-245799	INDIA	10"	1929-31	Blue
A	245800-245999	INDIA	10"	1929-31	Red
	(Original pressings made in Germany: post-31 pressings made in Dum Dum.)				
A	246000-	MOZAMBIQUE	10"	1930	
A	248000-	W.AFRICA	10"	2	MG Purple
	(reported examples are in Hausa & Ibani dialect)				
A	249000-	FRANCE	10"	2	
A	250000-	FRANCE	10"	2	
A	251000-	CZECH.	10"	2	Blue
A	254000-	AUSTRIA	10"	2	
A	270200-	TURKEY	10"	2	
A	273000-	SPAIN	10"	2	
A	274000-	CZECH	10"	2	
A	279000-	FRANCE	10"	2	
A	279200-	ANTILLES	10"	2	MF
A	281000-	ANTILLES	10"	2	MF
A	281200-	ANTILLES	10"	2	MF
A	282000-	FRANCE	10"	2	
A	283000-	BRAZIL	10"	2	

ODEON (cont)

A	286000-	GERMANY	10"	2		
A	287000-	ALGERIA	10"	2	MF	
A	288000-	BRAZIL	10"	2		Violet
	288100-	BRAZIL	10"	2		Violet
A	302000-308000	GERMANY	10"	1924-26	MG	
A	311000-31799	GERMANY	10"	1924-26	MG	
A	401000-	GERMANY	10"	1924-26	MG	
AA	6000-	GERMANY	12"	1924-26	MG	
AA	6100-6499	GERMANY	12"	1924-26	MG	
AA	40000-	ARGENTINA	12"	2		
AA	50000-50300	GERMANY	12"	1924-26	MG	
AA	50700-	GERMANY	12"	1924-26	MG	
AA	53000-	GERMANY	12"	1924-26	MG	
AA	55000-	GERMANY	12"	1924-26	MG	
AA	57800-	GERMANY	12"	1924-26	MG	
AA	68000-	AUSTRIA	12"	2		
AA	79000-79300	GERMANY	12"	1924-26	MG	
AA	121000-	SPAIN	12"	2		
AA	123000-	FRANCE	12"	2		
AA	125000-	ARGENTINA	12"	3		
AA	151000-	BELGIUM	12"			
AA	170000-	FRANCE	12"	2		
AA	171000-	FRANCE	12"	2		
AA	172000-	ITALY	12"	2		
AA	173000-	SPAIN	12"	2		
AA	174000-	PORTUGAL	12"	2		
AA	175000-	FRANCE	12"	2		
AA	176000-	SERBIA	12"	2		
AA	176400-	ALBANIA	12"	2		
AA	176500-	GREECE	12"	2		
AA	176700-	BULGARIA	12"	2		
AA	176800-	BOHEMIA				
		& AUSTRIA	12"	2		
AA	176900-	GREECE	12"	2		
AA	177000-	ARGENTINA	12"	2		
AA	177500-	ARGENTINA	12"	2		
AA	178000-	HOLLAND	12"	2		
AA	178500-	RUMANIA	12"	2		
AA	179500-	ARGENTINA	12"	2		
AA	210000-	DENMARK	12"	2		
AA	210100-	NORWAY	12"	2		
AA	210200-	SWEDEN	12"	2		
AA	210500-	LITHUANIA	12"	2		
AA	210600-	FINLAND	12"	2		
AA	210700-	SWITZ.	12"	3		
AA	210800-	LETTLAND	12"	2		
AA	263000-	ARGENTINA	12"	2		
AR	100-	AUSTRALIA	10"			
AR	1000-	AUSTRALIA	12"			
AR	1100-	AUSTRALIA	12"			
B		BELGIUM	10"	2		
B		BULGARIA				
B	4000-4499	GERMANY	11"	1904/5		
B	35000-	SWITZ.	10"	2		
BA	400-599	INDIA	10"	1934-37		Blue
C	5000-	BRAZIL	12"	3		

ODEON (cont)

C	7000-	BRAZIL	12"	3	
CA	1000-	INDIA	10"	1934-37	Blue
CHC	1-	CHINA			
D		NORWAY	10"	2	
D	100-999	DENMARK	10"	2/3	
D	1000-5699	SWEDEN			
		& DENMARK	10"	2/3	
D	3000-	ITALY			
D	5800-	DENMARK	10"	2	
D	5900-	DENMARK	10"	2	
D	6000-	DENMARK	12"	2	
D	6021-	SWEDEN	12"	2	
D	6060-	SWEDEN	12"	3	
D	6400-	DENMARK	12"	3	
D	6900-	NORWAY	10"	3	
D	80500-	ARGENTINA	10"	1930	
DA	(404 seen)	INDIA	10"		
DK		DENMARK	10"	3	
DO	2000-	DENMARK	10"	3	
DO	7000-	DENMARK	12"	3	
DXX	8000-	DENMARK	12"	3	
F	23000-	ITALY			
FA	224000-	N.AFRICA	10"		
FF	1000-	ARGENTINA			
		& BRAZIL	10"	2	Brown
GA	1000-	GREECE	10"	2	Black
	(acoustic)				
GA	1500-	GREECE	10"	1920's/30's	Black
GA	1800-	GREECE	10"	1920's/30's	Black
GA	7000-	GREECE	10"	1930's	Black
GA	7100-	GREECE	10"	1930's	Black
GA	7500-	GREECE	10"	1930's/40's	Black
GA	7600-	GREECE	10"	1930's/40's	Black
GA	7700-	GREECE	10"	1950's	White
GA	7800-	GREECE	10"	1950's	White
GA	7900-	GREECE	10"	1950's	White
GHM	1-	MALAYSIA	10"		MI
GO		ITALY	10"		Gloria
GOX		ITALY	12		Gloria
GRX	(4004 seen)	GREECE	10"		
GT	122000-	TURKEY	10"	2	
GXX	3000-	GREECE	12"	1930's	
H	18000-	ITALY	10"		
JXX	81000-	GERMANY		1924-26	MG
L	14000-	ITALY	10"		
LA	202000-	ARABIC	10"	2	MG Maroon
LA	270100-	GREECE	10"	2	
LA	270100-	TURKEY	10"	2	
LA	270200-	AFRICA	10"	2	
LA	270300	TURKEY	10"	2	Black &White Cream &Brown
LA	270600	TURKEY	10"	2	
LA	275000-	TURKEY			
LDC					
LEC	1-	SINHALESE	10"		

ODEON (cont)

LEC	1000-	CHINA	10"		
LX	99900-	GERMANY	10"	1924-26	MG
LXX	9000-	GERMANY	12"	1924-26	MG
LXX	9500-	GERMANY	12"	1924-26	MG
LXX	76800-76999	GERMANY	12"	1924-26	MG
LXX	80900-	GERMANY		1924-26	MG
LXX	81100-	GERMANY		1924-26	MG
LXX	99900-	GERMANY		1924-26	MG
M	6000-	ITALY		1920's	
	(6038=1928)				
MJJ	1- or 100-	INDIA			
N	6000- or 6500-	ITALY			
ND		NORWAY			
OB	(5001 seen)	INDIA			MG
OD		AUSTRALIA	10"		
OE	100-	SPAIN	10"		
OF	5000-	ENGLAND	10"	1935-39	
OK					MUK
ONY		USA			
OP					MUK
OR	800(?) - 2700	ENGLAND	10"	1928-38	
OS		DENMARK			
OT	100-	ENGLAND	10"		
	(Parlophone logo)				
P	11000-	ITALY	10"		
PL			10"		
PLA	1-	ARABIC	10"		MUK
	(Incl. Yemen)				
PLB	1-	N.AFRICA	10"		MUK
PLD		FINLAND	10"	1951-	
PLE		FINLAND	10"	1951-	
PLG		FINLAND	12"	1951-	
PLJ	1-105	GOLDCOAST	10"	1950's	MUK
PLK	1-38	GOLDCOAST	10"	1950's	MUK
PLR	4000-	GOLDCOAST	10"	1950's	MUK
	(PLJ/PLK/PLR(at least) manufactured by EMI at Hayes, on behalf of Parlophone, marketed as Odeon for the Swiss Trading Co. on the Gold Coast)				
PO		ENGLAND			
	(Parlophone logo)				
R	20000-	ENGLAND	12"		
	(Parlophone logo)				
R	21000-	ITALY	12"?		
R	30000-	ENGLAND	12"		
	(Parlophone logo)				
RA	20200-	EGYPT	10"	2	MG Maroon
RA	204500-	JAVA	10"	2	
RA	222000-	FRANCE &			
		GERMANY	10"	2	
RD	1000-	DENMARK	10"	2	
RO	20000-	ENGLAND	10"		
	(Parlophone logo)				
RX	5500-5899	GERMANY	10"	1924-26	MG
RX	39000-	GERMANY	10"	1924-26	MG
RX	50000-50300	GERMANY	10"	1924-26	MG
RX	62000-	GERMANY	10"	1924-26	MG

ODEON (cont)

RX	64300-	GERMANY	10"	1924-26	MG
RX	64800-	GERMANY	10"	1924-26	MG
RX	64900-	GERMANY	10"	1924-26	MG
RX	69000-	GERMANY	10"	1924-26	MG
RX	92000-92900	GERMANY	10"	1924-26	MG
RX	98000-99800	GERMANY	10"	1924-26	MG
RXX	8000-8299	GERMANY	12"	1924-26	MG
RXX	8500-8699	GERMANY	12"	1924-26	MG
RXX	76000-76799	GERMANY	12"	1924-26	MG
RXX	80000-80300	GERMANY	12"	1924-26	MG
RXX	80600-80899	GERMANY	12"	1924-26	MG
SA	100-199	INDIA	10"	1934-37	Blue
SA	250-299	INDIA	10"	1934-37	Blue
SA	3000-	INDIA	10"	1934-37	Blue
SA	162.000-	SCAND.			
SB	2000-2999	INDIA	10"	1934-37	Red
SD	5500-	DENMARK	10"	2	
SD	5600-	ARGENTINE	10"	1930	
SR	5000-	INDIA	12"	1934-37	Red
SS	4000-	INDIA	12"	1934-37	Blue
TA	5100-	GREECE	10"	1930's	
TW		ITALY	10"	1940's	Green
UAA	60000-64999	GERMANY	12"	to 1925	
UAA	50000-50300	GERMANY	12"	to 1925	
UAA	57000-	GERMANY	12"	to 1925	
UAA	79000-	GERMANY	12"	to 1925	
UX	5000-	GERMANY	11"	1924-26	MG
UX	5100-	GERMANY	11"	1924-26	MG
UX	5400-	GERMANY	11"	1924-26	MG
UX	23000-	GERMANY	11"	1924-26	MG
UX	25000-25999	GERMANY	11"	1924-26	MG
UX	51000-52900	GERMANY	11"	1924-26	MG
X	500-	BRAZIL	10"	1902-	
X	1000-	BRAZIL	10"	1902-	
X	3000-	BRAZIL	10"		
X	5000-	N.AFRICA			
		& EGYPT	10"		
X	35000-	TURKEY	10"	1	
X	45000-	ARABIC	10"	1	
	(probably also includes Turkish recordings)				
X	46000-	GREECE	10"	1/2?	
X	54000-	TURKEY	10"	1/2	
X	55000-	EGYPT(?)	10"	2	
X	97100-	ITALY	10"	2	MG
	(although aimed, apparently, at an Italian market, some at least in this series were recorded in France by Italian artists.)				
X	13000-	ARABIC	10"	2	
X	131000-	TURKEY	10"	2	MGR
XB	34000-34600	GERMANY	12"	1904/5	
XB	50000-50051	GERMANY	12"	1905	

ODEON (cont)

SUFFIXED NUMBERS

2000-	A	ITALY	10"	2
3000-	B	ITALY	10"	2
15000-	B	ITALY	10"	2
	C	ITALY	10"	2
5000-	E	ITALY	12"	2
5000-	F	ITALY	12"?	2
23000-	F	ITALY	12"	2
10400-	GO	ITALY	10"	
12200-	GO	ITALY	10"	2
	(Including Sicilian)			
17200-	GO	ITALY	10"	2
	(Including Tuscan & Romany			
17300-	GO	ITALY	10"	
17400-	GO	ITALY	10"	
17480-	GO	ITALY	10"	2
	(Including Venetian)			
17500-	GO	ITALY	10"	2
	(Including Sicilian)			
17600-	GO	ITALY	10"	2
19000-	GO	ITALY	10"	2
19300-	GO	ITALY	10"	2
	(Including Sardinian)			
19400-	GO	ITALY	10	2
19500-	GO	ITALY	10"	2
19900-	GO	ITALY	10"	2
	(Including Sardinian & Romany)			
20000-	GO	ITALY	10"	2
	(Including Sicilian)			
20100-	GO	ITALY	10"	2
	(Including Sicilian)			
	H	ITALY	10"	2
	IP	ITALY	10"	2
6000-	M	ITALY	10"	2
6000-	N	ITALY	10"	2
6600-	N	ITALY	12"	2
	(Including Venitian, Romany & Sardinian)			
10000-	O	ITALY	?	2
500-	P	ITALY	10"	2
600-	P	ITALY	10"	2
700-	P	ITALY	10"	2
	(Including Tuscan)			
800-	P	ITALY	10"	2
5000-	P	ITALY	10"	2
21000-	R	ITALY	12"	2
3000-	TW	ITALY	10"	2
2000-	V	ITALY	12"	3
	Z	ITALY	12"	2

ODEON (cont)

WITHOUT PREFIX or SUFFIX

NB; At least some of the following probably bear alphabetical prefixes (most likely "A") but they have not yet been confirmed.

3 digits

101-114	BRAZIL	8"	1	
("ODEONETTE" logo)				
200-	ENGLAND	10"		MG
400-	ARGENTINA	10"	1930	
500-	ARGENTINA	10"	2	
600-	ARGENTINA	10"	2	
800-	ITALY?	10"	1925	
850-	ARGENTINA	10"	2	
900-	GERMANY	10"	2	
(acoustic)				

4 digits (often found with an 0- prefix)

1000-	GE	10"	2	MG
1900-	JAVA	10"	2	
2000-	BRAZIL	10"	2	MG
2500-	RUSSIA	10"	2	MG Black
3000-	FRANCE	10"	2	MG
3000-	USA	10"	2	
(International series)				
3300-	GE	10"		
3400-	CAMBODIA	10"	2	
3500-3568	USA	10"	28-34	
(International series)				
3900-	GE	10"		
4000-	ARGENTINA	10"		MG
4031-4062	GE		1925	
4400-	BALI	10"	2	MG Black
4401-4500	GERMANY	10"?	1906	MG
4500-	GERMANY	10"	1925-	MG
4500-	ARGENTINA	10"	1930	
4501-4550	GERMANY	10"?	1906	MG
4551-4650	GERMANY	10"?	1906	MG
4600-	ARGENTINA	10"?	1930	
4651-4700	GERMANY	10"?	1907	MG
4700-	GERMANY	10"	1925-	MG
4701-4760	GERMANY	10"	1907	MG
4761-4800	GERMANY	10"	1908	MG
4800-	GERMANY	10"	1925-	MG
4800-	ARGENTINA	10"		
4801-4850	GERMANY	10"	1909	MG
4851-4900	GERMANY	10"	1910	MG
4900-	GERMANY	10"	1925-	MG
5000-	CROATIA			MG
5100-	EGYPT	10"	2	MG Black
&PERSIA				
5100-	ARGENTINA	10"		
5200-	ARGENTINA	10"		
6000-	FRANCE	12"?		MG

ODEON (cont)

6000-	ARGENTINA	10"	2	
6300-	ARGENTINA	10"	1920's	
6306-15			1925	
6500-	ARGENTINA	10"	1920's	
(6586=1925)				
6600-	ARGENTINA	10"	1930	
6800-	ARGENTINA	10"	1920's	
6857-			1925	
7000-	ITALY	12"?	to '25	MG
7000-	ARGENTINA	10"	2	
7200-	GREECE	10"s	post 1945	
7400-	GREECE	10"		
7400-	ITALY	10"	2	MG Black
7400-	ARGENTINA	10"	1920's	
(7438-9=1925)				
7500-7700	GE	12"		
7500-	GREECE	10"	post 1945	
7600-	GREECE	10"	post 1945	
7613			1925	
7800-	ARGENTINA	10"	1930	
(7832=1930)				
8000-	AUSTRIA	10"	to '25	MG
8000-	ARGENTINA	10"	1920's	
(8047-55=1925)				
8000-	GERMANY	12"	post 25	MG
8100-	GERMANY	12"	post 25	MG
8200-	GERMANY	12"	post 25	MG
8201			1925	
8300-	GERMANY	12"	post 25	MG
8400-	GERMANY	12"	post 25	MG
8400-	ARGENTINA	10"	1930	
8500-	GERMANY	12"	post 25	MG
8600-	GERMANY	12"	post 25	MG
8700-	GERMANY	12"	post 25	MG
8800-	GERMANY			
8900-	POLAND	10"	pre-25	MG
8900-	ARGENTINA	10"	1930	
(8907-08=1930)				
9000-	ITALY	10"	pre-25	MG
9000-	GERMANY	12"	post 25	MG
9000-	ARGENTINA	10"	1930	
(9040=1930)				
9100-	GE	10"		
9500-	AUSTRIA	10"	pre '25	MG
9500-	GERMANY	12"	post 25	MG
9600-	ARGENTINA	10"		
(9652=1925)				
9800-	ARGENTINA	10"	1930	
(9838=1930)				
1150-	ARGENTINA	10"	1930	

ODEON (cont)

5 digits (prefix 0 all German manufacture)

01100-	GERMANY	10"		
01500-	AUSTRIA	10"		Blue
02200-	GERMANY	10"		Blue
02400-	GERMANY	10"	to 1933	
(Hebrew series)				
02500-	GERMANY	10"		Blue
02670-	GERMANY	10"	1949	
02800-	GERMANY	10"		Blue
02900-	GERMANY	10"	to 1933	
(Hebrew series)				
03300-	GERMANY	10"	2	
03600-	GERMANY	10"	3	
03900-	GERMANY	10"	2	
04000-	GERMANY	10"	2	
04100-	GERMANY	10"	to 1933	
(Hebrew series)				
04500-04515	GERMANY	10"	1932	Brown
04520-04530	GERMANY	10"	1933	Brown
04531-04540	GERMANY	10"	1934	Brown
04541-	GERMANY	10"	1935	Brown
04600-	GERMANY	10"	c.1945-	Red
04700-	GERMANY	10"	c.1945-	Red
04750-	GERMANY	10"	c.1945-	Yellow
04800-	GERMANY	10"	c.1929-	Brown
(04827/1931 : 04843/1933 : 04853/1937)				
Copies reported in this series with light & dark brown labels are postwar pressings				
04900-	GERMANY	10"	2	Brown
(04907/1927 : 04918/1928 : 04946/1929				
04968/1930 : 04984/1931)				
06500-	GERMANY	12"		
06600-	GERMANY	10"	to 1933	
(Hebrew series)				
07500-	GERMANY	10"	2	
07700-	GERMANY	10"	2	
08400-	GERMANY	12"	3	
08700-	GERMANY	12"	3	
08800-	GERMANY	12"	3	
09100-	GERMANY	12"	3	
09500-	GERMANY	12"	3	
09600-	GERMANY	12"	3	
57000-	SPAIN			

5 digits

10001-10042	BRAZIL	10"	1907-13	
10001-10999	BRAZIL	10"	1927-33	
10001-	VENEZUELA	10"		
10200-	ARGENTINA	10"	1920's-30's	
(10292-5=1925)				
10400	ARGENTINA	10"	1920's-30's	
(10447=1925)				
10500-	ARGENTINA	10"		
10600-	ITALY			Blue

ODEON (cont)

10800-	BRAZIL	10"		
10900-	ARGENTINA	10"	1930	
11000-	GERMANY	10"	1930	
11001-11999	BRAZIL	10"	1933-41	
(11180=1930)				
11000-	GERMANY	10"	1925-	
11000-	SPAIN	10"	1914-25	MG
11000-11999	BRAZIL	10"	1925-41	
(11010-13=1925)				
11100-	BRAZIL	10"		
11170-	ARGENTINA	10"	1930	
11180-	ARGENTINA	10"	1930	
11200-	GERMANY	10"	2	Blue
11300-	PORTUGAL	10"	2	MG
11400-	ARGENTINA	10"	1930	
11500-	GERMANY	10"	2	Blue
11600-	GERMANY	10"	2	Blue
11700-	PORTUGAL	10"	2	MG
11700-	ARGENTINA	10"	1930	
11800-	BRAZIL	10"	1930	
(11865=1933)				
11900-	GERMANY	10		Blue
12000-	ARGENTINA	10"	1930-	
12000-12199	BRAZIL	10"	1941-50	
12200-12299	PORTUGAL	10"		MG
12300-12999	BRAZIL	10"		
13000-	SPAIN	10"		
13000-13999	BRAZIL	10"	1950-56	
14000-	GE	10"	2	MG
14000-14888	BRAZIL	10"	1956-63	
14300-	BRAZIL	10"		
16000-	ARGENTINA	10"	1930	
16000-	ARGENTINA	10"	1925-	
16100-	ARGENTINA	10"	1925-	
16200-	ARGENTINA	10"	1930	
17500-	ARGENTINA	10"	1930	
18000-	HEBREW	10"	to '25	MG
18100-	ARGENTINA	10"s	1925-	
18200-	ARGENTINA	10"	1925-	
18300-	ARGENTINA	10"	1925-	
18400-	ARGENTINA	10"	1925-	
18600-	ARGENTINA	10"	1925-	
18800-	ARGENTINA	10"	1925-	
19000-	HEBREW	10"	to '25	MG
20000-	ARGENTINA	10"	1925-	
21000-	ARGENTINA	10"		
23000-	HEBREW	10"	to '25	MG
23900-	RUSSIA	10"		MF
25000-	GE	10"	1925-	MG Blue
25000-	ARGENTINA	10"	1930	
25100-	GERMANY	10"	1930's	Blue
(25158=1934)				
25300-	GERMANY	10"		Blue
25500-	GERMANY	10"		Blue
25600-	GERMANY	10"		Blue
25700-	GERMANY	10"		Blue

ODEON (cont)

25800-	GERMANY	10"			Blue
26000-26289	GERMANY	10"	1925-39	MG	White
26300-	GERMANY	10"			Blue
26398-	GERMANY	10"			
26400-	GERMANY	10"			
(26300-26400 are prewar series in dark blue with postwar pressings in white & blue)					
26500-	GERMANY	10"	c.1930		Blue
27600-	PORTUGAL	10"		MF	
28000-	ARGENTINA	10"			
28150-	GERMANY	10"			Blue
28200-	GERMANY	10"			Blue
28500-	GERMANY	10"	1930-		Blue
28700-	N.AFRICA	10"	1930's		
29000-	AUSTRIA	10"			Blue
30000-	HOLLAND	10"	to '25	MG	
30000-	SPAIN	8"			
30300-	ARGENTINA	10"			
30500-	ARGENTINA	10"			
30600-	ARGENTINA	10"			
31000-	GERMANY	10"	1925-		
31600-	EGYPT	10"	1913		
33000-	FRANCE	10"	1904-9	MF	
33200-	ARGENTINA	10"			
34000-34999	FRANCE	10"	1904-9	MF	
35000-	CROATIA	11"	to '25	MG	
36000-	FRANCE	10"	1904-9	MF	
37000-	BALI				
	& SIAM	10"			
37000-	TUNISIA	10"	2	MF	
38900-	POLAND	10"	to '25	MG	
39000-	FRANCE	10"	1904-9	MF	
40000-	ARGENTINA	10"	2	MG	
40000-40716	BRAZIL	10"	1902		
41000-	SPAIN	10"	1910		
41300-	ARGENTINA	10"			
41900-41987	SPAIN	10"	1910-	MG	
42000-	FRANCE	10"	1904-09	MG	
42000-	GE	10"	2	MG	
44000-	CHINA	10"	2	MG	
45000-	ARGENTINA	10"			
45000-	EGYPT	10"			
45200-	EGYPT	10"	1913-		
46000-	ARGENTINA	10"	2	MG	
46000-	FRANCE	10"	1904-09	MG	
47000-	GE	10"	2	MG	
48000-	GE	10"	2	MG	
49000-	GE	10"	2	MG	
50000-50240	GERMANY	10"	1906	MG	
50200-	GERMANY	12"		AC	
50241-50497	GERMANY	10"	1907	MG	
50428-50600	GERMANY	10"	1908	MG	
50500-	GE	12"		AC	
50601-50750	GERMANY	10"	1909	MG	
50700-	GERMANY	10"	1910-12	MG	
51000-	CZECH	10"	to '25	MG	

ODEON (cont)

52000-	GE	10"	1904-	
52400-	ARGENTINA	10"	2	
53000-	GE	10"	1904-	
53000-	GERMANY	10"	1924	MG
53200-	GERMANY	10"	1911-23	MG
54000-	GE	10"	1904-	MG
55000-	ARGENTINA	10"		
55000-	FRANCE	10"	1904-09	MG
55000-	GERMANY	10"	1923-24	MG
55200-	CHILE	10"		
56000-	GE	10"	1904-	
57000-	GE	10"	1904-	
59000-	GE	10"	1904	MG
59000-	GE	10"	2	MG
60000-	US JAZZ	10"	2	MG
60000-60999	FRANCE	10"	1904-09	MG
61000-	ARGENTINA	10"		
64000-64299	GERMANY	10"	1904-	MG
64300-64500	GERMANY	10"	1907	MG
64501-64550	GERMANY	10"	1907	MG
64551-64638	GERMANY	10"	1907	MG
64639-64969	GERMANY	10"	1908	MG
67700-	GERMANY	10"	1911	MG
68000-68102	SPAIN	10"	1910	
68000-	AUSTRIA	12"		
69000-	GE	10"	1904-	
70000-70084	BRAZIL	10"	1908-12	
70501-70515	BRAZIL	10"	1908-12	
74300-	ARGENTINA	10"		
76005-76044	GERMANY	10"	1908	MG
76045-76601	GERMANY	10"	1909-17	MG
76602-	GERMANY	10"	1915-16	MG
76603?-	GERMANY	10"	1923	MG
76700-	GERMANY	10"	1915-19	MG
76800-	GERMANY	10"	1920-26	MG
76900-	GERMANY	10"	1915-21	MG
76900-	GERMANY	10"	1910-14	MG
79000-	GERMANY	10"	1904	MG
79000-	GERMANY	10"	1923-24	MG
79200-	GERMANY	10"	1912-21	MG
80000-	GERMANY	12"	1906	MG
80000-80004	GERMANY	10"	1906	MG
80000-	GERMANY	10"	1921-23	MG
80005-80009	GERMANY	10"	1907	MG
80010-80033	GERMANY	10"	1908	MG
80034-80063	GERMANY	10"	1909	MG
80100-	GERMANY	10"	1910-24	MG
80200-	GERMANY	10"	1920-26	MG
80300-	GERMANY	10"	1912-25	MG
80400-	GERMANY	10"	1926	MG
(accoustic)				
80500-	GERMANY	10"	1913	MF
80600-	GERMANY	10"	1926	MG
(accoustic)				
80700-	GERMANY	10"	1919-25	MG
80800-	GERMANY	10"	1915-24	MG

ODEON (cont)

80900-	GERMANY	10"	1924	MG
81000-	GERMANY	10"	1904-12	MG
81011-81024	GERMANY	10"	1917-18	MG
81025-81037	GERMANY	10"	1919	MG
81050--70	GERMANY	10"	1921	MG
86000-	FRANCE	10"	1904-09	MG
89000-89087	GERMANY	10"	1907	MG
90000-	INDIA	10"	1906-13	
90000-91285	MALAYSIA	10"	1906-	
(Far East-DEI-in use to 1926, marketed until 1931)				
90500-	DEI	10"	1909	
(Far East-Singapore-Chinese language. In use to 26, marketed to 31)				
91000-	INDIA	10"	1906-13	
93300-	GERMANY	10"	1911	MG
93600-	GERMANY	10"	1911	MG
94000-94999	INDIA	10"	1906-13	Red
95000-95999	INDIA	10"	1906-13	Brown
(in use to 1926, marketed until 1931)				
96000-96999	INDIA	10"	1906-13	Red
(in use to 1926, marketed until 1931)				
97000-	FRANCE	10"	1904-09	MG
98000-	GERMANY	10"	1904-22	MG
98100-	GERMANY	10"	1915-16	MG
99000-99349	GERMANY	10"	1904-22	MG
99350-99516	GERMANY	10"	1909	MG
99800-	GERMANY	10"	1910-11	MG
99900-	GERMANY	10"	1910-13	MG

6 digits (prefix 0 German)

011000-	GERMANY	10"	3
025000-	GERMANY	10"	3
031000-	GERMANY	10"	3
050000-	GERMANY	12"	3
050200-	GERMANY	12"	3
050500-	GERMANY	12"	3
(050 prefixes are autocouplings)			

6 digits

108000-108843	BRAZIL	10"	1907-12	
118000-	GE	10"	to '25	MG
118500-	GE	10"	to '25	MG
120000-120999	BRAZIL	10"	1912-14	
121000-121999	BRAZIL	10"	1915-21	
122000-122999	BRAZIL	10"	1921-26	
123000-123319	BRAZIL	10"	1925-27	
123800-	ARGENTINA	10"	1930's	
(123823=Feb.1938 : 123825=Oct.1938 123828=Jan.1939 : 123832=May 1939 123834=Jun.1939)				
123900-	ARGENTINA	10"	1930	
132500-	ARGENTINA	10"	1930	
136000-		10"		
137000-137107	BRAZIL	10"	1912-14	
141000-	ARGENTINA	10"		

ODEON (cont)

165000- FRANCE 10" 1930's
 (165669=Jun.1939 : 165993=1950 catalogue)
 166000- FRANCE 10" 1930's
 (166147=Mar.1937 : 166422=May 1937
 166443=Oct.1937 : 166476=Apr.1937(sic)
 166681=Oct.1937 : 166989=Nov.1938(sic))
 170000- 12"
 (170153-171120=1936/37 catalogue)
 173000- 12"
 177000- ARGENTINA ? 1930
 177100- ARGENTINA ? 1930
 177500- ARGENTINA ? 1930
 (177 prefixes are classical issues)
 182000- SPAIN 10" 2 Blue
 184000- SPAIN 10" 2 Blue
 187000- 10"
 188900- FRANCE 10" 1930's-1950's
 (188903=Mar.1939)
 192000- RUSSIA 10" 2
 193300- ARGENTINA 10" 1930
 (North American recordings)
 193400- ARGENTINA 10" 1930
 (North American recordings)
 195000- CHILE 10"
 195500- ARGENTINA 10" 1930
 196000- CHILE 10"
 196500- ARGENTINA 10" 1930
 199300- ARGENTINA 10" 1930
 204000- SPAIN 10"
 205000- TURKEY? 10"
 208400- SWITZ. 10" 1950
 210700- SWITZ. 10" 1950
 238000- FRANCE 10" 2
 238100- FRANCE 10" 2
 238200- FRANCE 10" 2
 (238262=Mar.1937 : 238467=Apr.1938)
 238800- FRANCE 10" 2
 (238895/May 1939)
 239500-510 FRANCE 1936/37
 249000-005 FRANCE 1936/37
 250000- FRANCE 10" 1930's
 (250939=Jan.1937 : 250941=Mar.1937)
 253000- GERMANY 10" 1920's- Blue
 (253769=1933)
 270000- TURKEY 10" MG
 273000- SPAIN
 275000- TURKEY 10"
 277000- FRANCE
 279000- FRANCE 10" 1930's
 (279057-077=Jan.1937 : 279078-079=Feb.1937
 279080-096=Mar.1937 : 279097-115=Apr.1937
 279116-119=May 1937 : 279120-153=Jun.1937
 279154-207=Jul.1937 : 279208-209=Sep.1937
 279210-221=Oct.1937 : 279222-267=Nov.1937
 279268-284=Dec.1937 : 279285-310=Jan.1938
 279311-342=Feb.1938 : 279343-366=Mar.1938

ODEON (cont)

279367-384=Apr.1938 : 279385-409=May 1938
 279410-429=Jun.1938 : 279411-456=Jul.1938
 279457-485=Sep.1938 : 279486-490=Oct.1938
 279491-505=Nov.1938 : 279506-515=Dec.1938
 279516-530=Jan.1939 : 279531-537=Feb.1939
 279538-556=Mar.1939 : 279557-558=Apr.1939
 279559-587=May 1939 : 279588-601=Jun.1939
 279602-620=Jul-Aug.1939 : 279830=1950 catalogue)
 281000- FRANCE 10" 1930's
 (281088-108=Jan.1937 : 281109-120=Feb.1937
 281120-134=Mar.1937 : 281135-150=Apr.1937
 281151-159=May 1937 : 281160-175=Jun.1937
 281176-187=Jul.1937 : 281188-197=Sep.1937
 281198-200=Oct.1937 : 281201=Nov.1937
 281202-220=Dec.1937 : 281221-235=Jan.1938
 281236-244=Feb.1938 : 281245-249=Mar.1938
 281250-253=Apr.1938 : 281254-259=May 1938
 281260-269=Jun.1938 : 281270-273=Jul.1938
 281274-279=Sep.1938 : 281280-285=Oct.1938
 281286-288=Nov.1938 : 281289-295=Dec.1938
 281296-302=Jan.1939 : 281303-310=Feb.1939
 281311-328=Mar.1939 : 281329-356=Apr.1939
 281357-360=May 1939 : 281361-374=Jun.1939
 281375-378=Jul.1939 : 281998=1950 catalogue
 282001-104=1950 catalogue)
 284000- ARGENTINA 10" 2
 287000- EGYPT 10" 2
 291000- ARGENTINA 10" 2
 292000- FRANCE 10" 2
 295000- ARGENTINA 10" 2
 297000- FRANCE 10" 1930's
 (297050=Feb.1937)
 297300- TURKEY 10"
 302000- GE 10" 2 MG
 303000- GE 10" 2 MG
 304000- HEBREW 10" to '25 MG
 306000- GE 10" 2 MG
 308000- GE 10" 2 MG
 311000- GE 10" 2 MG
 (acoustic)
 311488- 2 Green
 317000- GE 10" 2 MG
 401000- HEBREW 10" to '25 MG
 60000-60999 FRANCE 10" 1904-09 MG

**ODEON MATRIX PREFIXES FOR OVERSEAS RECORDINGS
1926-1953**

These prefixes can be found either in the wax or on the label. They will always be followed by the allocated matrix number. Many matrix prefixes have yet to be discovered, and the following list is therefore far from complete. The location of an Odeon recording is often (but not always) stated on the label.

PREFIX	COUNTRY	LOCATION
10" masters		
AB	Albania	Probably Tirana
BA	Argentina	Buenos Aires
BE	Germany	Berlin
BUO	Bulgaria	
C	Argentina	Buenos Aires
CO	Turkey	Constantinople
CX	Turkey	Probably Constantinople
DA	Holland	Amsterdam
ES	Persia	
EX	Egypt	
FO	Belgium	Brussels
GO	Greece	Athens
HKO	Hong Kong	
HO	Hungary	
JAB	Java	
KI	France	Paris
L	Argentina	Buenos Aires
MO	Italy	Milan
NI	West Africa	Probably Nigeria
OG	Portugal	Largely Lisbon, sometimes Oporto: Also Portuguese recordings made in Paris & Berlin.
RIO	Brazil	Rio de Janeiro
SO	Spain	
TEB	China	
TX	Turkey/Greece	Possibly Turkish music recorded in Athens
W	Spain	
XBO	Switzerland	Zurich
XP	France	Paris
12" masters		
XX	Germany	Berlin
XXB	Germany	Berlin
XXOG	Portugal	Including Portuguese recordings made in Paris & Berlin.
XXUG	Portugal	

PARLOPHON/PARLOPHONE

Originally a Lindstroem label, German in origin, spelled "Parlophon" and first used on early Lindstroem talking machines.

Parlophon machines and records were introduced into the UK after the 1914-18 European war. Lindstroem labels, including Parlophon, were purchased by Columbia in 1926 and subsequently merged into EMI in 1931, when the name was anglicised to Parlophone. This listing contains all known prefixes and series, regardless of their origin.

NB: Most European Parlophone catalogues prior to the merger follow the original German scheme, using different sections of the allocated numerical series.

French Parlophones used D- & P- suffixes rather than any prefix system.

Abbreviations;

MG = Manufactured in Germany

MUK = Manufactured in UK

PRI = Primrose Label

Where series date parameters are definitely known, they are indicated by the date. Where they are approximate they are indicated thus;

1. pre 1925(Acoustic)
2. 1925-1940's
3. 1940's-on

Bibliography; Badrock : Gellat : Read & Welch : Rust (2)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A	2000-3999	AUSTRALIA	10"	2	
A	3000-	AUSTRALIA	10"	2	
A	4000-	AUSTRALIA	12"	2	
A	4000-4999	GERMANY	10"	2	
A	5000-	AUSTRALIA	12"	2	
A	6000-	AUSTRALIA	10"	2	
A	7000-	AUSTRALIA	10"	2	
AA		ITALY	10"	2	CETRA'S
AB		ITALY	12"	2	CETRA'S
AKB		W.AFRICA	10"		
AR	100-	AUSTRALIA	10"		
AR	1000-	AUSTRALIA	12"		
AR	1100-	AUSTRALIA	12"		
AT		ITALY	10"	2	CETRA'S
B	5000-	GERMANY	10"	2	ORIG.BEKA
B	6000-	ITALY	10"	2	
B	7900-	ITALY	10"	2	
B	8000-	ITALY	10"	2	
B	10000-	BALKANS	10"	2	

PARLOPHONE (cont)

B	11000-	GERMANY	10"	2	ORIG.BEKA
B	21000-	GREECE	10"	2	
B	25000-	SPAIN	10"	2	
B	26000-	SPAIN	10"	2	
B	27000-	ITALY	10"	2	
B	27800-	ITALY	10"	2	
B	28000-	ARGENTINA	10"	2	
B	35000-	SWITZ.	10"	2	
B	37000-	GERMANY	10"	2	ORIG.BEKA
B	43000-	AFRICA	10"	2	Prob.MG
B	48000-	GERMANY	10"	2	ORIG.BEKA
B	49000-	GERMANY	10"	2	ORIG.BEKA
B	71000-	ITALY	10"	2	
B	74000-	GREECE	10"	2	Red
B	86000-	W.AFRICA	10"	2	
BB		ITALY	12"	2-3	CETRA'S
BX	6000-	ITALY	10"	2	
BX	7900-	ITALY	10"	2	
BX	8000-	ITALY	10"	2	
BX	27800-	ITALY	10"	2	
BX	28500-	ITALY	10"	2	
BX	71000-	ITALY	10"	2	
C	6000-	ITALY	10"	2	
C	7900-	ITALY	10"	2	
C	8000-	ITALY	10"	2	
C	8500-	ITALY	10"	2	
C	27800-	ITALY	10"	2	
C	28500-	ITALY	10"	2	
C	71000-	ITALY	10"	2	
CB		ITALY	12"	2	CETRA'S
CC		ITALY	12"	2	CETRA'S
CE	11000-	SCOTLAND	10"		
CO		BELGIUM			
DC		ITALY	10"		CETRA'S
DD		ITALY	10"		CETRA's
DO		DENMARK			
DP	1-	EXPORT		1940's	MUK:Blue
	(Reissues, incl. Greek, Portuguese and South American)				
DPD		GUYANA	10"		MUK
DPE	1-	ENGLAND	10"	1941-	
DPE	8000	MALAYSIA		1940's	MUK
DPF	1-	FRANCE	10"		MUK
DPG	1-	GREECE	10"		
DPQ	1-82	ITALY		3	
DPT	1-	TURKEY	10"	2-3	MUK
DPY		FINLAND			MUK
DPX		ENGLAND	12"	2	EXPORT:Blue
DPW		GERMANY	10"	3	MUK
DR		ITALY	10"		CETRA's
E	3000-	IRISH &			
		SCOTTISH	10"		
	(Celtic series ; 3051=Dec 1924				
	3199=Dec 1925 : 3204=Jan 1926)				
	3553=Nov 1928 : 3679=June 1930				

PARLOPHONE (cont)

E	4000-	W.INDIAN	10"	1924	MUK:Okeh's
E	4110-	IRISH & SCOTTISH	10"		
	(continuation of Celtic series; 4110=Dec 1935 : 4113=Dec 1936)				
E	4500-	ENGLAND	10"	1928-	
E	5000-	ENGLAND	10"		
	(5078=Oct 1923 : 5193=June 1924 : 5359=June 1925 5602=July 1926 : 5803=June 1927 : 5988=June 1928)				
E	6000-	ENGLAND	10"		
	(6092=Nov 1928 : 6152=July 1929 : 6293=June 1930 6421=June 1931 : 6428=Sep 1931)				
E	10000-	ENGLAND	12"		
	(10050=Oct 1923 : 10212=Dec 1924 : 10400=Jan 1926 10575=June 1927 : 10646=Jan 1928 : 10793=Jan 1929 10934=Dec 1929 : 11002=June 1930 : 11076=Dec 1930 11170=Dec 1931 : 11221=Dec 1932 : 11239=Dec 1933 11261=Dec 1934 : 11286=Dec 1935 : 11313=Dec 1936 11343=Dec 1937 : 11385=Dec 1938 : 11430=Dec 1939 11451=Dec 1941 : 11457=Dec 1947 : 11462=Dec 1948 11470=Dec 1949 : 11483=Dec 1950 : 11494=Dec 1951 11506=Dec 1952 : 11514=Dec 1953 : 11515=Dec 1954 11516=July 1955)				
EI		ITALY	10"	2	CETRA'S
ET		ITALY	12"	2	CETRA'S
F	100-	ENGLAND	10"		Magenta
	(173=June 1935 : 340=Dec 1935 : 499=July 1936 803=June 1937 : 1128=June 1938 : 1452=June 1939 1736=June 1940 : 1836=June 1941 : 1912=June 1942 1982=June 1943 : 2025=June 1944 : 2076=June 1945 2153=June 1946 : 2225=June 1947 : 2298=June 1948 2361=June 1949 : 2416=June 1950 : 2464=June 1951 2494=June 1952 : 2516=June 1953 : 2536=June 1954)				
F	3000-4000	IRISH & SCOTTISH	10"		
	(Celtic series : 3324=June 1937 : 3338=Dec 1938 3349=June 1941 : 3354=June 1942 : 3361=June 1946 3368=June 1947 : 3378=June 1948 : 3387=June 1949 3396=June 1950 : 3415=June 1951 : 3434=June 1952 3454=June 1953 : 3480=June 1954 : 3503=June 1955 3507=Dec 1956)				
FP		ITALY	10"	2	CETRA'S
GP	91000-93251	ITALY	10"		
K	13000-	ITALY	10"		
IT		ITALY	10"	2	CETRA's
L		SERBIA	10"		
LL		ITALY	10"	2	POLYDOR
MO	100-110		10"	2	MUK
	(Music Of The Orient series-including Bali, China, Indonesia, Java, Persia & Siam)				
MP	1-	TRINIDAD	10"	1930's-	
	(Calypso series)				
MSP	6000-	ENGLAND	10"		
NPS		NORWAY			
OD		AUSTRALIA	10"	2	ODEON's
OL		ITALY	10"	2	POLYDOR

PARLOPHONE (cont)

OR		ITALY	12"	2	POLYDOR
OT	100-	ARGENTINA	10"		MUK; ODEON's
	(Tango series ; 120=Dec 1933 : 123=Dec 1934				
	135=Dec 1935 : 145=Dec 1936 : 157=Dec 1937				
	165=Dec 1938 : 174=June 1939: 191=June 1941)				
P	8500-	ITALY	12"	2	
P	8900-	ITALY	12"	2	
P	9000-	GERMANY	12"	2	
P	9800-	ITALY	12"	2	&GERM.
P	9800-	GERMANY	12"	2	&ITALY
P	56000-	ITALY	12"	2	
PA	100-	ITALY	10"	2	
PD		DENMARK		2	
PE		ITALY	12"	2	CETRA'S
PHD		HOLLAND			
PM	1-	PORTUGAL	10"	1946-	MUK
PNY	34000-	USA	10"	1929-31	
PO	1-	ENGLAND	10"	1929-	MUK/Brown
PO	500-650	W.AFRICA	10"	2-3	MUK/Lav.
PO	5000-				
PP	60000-	ITALY	12"		
PRA	500-	GREECE	10"		
PS					
PX	8500-	ITALY	12"		
PX	8900-	ITALY	12"		
PX	9800-	ITALY	12"		
PX	56000-	ITALY	12"		
PX	56500-	ITALY	12"		
PXO	1000-		10"		Brown
PXO	7000-		10"	2	AC
PZ	11100-	SWISS	10"		
R	100-	ENGLAND	10"		
	(113=July 1928 : 367=July 1929 : 657=June 1930				
	927=June 1931 : 1216=June 1932: 1524=June 1933				
	1840=June 1934 : 2078=June 1935: 2225=July 1936				
	2346=June 1937 : 2520=June 1938: 2677=June 1939				
	2745=June 1940 : 2795=June 1941: 2843=June 1942				
	2877=June 1943 : 2939=June 1944: 2972=June 1945				
	3003=June 1946 : 3042=June 1947: 3116=June 1948				
	3202=June 1949 : 3294=June 1950: 3404=June 1951				
	3544=June 1952 : 3703=June 1953: 3878=June 1954				
	4035=June 1955 : 4185=June 1956: 4325=June 1957)				
	(including much U.S. jazz & some blues)				
R	3300-	IRELAND &			
		SCOTLAND	10"		
	(Celtic series; 3324=June 1927 : 3428=Jan 1928)				
R	3850-	TRINIDAD	10"	1924	MUK; Okehs
R	10000-	ENGLAND	10"		
R	20000-	ENGLAND	12"	1924-53	ODEONS
R	30000-	ENGLAND	12"	2	CETRAS
RD		ITALY	12"	2	CETRAS
RO	20000-	ENGLAND	10"	2	ODEONS
RR		ITALY	12"	2	POLYDOR
SS		ITALY	12"	2	CETRA's
SW	1-	ENGLAND	12"	2	SOCIETY
SW	8000-	ENGLAND	12"		A/C/Brown

PARLOPHONE (cont)

TI		ITALY	10"	2	CETRA'S
TT	9200-	ITALY	10"		
UTC	1-	W.AFRICA	10"	1951-	MUK
	(Specially pressed for the United Trading Company of Switzerland)				
VDL	100-	PAKISTAN	10"		

WITHOUT PREFIX

1000-	BALKANS	10"	2	
1100-	BALKANS	10"	2	
1200-	BALKANS	10"	2	
1300-	BALKANS	10"	2	
1400-	BALKANS	10"	2	
3350-	MAORI	10"	2	MFF
8000	ITALY	10"	2	
9200-	HEBREW	12"	2	MFF
12801-12999	BRAZIL	10"	1929-	
13000-13437	BRAZIL	10"	1929-32	
(Incl. Arabic recordings made in Rio de Janeiro)				
22000-	FRANCE	10"	2	
28000-	FRANCE	10"	2	
29000-	FRANCE	10"	2	
33300-	PORTUGAL	10"	2	MFG
48000-	PORTUGAL	10"	1	MFG
52000-	FRANCE	12"	2	
57000	HEBREW	12"	2	MFG
(Deleted 1934)				
58000-	FRANCE	12"		
59000-	FRANCE	12"		
80000-	FRANCE	10"	2	
85000-	FRANCE	10"	2	
605500	GREECE	10"		

PATHE

Established by Charles Pathe in Paris in 1897, Pathe was as much a film as a gramophone company. It remained independent until 1931 when it merged into EMI

Bibliography; Gellat : Read & Welch : Rust (2)

Acoustic recordings;

(NB; Pathe switched from cylinders to flat discs using etched centres instead of paper labels around 1905/6. Therefore, the following table represents recordings issued in both formats.

SERIES	COUNTRY	DATES
0000-8999	FRANCE	1897-1923
100-	ROMANIA	pre 1905
200-	ARMENIA	
200-	AUSTRIA	1914
200-	NORWAY	1914-
200-	SWEDEN	1914
300-	NORWAY	1914-16
500-	SWEDEN	1914-
500-999	GERMANY	1909-
800-999	HUNGARY	pre 1905
900-	CZECHOSLOVAKIA	pre 1905
9000-9999	BELGIUM	c.1903-
10000-11999	NEAR EAST	
12000-12999	SPAIN	c.1903-
13000-	GERMANY	pre 1909
14000-14499	GERMANY	1909-
15000-15499	GERMANY	1910-
19000-19999	BALKANS	1903-05
20000-24999	RUSSIA	1905-1914
26000-26999	POLAND	1904-09
27000-28999	RUSSIA	1907-14
29000-	YIDDISH/HEBREW	pre 1905
30000-30999	HOLLAND	1903-13
37000-39999	PORTUGAL	1905-11
38000-38999	BALKANS	1906-08
50000-50999	ENGLAND	1903-06
51000-53999	BALKANS	1907-14
54000-54499	GERMANY	1911-
55000-55499	GERMANY	1912-14
60000-79999	ENGLAND	1903-12
80000-84199	ITALY	1902-1911
85000-	SPAIN	pre 1905
86000-88000	ITALY	1911-1920's
92000-92999	ENGLAND	1913-
93000-	ENGLAND	

PATHE (cont)

Electric recordings;

PREFIX/SERIES	COUNTRY	SIZE	DATES	
A 100-	PAKISTAN	10"	1948-	
CP 10.000-	TUNISIA	10"	1953-	
FR 191-203	TUNISIA	10"	1939	
MA	ITALY	10"		
MD	ITALY	10"	1951-	
MDT	ITALY	12"	1951-	
MG	ITALY	10"		
PA 1-1573	FRANCE	10"	1920's/30's	Black
(General series including Argentinian, Cuban, Hawaiian, Spanish & Tahitian)				
PAT 1-118	FRANCE	12"	1930's	
(Classical)				
PD 1-14	FRANCE			
PDT 1-40	FRANCE	12"		
PG 1-99	FRANCE			
PGT 1-28	FRANCE	12"		
PI	GERMANY	10"	1951-	
PK	GERMANY	10"	1951-	
PM	GERMANY	12"	1951-	
PN	GERMANY	12"	1951-	
PPA	I'NATIONAL			
PPG	I'NATIONAL			
PR 101-169	ALGERIA	10"	1939-	
PV 100-411	N.AFRICA	10"	1947-51	MF
W 301-329	FRANCE	12"		
(Classical)				
W 901-979	FRANCE	12"		
(Classical)				
X 3300-3999	FRANCE	10"	1920's-	
X 4000-	PORTUGAL	10"	1920's-	
X 5100-5599	FRANCE	10"	1920's-	
X 6000-6999	FRANCE	10"	1920's-	
X 7100-7299	FRANCE	10"		
X 8500-9999	FRANCE	10"	1920's-	Black, Gold & Green
(Incl. Tahitian recordings)				
X 10470-10492	TUNISIA	10"	1926-	
X 10500-10800	N.AFRICA	10"	1920's	
X 10964-10985	TUNISIA	10"	1926-	
X 15201-15270	MOROCCO	10"	1939-	
X 15600-15799	ITALY	10"	1930's	
X 18200-18500	EGYPT	10"	1926	
X 18700-	N.AFRICA	10"	1927	
X 20700-	SPAIN	10"	1930's	
X 35000-	EGYPT & SYRIA	10"	1926-	
X 38000-	MOROCCO	10"	1930's	
X 40000-	ITALY	10"	1930's	
X 44000-	ALBANIA	10"	1930's	
X 45100-	GERMANY	10"	1930's	MF
X 57000-	N.AFRICA	10"	1920/30's	MF
X 58101-58388	MOROCCO	10"	1920/30's	MF

PATHE (cont)

X	59000-59316	TUNISIA	10"	1926-	
X	60000-	HUNGARY	10"	1930's	MF
X	61000-	GERMANY	10"	1930's	MF
X	65000-	TUNISIA	10"	1930s	
X	70000-		10"		MF
X	79000-	E.AFRICA	10"	1930's	
X	80000-	GREECE	10"	1930's	MF
X	80100-		10"	1930's	MF
X	90000-94499	FRANCE	10"	1930's	MF
X	96000-	CUBAN	10"	1930's	Black&Gold
X	96100-	MADAGASCAR	10"	1930's	
		& SOMALI			
X	96200-96399	FRANCE	10"	1930's	MF
X	98000-98299	FRANCE	10"	1930's	MF
X	70000-	INDOCHINA	10"	1920's	
XW		LANGUAGE COURSES			

POLYDOR/DEUTSCHE GRAMMOPHON

Originally, Deutsche Grammophon was the German branch of The Gramophone Company Ltd., formed in 1898, and located in Hannover. The British Gramophone Company took control of Deutsche Grammophon in 1899 following an internal dispute over rights. In 1913 most of the Deutsche Grammophon business was relocated to Hayes, Middlesex. In 1917 what was left of the Deutsche Grammophon Company was seized by the German government as enemy property and sold to Polyphon Musikwerke. There was a continuing dispute until 1926 between the British Gramophone Company and Polyphon over trademarks and recordings, at which point The Gramophone Company gave up and established Electrola as its German affiliate. Deutsche Grammophon then established Polydor for export business and licensed product to Brunswick and Decca. Polydor was, in turn, purchased by Seimens und Halke of Munich in 1940, who continued to use the HMV trademark for classical releases until EMI was able to recover rights after the end of the 1939-45 war.

NB: Apart from those specifically mentioned here, the Swiss series was the same as the German.

French Auto-Couplings replaced the first two digits of the catalogue number with "A", thus 51600 becomes A600, 521000 becomes A1000 etc.

In Denmark, Polydor were marketed under the "Polyphon" label. Italian Polydor were issued by Fonit.

Abbreviations;

AC = Auto Couplings
 AS = Archive Series
 BR = Brunswick Repressings
 CP = Cetra-Polydor issues
 DR = Decca Repressings
 FO = French Origin
 GR = Green Label
 MG = Manufactured in Germany

Where a series date is definitely known, it is indicated by the dates. Where a series date is approximate it is indicated thus:

1. pre 1925
2. 1925-1940's
3. post 1945

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A		JAPAN		2	
D		DENMARK	12"		
E	12910	FRANCE	10"	Sep.37-	
E	24200	FRANCE	10"	1937	
	(24357 by Sep. '37)				
FM		DENMARK	12"		DR

POLYDOR (cont)

FV		DENMARK	10"	DR
FX		DENMARK	10"	DR
H	75000	GERMANY	10" 2	
	(Hebrew series ; Deleted 1934)			
HA	70000-	DENMARK	10"	
HM	80000-	DENMARK	12"	
KD		DENMARK	12"	DR
KS		DENMARK	10"	
L		ROUMANIA?	10"	
LL		ITALY	10"	CP
MS		DENMARK	12"	
N		DENMARK	10"	
NS		DENMARK	10"	
OL		ITALY	10"	CP
OR		ITALY	12"	CP
P		DENMARK	10"	DR
RR		ITALY	12"	CP
V	see numbers without prefix			
W		AUSTRALIA		
X		DENMARK	10"	
X	51000	DENMARK	10"	
XA		DENMARK	10"	BR
XRL		DENMARK	10"	BR
XS		DENMARK	10"	
Z		DENMARK	12"	
Z	60000-	DENMARK	12"	
ZA		DENMARK	12"	BR
ZS		DENMARK	12"	

WITHOUT PREFIX

101-391	BRAZIL	10"	1955-61	
1000-	GERMANY	12"		AS
2000-	GERMANY	12"		AS
3000-	GERMANY	12"		AS
4000-	GERMANY	12"		AS
6000-	ENGLAND	10"	1955-	

(the following are often, though not always, found prefixed v)

10000-12000	GERMANY	10"	2	
14000-	SWITZ.	10"	2	
15000-	GERMANY	12"	2	
19000-	GERMANY	12"	2	
20000-25000	FRANCE & GERMANY	10"	2	
(including Argentine & Hawaiian)				
22000-	SPAIN	10"	2	
27000-	GERMANY	12"	2	
30000-	GERMANY	10"	2	
30100-30260	SERBIA	10"	2	MG
31000-	GERMANY	10"	2	
35000-	GERMANY	12"	2	
40080-40192	ROUMANIA	10"	2	MG
40200-	EGYPT	10"	1927-	Polyphon

POLYDOR (cont)

40400-	PORTUGAL	10"	2	
40500-	PORTUGAL	10"	2	
40680-42622	CZECH	10"	2	MG
42000-42979	EGYPT	10"	1927-	Polyphon
42100-	PORTUGAL	10"	2	
42300-42689	HUNGARY	10"	2	MG
42945-43017	IRAQ	10"	1927	Polyphon
44000-	PORTUGAL	10"	2	GR
44000-	EGYPT	10"	1927-	Polyphon
45000-	PORTUGAL	10"	2	
45300-	ALGERIA	10"	1939-	Polyphon
45600-	TUNISIA	10"	1935-	Polyphon
46000-	PORTUGAL	10"	2	GR
46000-	N.AFRICA	10"		Polyphon
46100-	TUNISIA	10"	1935	Polyphon
46500-	TNISIA	10"	1938	Polyphon
47000-	MOROCCO	10"	1947-	MG
48000-	GERMANY	10"	2	
48001-48009	TUNISIA	10"	1948	Polyphon
48500-	PORTUGAL	10"	2	
49000-	PORTUGAL	10"	2	
49000-	EGYPT			
	& TUNISIA	10"	1949	Polyphon
49500-	PORTUGAL	10"	2	
50000-	ARABIC	10"	2	
50200	TURKEY	10"	2	
50500-51059	GREECE &			
	TURKEY	10"	2	MG
50900-	TURKEY	10"	2	
51000-	ALBANIA	10"	2	
51600-	TURKEY	10"	2	
55000-	ARABIC,incl.			
	MOROCCAN;also			
	MAURITIAN	10"	2	
56000-	ITALY	10"	2	FO
57000-	GERMANY	10"	2	
59000-60000	GERMANY	12"	2	AC
61000-	ITALY		2	
62000-	GERMANY	10"	2	
66000-	GERMANY	12"	2	
66727			June 1930-	
(NB:Also imported into Italy)				
67000-68000	GERMANY	12"	2	
69000-	GERMANY	12"	2	AC
70000-	GERMANY	10"	2	
73000-	GERMANY	12"	2	
78000-	MOROCCO	10"	1950	MG
80000-	GERMANY	10"	2	
81000-	ITALY	10"	2	MG
82000-	SWITZ.	10"	2	
85000-	GERMANY	12"	2	
90000-	GERMANY	10"	2	
91000-	ITALY	12"	2	MG
95000-	GERMANY	12"	1929-	
(95328-32 June 1930)				

POLYDOR (cont)

96000-	ITALY	12"	2	MG
220000-	SPAIN	10"	1930-	
500000-	FRANCE	10"	2	
512000-	FRANCE	10"	1930-	(JAP)
(512813-512961/1937 : 512977-997/March 38)				
513000-	FRANCE	10"	2	
514000-	FRANCE	10"	April 1938-	
(514170/Dec '38 : 514200/Dec '39)				
516000-	FRANCE	12"	2	
516720-	FRANCE	10"	1937	
(516747-775/1938)				
521000-	FRANCE	10"	2	
522000-	FRANCE	10"	2	CREOLE
524000-	FRANCE	10"	1930-	
(524246-524380/1937 : 524392-457/1938				
524465/Sept.1939)				
542000-	FRANCE	10"	2	
542300-			1937-	
550000-	FR.COLONIE	10"	2	MF:GR
(Algeria/Madagascar/Morocco/Tunisia)				
560000-	FRANCE	10"	2	
561000-	FRANCE	10"	2	
561108			1937-	
566000-	FRANCE	12"? 2		
(566179-188/1937)				
580000-	FRANCE	10"	2-3	
590000-	FRANCE	10"	1950-	
(Incl.early Brunswick repressings)				
590100	FRANCE	10"	2	
595000-	FRANCE	12"	2	
624000-	NORWAY			
625000-	NORWAY			

TELEFUNKEN/ULTRAPHON

Telefunken took over Ultraphon in 1933 and absorbed the Ultraphon prefixes and series, but continued using the Ultraphon name in Czechoslovakia; Therefore, when a series shows TF/UP, with the exception of Czechoslovakia, UP will be pre-1933 and TF post-1933.

In Czechoslovakia, pre-1946, the "Esta" scheme used letter suffixes and various numerical series all below 9999. On the amalgamation of Ultraphon and Esta in 1946-7, the Esta discs were brought into the Ultraphon/Telefunken scheme, by using Ultraphon prefixes. Main Esta suffixes, prior to the amalgamation were C,K,B (10") and M,L (12").

Abbreviations;

AC = Auto Couplings
 FRP= French Repressin
 G = Germany
 GRP= German Repressings
 MA = "Musica" logo
 RRP= Russian Repressings
 SAS= Supraphon Automatic Set
 SW = SwitZERland
 TF = Telefunken
 TFRP=Telefunken Repressing
 UP = Ultraphon

Where a series date is definitely known, it is indicated by the date. Where it is approximate, it is indicated thus;

1. pre-electric
2. 1920's-30's
3. 1930's-40's

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A	1700-	FRANCE?	10"	1937	
A	1800-	FRANCE	10"	1937	
A	2000-	FRANCE?	10"	1937	
	(2248=Sep.37)				
A	3000-	SWEDEN	10"	2	MA
A	5200-	SWEDEN	10"	2	TF
A	5600-	DENMARK	10"	2	MA
A	8550-	SWEDEN	10"	2	MA
A	9000-	ITALY	10"	2	TF/UP
A	9100-	ITALY	10"	2	TF/UP
A	9100-	SWEDEN	10"	2	MA
A	9200-	ITALY	10"	2	TF/UP
A	10000-	GERMANY & SWITZ.	10"	2	TF
A	10000-15000	CZECH	10"	2	UP
A	12000-	CZECH	10"	2	UP/GRP
A	18000-	CZECH	10"	2	UP/TFRP

TELEFUNKEN (cont)

A	20000-	CZECH	10"	2	UP/GRP
A	20000-	GERMANY	10"	2	UP
A	22000-	CZECH	10"	2	UP:SAS
A	23000-	CZECH	10"	2	UP:SAS
A	45000-	SWEDEN	10"	2	UP
A	50000-	CZECH	10"	2	UP/FRP
A	71000-	ITALY		2	TF/UP:AC
AK		GERMANY &			
		SWITZ.	10"	2	TF
AK	5200-	SWITZ.	10"	2	TF
AP	100-	FRANCE	10"	2	UP
AP	300-	TUNISIA	10"	2	
AP	400-	FR.REGIONAL	10"	2	
AR	5000-	SWEDEN	10"	2-3	TF:AC
Al	9000-	ITALY	10"	2-3	TF/UP
Al	71000-	ITALY		2-3	TF/UP:AC
B	10000-15000	CZECH	10"	2-3	UP
B	12000-	CZECH	10"	2-3	UP/GRP
B	18000-	CZECH	10"	2-3	UP/TFRP
B	20000-	CZECH	10"	2-3	UP/GRP
B	22000-	CZECH	10"	2-3	UP:SAS
B	23000-	CZECH	10"	2-3	UP:SAS
B	45000-	SWEDEN	10"	2-3	UP
B	50000-	CZECH	10"	2-3	UP/FRP
					RRP
B		GERMANY &			
		SWITZ.	10"	2-3	TF
B		GERMANY	10"	2-3	UP
BP	100-	FRANCE	10"	2-3	UP
C	100-	AUSTRIA	12"	2	TF/UP
C	1000-	AUSTRIA	12"	2	TF/UP
C	3000-	AUSTRIA	12"	2	TF/UP
C	10000-	CZECH	10"	2	UP
C	12000-	CZECH	10"	2	UP/GRP
C	18000-	CZECH	10"	2	UP:TFRP
C	20000-	CZECH	10"	2	UP/GRP
C	22000-	CZECH	10"	2	UP:SAS
C	23000-	CZECH	10"	2	UP:SAS
C	45000-	SWEDEN	10"	2	UP
C	50000-	CZECH	10"	2	UP/FRP
					RRP
C	80000-	GERMANY	10"	2	UP
CP	100-	FRANCE	10"	2	UP
D	10000-15000	CZECH	10"		UP
D	12000-	CZECH	10"		UP/GRP
D	18000-	CZECH	10"		UP:TFRP
D	20000-	CZECH	10"		UP/GRP
D	22000-	CZECH	10"		UP:SAS
D	23000-	CZECH	10"		UP:SAS
D	50000-	CZECH	10"		UP/FRP
					RRP
E	100-	AUSTRIA	12"		TF/UP
E	1000-	AUSTRIA	12"		TF/UP
E	1900-	FRANCE?	10"	1937-	
E	2000-	FRANCE?	10"	1937-	
E	2100-	FRANCE?	10"	1937-	

TELEFUNKEN (cont)

E	3000-	AUSTRIA	12"	2	TF/UP
E	3700-	GERMANY & SWITZ.	12"	2	TF/UP
E	5500-	GERMANY & SWITZ.	12"	2	TF/UP
E	9000-	ITALY	12"	2	TF/UP
E	10000-15000	CZECH	12"	2	UP
E	12000-	CZECH	12"	2	UP/GRP
E	18000-	CZECH	12"	2	UP:TFRP
E	19000-	SWEDEN	12"	2	TF
E	19800-	SWEDEN	12"		MA
E	20000-	CZECH	12"	2	UP/GRP
E	22000-	CZECH	12"	2	UP:SAS
E	23000-	CZECH	12"	2	UP:SAS
E	45000-	SWEDEN	12"		UP
E	50000-	CZECH	12"	2	UP/GRP: RRP
E	35000-	GERMANY & SWITZ.	12"		TF/UP
EP	100-	FRANCE	12"	2	UP
ESK	2400-	FRANCE		1938-	
F	100-	AUSTRIA	12"	2	TF/UP
F	1000-	AUSTRIA	12"	2	TF/UP
F	3000-	AUSTRIA	12"	2	TF/UP
F	10000-15000	CZECH	12"	2	UP
F	12000-	CZECH	12"	2	UP/GRP
F	18000-	CZECH	12"	2	UP:TFRP
F	20000-	CZECH	12"	2	UP/GRP
F	22000-	CZECH	12"	2	UP:SAS
F	23000-	CZECH	12"	2	UP:SAS
F	45000-	SWEDEN	12"		UP
F	50000-	CZECH	12"	2	UP/FRP RRP
F		GERMANY & SWITZ.	12"	2	TF
F		GERMANY	12"	2	UP
FP	100-	FRANCE	12"	2	UP
G	10000-15000	CZECH	12"	2	UP
G	12000-	CZECH	12"	2	UP/GRP
G	18000-	CZECH	12"	2	UP:TFRP
G	20000-	CZECH	12"	2	UP/GRP
G	22000-	CZECH	12"	2	UP:SAS
G	23000-	CZECH	12"	2	UP:SAS
G	45000-	SWEDEN	12"		UP
G	50000-	CZECH	12"	2	UP/FRP RRP
G		GERMANY	12"	2	UP
GP	100-	FRANCE	12"	2	UP
H	10000-15000	CZECH	12"	2	UP
H	12000-	CZECH	12"	2	UP/GRP
H	18000-	CZECH	12"	2	UP:TFRP
H	20000-	CZECH	12"	2	UP/GRP
H	22000-	CZECH	12"	2	UP:SAS
H	23000-	CZECH	12"	2	UP:SAS
H	50000-	CZECH	12"	2	UP/FRP RRP

TELEFUNKEN (cont)

M	5000-	AUSTRIA	10"	2	TF/UP
M	6000-	GERMANY & SWEDEN	10"	2	TF/UP
	(6268-71=Sep.37)				
M	7000-	AUSTRIA	10"	2	TF/UP
M	9000-	SWITZ.	10"	2	TF
M	50000-	GERMANY & SWITZ.	10"	2	TF/UP
MBA	13000-	CZECH	12"	2	UP
NE	2500-	FRANCE?		1937-	
	(2537 by Oct 38)				
P	5000-	AUSTRIA	10"	2	TF/UP
P	7000-	AUSTRIA	10"	2	TF/UP
PN	5000-	AUSTRIA	10"	2	TF/UP
PN	7000-	AUSTRIA	10"	2	TF/UP
RA	2300-	FRANCE?	10"	1937-	
RA	2302-2331			1938-	
RA	2400-	FRANCE?		1938-	
RA	2700-	FRANCE?		1939-	
RA	2746			March 39-	
RA	70000-	FRANCE?		1938-	
	(70006 by Nov.38-)				
RE	2300-	FRANCE?	10"		
RE	2315-2355			1938-	
RE	2400-				
RE	2500-			1939(sic)	
RE	2600	FRANCE?			
RE	2624			Oct 1938-	
RM	6200-	FRANCE		1938-	
RM	6300-	FRANCE		1938-	
S		GERMANY & SWITZ.	10"	2	TF
SA	100-	ITALY	12"	2	TF/UP
SA	71000-	ITALY	12"	2	TF/UP:AC
SK	2000-	FRANCE?	?	1937-	
	(2210-13 by Sep.37)				
SK	3500-	GERMANY & SWITZ.	12"	2	TF
SK	3700-	GERMANY & SWITZ.	12"	2	TF
SK	5500-	GERMANY & SWITZ.	12"	2	TF
SK	16000-	DENMARK	12"	2	MA
SK	19000-	SWEDEN	12"	2	TF
SK	19800-	SWEDEN	12"	2	MA
SKB	2000-	FRANCE?	?	1937-	
	(2055 by June 37)				
SKB	3700-	GERMANY & SWITZ.	12"	2	TF
SM	5800-	GERMANY & SWITZ.	12"	2	TF/UP
SM	6400-	GERMANY & SWITZ.	12"	2	TF/UP
TA	1-	CZECH	10"	2	UP:TFRP
TB	1-	CZECH	10"	2	UP:TFRP
TE	1-	CZECH	12"	2	UP:TFRP

TELEFUNKEN (cont)

TF	1-	CZECH	12"	2	UP:TFRP
TZ	1-	CZECH	10"	2	UP:TFRP
VA	2100-	FRANCE	10"	1938	
	(2178=Feb 38 : 2535=Oct 38)				
Z	10000-15000	CZECH	10"		UP
Z	12000-	CZECH	10"		UP/GRP
Z	20000-	CZECH	10"		UP/GRP
Z	27000-	CZECH	10" & 12"		UP:Folk
Z	50000-	CZECH	10"		UP/FRP

WITHOUT PREFIX

100-	GERMANY	10"	UP
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REGAL/REGAL ZONOPHONE, TWIN & ZONOPHONE

Zonophone first appeared as logo for a machine marketed by the National Gramophone Corporation (Yonkers, NY), owned and organised by Frank Seaman, as a breakaway from his position as Berliner's U.S. agent in 1899. In 1900, his associate F.M. Prescott (NYC) relocated in Berlin to market Zonophone machines in Europe. Early Zonophone agencies included Ullmann Freres (Paris) and AICC (Italy). Recordings were made by local agents and manufactured in Germany. In order to contain this competition, The Gramophone Company bought International Zonophone's European operation from Prescott in 1903 and he went on to become involved in the Odeon company. Meanwhile the U.S. Zonophone Company was purchased by Victor, and run autonomously until 1912. The Zonophone logo was used by The Gramophone Company until the late 1930's both as Zonophone and Regal-Zonophone.

With the EMI merger of 1931, Columbia's REGAL logo and Gramophone's ZONOPHONE logo were merged into REGAL-ZONOPHONE. Regals up to 745 (issued by Columbia up to the 1931 merger) were repressed as Regal-Zonophones. Therefore any post-745 number is an EMI pressing as is any pre-745 RZ. Pre-745 Regals are pre-31 Columbia pressings.

This list contains all known numbers and prefixes associated with the logos of Regal, Regal Zonophone, Twin, Zon-O-Phone and Zonophone.

Abbreviations;

CI = Cinch logo
 TW = Twin logo
 REG = Regal
 RPC = Russia, Poland & Czechoslovakia
 RZ = Regal-Zonophone logo
 ZO = Zonophone logo

Most early Zonophone pressings have green labels.
 Regal-Zonophone pressings are often red, sometimes blue.
 The Twin label is largely cream or buff in colour.

Bibliography; Andrews : Gellat : Read & Welch : Rust (2)

PREFIX	SERIES	COUNTRY	SIZE	DATES	COMMENTS
A	1-400	ENGLAND	12"	1912-28	ZO
DK		SPAIN	10"		ZO
EE	1-384	AUSTRALIA	10"		RZ
EZ	1-542	W.AFRICA	10"	1927-31	ZO
EZ	1000-1087	W.AFRICA	10"	1929	ZO
(specially pressed for the Tarquah Trading Company of Accra)					
G	1000-	ENGLAND	10"	1921-30	REG
G	6000-9473	ENGLAND	10"	1920-30	REG

ZONOPHONE (cont)

G	6450-25004	AUSTRALIA	10"		RZ
GO	1-102				REG?
GR	1-	AFRICA	10"	1931	REG
HZ	1-9				ZO
IZ	1-1232(at least)	IRELAND	10"		RZ
ME	1-	S.AFRICA	10"		RZ
MF	1-419				RZ
MR	1-748	ENGLAND	10"	1930-32	REG
MR	749-3823	ENGLAND	10"	1933-49	RZ
MR	1-1769	INDIA			RZ
MR	100-3824	ENGLAND	10"	1931-	RZ
MR	20000-	INDIA			RZ
MR	110000-	SWEDEN			RZ
MRX	1-20	ENGLAND	12"	1930	REG
MX	1-20	ENGLAND	12"	1930	REG
N	1-904				ZO
RS		SPAIN			REG
T	5000-6999		10"		RZ
X	500-821	BRAZIL	10"	1902	ZO
X	1000-1051	BRAZIL	10"	1902	ZO
X	20000-		10"		ZO
X-2	100000-	ARABIC	10"	1902(?)	ZO
Z		INDIA	10"		?

WITHOUT PREFIX;

1-330	ENGLAND	10"	1908-11	TWIN
1-2999	ENGLAND	10"		ZO
(75=1908 : 1000=1912 : 1250=1913 : 1400=1914				
1575=1915 : 1700=1916 : 1900=1918 : 2100=1920				
2225=1921 : 2300=1922 : 2425=1923 : 2550=1924				
2675=1925 : 2850=1926 : 2999=1927)				
1-6279	INDIA			TWIN & CI
3000-	AUSTRALIA	10"		ZO
5000-5450	ENGLAND	10"	1900's-	CI
5000-6250	ENGLAND	10"	1927-	ZO
(5000=1927 : 5200=1928 : 5450=1929 : 5700=1930				
6000=1931 : 6275=1933)				
1500-1674	BRAZIL	10"	1902	ZO
3000-	W.AFRICA	10"	1925-	ZO
4000	W.AFRICA	10"	1925-	ZO
4900-4911	MALTA	10"	1931-	ZO
6000-	AUSTRALIA	10"		ZO
9100-9599	CUBA	10"	1920's	ZO
10000-10187	BRAZIL	10"	1902	ZO
11200-	BRAZIL	10"		ZO
200000-29999	GERMANY	10"	1898-	ZO
300000-39999	HOLLAND	10"	1898-	ZO
400000-49999	BRITAIN	10"	1898-	ZO
500000-59999	SPAIN &			
	PORTUGAL	10"	1898-	ZO
600000-69999	RPC	10"	1898-	ZO
700000-79999	SCAND.	10"	1898-	ZO
800000-89999	FRANCE	10"	1898-	ZO
900000-99999	ITALY	10"	1898-	ZO
1000000-109999	ORIENT	10"	1898-	ZO

Chapter 3

Reissues on Compact Disc, Cassette and Vinyl

INTRODUCTION

The recordings listed in this section represent the known reissues of the musics that fall within the parameters of this work.

Original issues on vinyl and music cassette, defined as being those items aimed at indigenous markets, are excluded for two reasons. First, they properly belong in Section 1 but lack of information excludes them at this time. Second, this section is intended to act as a guide for reference recordings that the readers should be able to purchase easily in order to familiarise themselves with a specific genre.

That said, a good deal of what is listed here, especially the vinyl, will now be deleted. Many of the cassettes, produced semi-privately, will also prove somewhat elusive. However, most specialist stores and mail-order firms will be able to supply a wide selection of the listed compact discs (see sourcelist for addresses). Major retail stores in key cities around the world now carry a good cross section of currently available issues, and the reader is urged to browse the "World Music" sections of such retail outlets as FNAC, HMV, Tower and Virgin.

Where the note "/US" appears in the contents column, it denotes that some at least, and often all, of the included recordings were made in North America. Discographical details of such recordings will be found either in the accompanying notes or by referring to Spottswood (see bibliography). While the original 78rpm recordings of such material fall outside the scope of this work, re-issue details have been included for completeness sake, and also to allow the reader the fullest access to relevant material.

The accompanying bibliographical, discographical and historical notes to many reissues will often be a major source of information for researchers and collectors.

Relevant photographs and other illustrative material are also features of many issues. This is especially true of series such as Folk Lyric's vinyl "Texas-Mexican Border Music" and CD issues on Harlequin and Heritage.

This section is not, and should not be regarded as, complete. The diligent researcher will probably encounter issues not listed here; further, new reissues on CD and cassette are constantly appearing on labels such as Arhoolie, Harlequin, Heritage and Rounder, and readers are urged to keep abreast of these new releases. The joy of such discovery is one of the main pleasures of research and collection.

COMPACT DISCS

LABEL & CAT.NO.	TITLE & ARTIST(S)	CONTENTS
ACADEMY SOUND & VISION(UK)		
AJA5121	Blue Hawaii	Hawaii
AERAKIS (Greece)		
SA540	Music of Crete 1920-55 [10 CD set]	Crete
ARHOOLIE(USA)		
CD320	Huayno Music of Peru 1948-1988	Peru
CD326	Early Cante Flamenco 1930's	Spain
CD338	Peru-Huayno Roots	Peru
CD341	Tejano Roots V.1	Mexico/US
CD343	Tejano Roots-The Women	Mexico/US
CD364	Beto Villa-Father of the Tejano Orq.	Mexico/US
CD344	Conjunto Bernal	Mexico/US
CD361	Narciso Martinez 1930's-1950's	Mexico/US
CD362	Tony de la Rosa	Mexico/US
CD363	Isidro Lopes-El Indio	Mexico/US
CD368	Tejano Roots-Orqestas Tejanos	Mexico/US
CD376	San Antonio's Conjuntos In the 1950's	Mexico/US
CD396	Flaco Jiminez 1955-1967	Mexico/US
CD414	Don Santiago Jiminez : First & Last Recordings	Mexico/US
CD7002	Lydia Mendoza-Mal Hombre	Mexico/US
CD7003	Sextetos Cubanos Vol.1-1930's	Cuba
CD7004	Calypsos from Trinidad-1930's	Trinidad
CD7005	Greek-Oriental Rebetika 1911-1937	Greece
CD7010	Wilmouth Houdini 1928-1940	Trinidad
CD7011	Mariachi Coculense de Cirilo	Mexico
CD7012	Mariachi Tapatio-Historic Mariachi	Mexico
CD7013	Au Bal Antillas-Biguines from Martinique	Martinique
CD7015	Mariachi Vargas de Tecalitlan	Mexico
CD7019	Corridos & Tragedeos de la Frontera[2CD]	Mexico
CD7025	Pawlo Humeniuk-King of the Ukrainian Fiddlers	Ukraine/US
CD7026	Texas-Czech Bohemian 1929-1950's	Czech/US
CD7027	Hawaiian Steel Guitar Classics 1927-1938	Hawaii
CD7028	Kalama's Quartet-Early Hawaiian Classics 1927-1932	Hawaii
CD7029	Adolph Hofner-South Texas Swing	Czech/US
CD7030	Ukranian Village Music-1928-1933	Ukraine/US
CD7031	Polish Village Music 1927-1933	Poland/US
AUDIO-BOOK(Japan)		
AB.116	Sol Hoopii-Collectors Classics	Hawaiian
BASILISK(Austria)		
DOCD3001	D'Lustigen Weanaleut 1901-1931	Austria
DOCD3002	A Stuckerl Alt-Wein 1922-1927	Austria
DOCD3003	A Wengerl A Musi 1912-1930	Austria
DOCD3004	Nur Fest Dudeln 1927-1951	Austria
DOCD3005	D'Wanatanz San Da Hochtse Spinat 1928-1948	Austria
DOCD3006	Rund Um Den Stephenstur 1906-1914	Austria
DOCD3007	Traditional Folk Songs from Vienna, 1905-1935	Austria

COMPACT DISCS (cont)

BEAR FAMILY(Germany)		
BCD15749	Kilima Hawaiians	Hawaii
BUDA(France)		
92581-2	Seven Great Cantors [1920's-1930's]	Hebrew
CLAREMONT(UK)		
785030	Legendary Cantors	Hebrew
CLUB DE DISQUES ARABES(France)		
AAA-005	Om Kalsoum V.1 1926	Egypt
AAA-011	Mohamed Abdel-Wahab V.1 1920-1925	Egypt
AAA-013	Mohamed Abdel-Wahab V.2 1927	Egypt
AAA-014	Mohamed Abdel-Wahab V.3 1928	Egypt
AAA-015	Mohamed Abdel-Wahab V.4 1929-1930	Egypt
AAA-016	Mohamed Abdel-Wahab V.5 1931-1932	Egypt
AAA-017	Mohamed Abdel-Wahab V.6 1932-1933	Egypt
AAA-018	Mohamed Abdel-Wahab V.7 1933	Egypt
AAA-019	Mohamed Abdel-Wahab V.8 1935	Egypt
AAA-020	Mohamed Abdel-Wahab V.9 1937	Egypt
AAA-021	Mohamed Abdel-Wahab V.10 1939	Egypt
AAA-024	Om Kalsoum V.2 1926-1928	Egypt
AAA-025	Om Kalsoum V.3 1930-1931	Egypt
AAA-026	Om Kalsoum V.4 1931	Egypt
AAA-027	Om Kalsoum V.5 1931-1932	Egypt
AAA-028	Om Kalsoum V.6 1933-1935	Egypt
AAA-029	Om Kalsoum V.7 1936	Egypt
AAA-030	Om Kalsoum V.8 1937	Egypt
AAA-039	El Hadj Mrizek 1930-1932	Algeria
AAA-065	Yusuf Al-Manyalawi	Egypt
COPLEY(US)		
COP-5008	Joe Derrane : Irish Accordion	Ireland/US
COP-	Irish American Music of the 1950's	Ireland/US
CORD INTERNATIONAL(USA)		
HOCD17000	Hapa Haole Hawaiian Hula Classics	Hawaii
HOCD18000	Hula Hawaiian Style	Hawaii
CRAMWORLD		
CRAW5	Roots of Rumba-Zaire 1953-1954	Zaire
CRAW7	Roots of OK Jazz-Zaire	Zaire
DOCUMENT(Austria)		
RST-301	Volksmusik Aus Osterraich in Historischen Aufnahm V.1 1901-1950	Austria
EL BANDONEON(Argentina)		
EBCD1	Anibol Triolo 1941	Argentina
EBCD2	Astor Piazzola 1947	Argentina
EBCD3	Quinteto Pirinch 1928	Argentina
EBCD4	Charlo 1928-1929	Argentina
EBCD5	Osvaldo Pugliese 1949	Argentina
EBCD6	Julio De Caro 1926-1928	Argentina
EBCD7	Francisco Fiorentino 1945-1947	Argentina
EBCD8	Roberto Firpo	Argentina
EBCD9	Francisco Lomotu	Argentina
EBCD10	Lucio Demare 1942-1944	Argentina
EBCD11-18	Carlos Gardel Vols.1-8	Argentina

COMPACT DISCS (cont)

EMI(Argentine)		
89180-2	Buenos Aires By Night	Argentina
EMI(Greece)		
11262	Markos Vamvakaris-First 40 Years	Greece
11282	Georgias Mitsakis-First 30 Years	Greece
11302	Manolis Hiotis-First 30 Years	Greece
11322	Apostolos Kaldaras-First 30 Years	Greece
12962	Yiannis Papaionnau-First 40 Years	Greece
700752	Genuine Bouzouki Sound V.1	Greece
700762	Genuine Bouzouki Sound V.2	Greece
703272	Sotiria Bellou & Tsaousakis	Greece
703642	History of Rembetika V.1	Greece
703652	History of Rembetika V.2	Greece
703662	History of Rembetika V.3	Greece
703782	History of Rembetika V.4	Greece
703792	History of Rembetika V.5	Greece
703802	History of Rembetika V.6	Greece
707122	Sotiria Bellou;Dedicated	Greece
707132	Marika Ninou;Dedicated	Greece
711042	Tsitsanis-40 years	Greece
EMI-BOVEMA(Holland)		
CD7989212	Haring & Hawaii	Hawaii
[NB;Above published in conjunction with a book of the same title]		
EMI(India)		
CDMLP5403	Playback:Film Music 1936-1946	India
CDMLP5404	Playback:Film Music 1946-1956	India
EMI(Ireland)		
GAE1003	The Irish Phonograph	Ireland
EMI(Japan)		
BVCP8701	Sigio Del Tango [10 CD set]	Argentina
TOCP7561	Francisco Canaro [8 CD set]	Argentina
EMI(UK)		
IEMS1530	Jimmy Shand-King of the Melodeon Men	Scotland
FANDANGO(Spain)		
FCD1	Nina De La Puebla	Spain
FCD2	Nino De Marchena	Spain
FCD3	Jacinto Aaden	Spain
FCD4	Juanito Varea	Spain
FCD5	Manolo Caracol	Spain
FCD6	La Nina De Los Peines	Spain
FCD7	Manuel Vallejo	Spain
FCD8	Pepe Pinto	Spain
FLYRIGHT(UK)		
FLYCD942	Sir Lancelot-Trinidad is Changing	Trinidad
FLYCD947	Music of Martinique 1929-1950	Martinique
FM ARCHIVES(Greece)		
FM627	Rebetika Song In America 1920-1940	Greece/US
FM628	Rebetika Song In America 1945-1960	Greece/US

COMPACT DISCS (cont)

FM629	Rebetika Song In America 1945-1960	Greece/US
FM630	Memory of Smyrna	Greece
FM631	Songs of the Underground	Greece
FM632	Women of the Rebetika Song	Greece
FM633	Unknown Recordings From Smyrna	Greece
FM634	Armenians, Jews, Turks & Gypsies in Old Records	Various
FM635	Constantinople & Minor Asia	Greece
FM636	Traditional Songs by Rebetika Singers	Greece
FM637	Songs of Prisoners & Outlaws	Greece
FM638	Unknown Recordings of Rebetika Songs 1922-1940	Greece
FM655	Anthology of Rebetika 1930-1940	Greece
FM658	Anthology of Smyranean Songs 1920-1938	Greece
FM659	Anthology of Smyranean Songs/2 1926-1939	Greece
FM662	Amalia Vaka; in USA 1925-1943	Greece/US
FM663	Yiorgas Vidhalis; Smyrna 1926-1933	Greece
FM667	Greek Folk Songs in America-from the Islands	Greece/US
FM668	Anthology of Greek Folk Songs 1928-1940	Greece
FREMEAUX(France)		
FA006	Tziganes 1920-1935 [2CD]	Gypsy
FA007	Biguines 1929-1940 [2CD]	Antilles
FA012	Tangos In Paris 1907-1941 [2CD]	Argentina
FA023	Stelio-Creator of the Biguine [2CD]	Antilles
FA025	Yiddish Music 1910-1940 [2CD]	Yiddish
FA027	Biguines V.2 1930-1943 [2CD]	Antilles
FRESH SOUNDS(France)		
FS001	Sexteto Habanero 1926-1937	Cuba
GAEL-LINN(Ireland)		
CEFCDL61	Michael Coleman 1891-1945 [2CD]	Ireland
GLOBAL VILLAGE(USA)		
CD101	Jakie, Jazz 'em Up	Yiddish/US
GLOBESTYLE(UK)		
CDORB081	Treasures Of My Heart	Ireland
CDORB082	I'm Leaving Tipperary-Classic Irish Music Recorded in America in the 1920's & 30's	Ireland
CDORB084	The Gentlemen Pipers	Ireland
HARLEQUIN(UK)		
HQCD06	Don Barreto 1932-1935	Cuba
HQCD07	Lecuona Cuban Boys V.2	Cuba
HQCD08	Township Swing 1954-1958	S.Africa
HQCD10	Don Azpiazu 1930's	Cuba
HQCD11	Lecuona Cuban Boys V.1	Cuba
HQCD14	Xavier Cugat 1935-1940	Cuba
HQCD15	Edmundo Ross 1939-1941	Cuba
HQCD16	Trinidad 1912-1941	Trinidad
HQCD20	Don Barreto V.2	Cuba
HQCD21	Lecuona Cuban Boys V.3	Cuba
HQCD22	Music of Puerto Rico 1929-1947	P.Rico
HQCD23	Music from Cuba 1907-1936	Cuba
HQCD24	Quarteto Machin 1930-1932	Cuba
HQCD26	Lecuona Cuban Boys V.4	Cuba

COMPACT DISCS (cont)

HQCD27	Septeto Anacaona & Ciro Rimac 1936-1937	Cuba
HQCD28	Tickling the Strings 1929-1952	Hawaii
HQCD31	Rico's Creole Band 1931-1937	Cuba
HQCD32	Antonio Machin V.2 1932-1933	Cuba
HQCD33	Carmen Miranda-Brazilian Recs	Brazil
HQCD34	Tango Ladies 1929-1931	Argentina
HQCD35	Lecuona Cuban Boys V.5	Cuba
HQCD36	Don Marino Barreto 1939-1943	Cuba
HQCD37	Cubans In Europe 1929-1932	Cuba
HQCD38	Xavier Cugat 1942-1945	Cuba
HQCD39	Miguelito Valdes 1937-194	Cuba
HQCD40	Trio Matamoros 1928-1937	Cuba
HQCD41	Rico's Creole Band 1931-1934	Cuba
HQCD42	Don Barreto V.3 1932-1937	Cuba
HQCD44	Enrique Madruguera	Cuba
HQCD45	Instrumental Tangos of the Golden Age	Argentina
HQCD46	On a Coconut Island	Hawaii
HQCD47	Orquesta Tipica Select 1920	Argentina
HQCD48	Havana Cuban Boys	Cuba
HQCD49	Pedro Flores	Cuba
HQCD50	Edmundo Ros	Cuba
HQCD51	Orquesta Casino De La Playa	Cuba
HQCD52	Se Va La Vida-Tango Ladies 1923-1954	Argentina
HQCD53	Sexteto Habanero 1926-1931	Cuba
HQCD54	Lecuona Cuban Boys Vol.6 1940-Live	Cuba
HQCD55	Xavier Cugat- 1933-1938	Cuba
HQCD56	Cubans in Europe V.2 1932-1934	Cuba
HQCD57	On The Beach a Waikiki	Hawaii
HQCD58	Antonio Machin V.3 1933-1934	Cuba
HQCD59	Armando Orefiche & Havana Cuban Boys	Cuba
HQCD61	Buenos Aires To Berlin-Argentine Tango	
	Bands In Germany 1927-1939	Argentina
HQCD62	Cuban Trios 1940-1941	Cuba
HQCD63	Cuban Big Bands 1940-1942	Cuba
HQCD64	Cuban Sextetos	Cuba
HQCD66	Bianco Bachicha Tango Band 1926-1941	Argentina
HQCD67	Early Music From Northern Caribbean	
	-Puerto Rico, Cuba, Mexico 1914-1920	Caribbean
HQCD68	Rafael Hernandez & Grupo Victoria	Cuba
HQCD70	Instrumental Tangos Of The Old Guard	Argentina
HQCD73	Edmundo Ross V.3 1945	Cuba

HERITAGE(UK)

HTCD05	Portuguese String Music 1908-1931	Portugal
HTCD06	Calypso Ladies 1926-1941	Trinidad
HTCD14	Fados From Portugal-Lisbon 1928-1936	Portugal
HTCD15	Fados From Portugal-Coimbra 1926-1930	Portugal
HTCD16	West African Instrumental Quintet 1929	W.Africa
HTCD17	George W Aingo 1928	W.Africa
HTCD18	Domingo Justus 1928	W.Africa
HTCD19	Caluza's Quartet 1930	W.Africa
HTCD20	In Dialetto Sardu 1930-1932	Sardinia
HTCD21	Ace & Deuce of Piping 1906-1947	Various
HTCD22	Kumasi Trio 1928	W.Africa
HTCD23	Hope Fountain Native Girl's Choir 1932	S.Africa
HTCD24	Lisbon Fados V.2 1928-1930	Portugal
HTCD25	Armandinho 1928-1929	Portugal
HTCD26	Rebetika from Piraeus 1933-1937	Greece

COMPACT DISCS (cont)

HTCD27	Lost Homeland-Smyrniac Song in Greece, 1928-1935	Greece
HTCD28	Kumasi Trio V.2 1928	W.Africa
HTCD30	Rembetika in Piraeus V.2 1933-1937	Greece
HTCD31	Dr Antonio Menano 1927-1928	Portugal
HTCD32	Ercilia Costa com Armandinho 1927-1928	Portugal
HTCD33	Fanti Music from West Africa 1927-1929	W.Africa
ICE(UK)		
941001	Lord Kitchener-Classics V.1	Trinidad
941002	Lord Kitchener-Classics V.2	Trinidad
KANSANMUSIIKKI-INSTITUUTTI(Finland)		
KICD28	Hameen Polkka:Finnish Folk Music From the 1930's	Finland
KICD29	EntisetEtniset:Historical Direct Disk Recordings of Finnish Folk Music 1935-54	Finland
(These are transcripts of radio broadcasts)		
LINE(Germany)		
O.01092	S.A.Jazz & Jive 1954-1960	S.Africa
LYRA(Greece)		
0079	Authentic Songs of Smyrnaica & Remebetika in America 1927-1938	Greece/US
248/9	Marika Ninou	Greece
401	Epirotika-The Music of Epirus 1926-1950	Greece
MATCHBOX(UK)		
905	History of Carnival 1933-1939	Trinidad
906	History of Carnival 1914-1939	Trinidad
MINOS(Greece)		
4801942	Hadjichristos 1937-1950	Greece
4801952	Vasilis Tsitsanis 1937-1952	Greece
4802162	Papaioannou 1935-1950	Greece
4802172	Sotiria Bellou 1946-1956	Greece
4802182	Markos Vamvakaris	Greece
4802662	Stratos Payioumitzis	Greece
4802672	Kostas Roukounas	Greece
4802682	Spyros Peristeras	Greece
4802942	Anna Chrisafi	Greece
4802952	Manolis Chiotis	Greece
4802962	Mikhalis Yenitsaris	Greece
4804882	Marika Ninou-1950's	Greece
MORNING STAR(USA)		
45009	You Can Tell The World About This	Various
MUSIC BOX INTERNATIONAL		
	Smyrneika 1927-1935	Greece
MUSIC CLUB(UK)		
	Cafe de Paris 1930-1941	France
MUSIC HALL		
MH10001	Historia Del Tango	Argentina
MH10016	Anibol Triolo	Argentina
MH10020	Tango	Argentina

COMPACT DISCS (cont)

MH10037	Grandes Voces del Tango	Argentina
MH10038	Grandes Instrumentals del Tango	Argentina
MH30911	Don Azpiazu & Havana Orch	Cuba
MUSIC MEMORIA(France)		
30838	Stellio;L'etoile de la Musique Creole	Martinique
31426	Tano Genaro 1924-1935	Argentina
MUSICAL TRADITION		
	Septetos Cubanos	Cuba
M.O.T.W.		
	I K Dairo & Blue Spots	W.Africa
OCORA(France)		
4558678	Archives De La Musique Arabes V.1 1910-1920	Egypt
OMAGATOKI(Japan)		
SC2125	Na Moolelo O Mele Hawaii V.1-Sol Hoopii	Hawaii
SC2126	Na Moolelo O Mele Hawaii V.2-Andy Iona	Hawaii
SC2127	Na Moolelo O Mele Hawaii V.3-Various	Hawaii
ORIGINAL(USA)		
OMA011	Giants of Danceband Highlife	Ghana
OMA021	African Acoustic Guitar 1950-1965	Kenya
OMA111	Siya Hamba-1950's	S.Africa
OMA112	From The Copperbelt-1950's	Zambia
[NB: Original also have a significant catalogue of historic African music re-issues from the 1960's-on]		
PEARL(UK)		
GEMM9313	Cantors & Cantorials 1904-1936	Hebrew
PHILLIPS(Greece)		
510727-2	Rembetika For Ever	Greece
PHONASTIC(Sweden)		
	Tango Por Aficianados	Argentina
PLANET		
500/501	La Nina De Los Peines V.1 & 2	Spain
POLYLYRIC(Greece)		
	Greek-Orientale Music 1920's-30's	Greece
QBADISC		
	Historia de la Ritmo V.1 & 2	Italy
P-VINE(Japan)		
2147	Septeto Nacional	Cuba
RETROAFRIC(UK)		
01	Classic Highlife from the 1950's	W.Africa
02	Franco Et Le Tpok Jazz 1950's	W.Africa
03	E T Mensah V.1	W.Africa
04	E T Mensah V.2	W.Africa
05	Alick Nkhata	E.Africa

COMPACT DISCS (cont)

ROUNDER(USA)

1024/5	Sol Hoopii:Master of the Hawaiian Guitar V.1 & 2	Hawaii
1039	Calypso Pioneers 1912-1937	Trinidad
1050	Early Mandolin Classics V.1	Various
1051	Masters of Turkish Music	Turkey
1052	Steel Guitar Masters 1928-1934	Hawaii
1053	The Great Singers 1928-1934	Hawaii
1054	Calypso Breakaway 1927-1941	Trinidad
1077	Calypso Carnival 1936-1941	Trinidad
1078	Cuban Counterpoint-History of Son	Cuba
1079	Rembetika-Historic Urban Folksongs from Greece	Greece
1083	Vintage Music From India 1906-1920	India
1087	From Galway to Dublin-Early Recordings of Irish Traditional Music 1921-1959	Ireland
1089	Klezmer Pioneers 1905-1952	Yiddish/US
1105	Calypso Calaloo Italian String Masters	Trinidad Italy
5017	JuJu Roots 1936-1950's	Africa
5045	Brazil-Roots-Samba	Brazil
6028	The Tau Moe Family with Bob Brozman: Remembering the Songs of Our Youth	Hawaii

RYKODISC(USA)

10315	Music Of The Gods, (field recordings, 1941)	Indonesia
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SALADOS AMIGOS

62027	Carlos Gardel	Argentine
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SEQUEL(UK)

NEXCD232	Calypso War, Black Music In Britain 1956-1958	Trinidad
NEXCD254	Ska Boogie/Jamaican R&B	Jamaica

SILEX(France)

Y225102	Coblas Catalanes 1920-1930	Spain
Y225104	Cabrette 1895-1976	France
Y225107	Squashbox - Le Concertina Zoulou et Sotho en Afrique de Sud 1930-1965	S.Africa
Y225108	Madame Bolduc-Chanteuse Quebecoise	Canada
Y	Musiques Traditionnelles D'Ukraine	Ukraine
Y	Efisio Melis-Les Launeddas en Sardaigne, 1930-1950	Sardinia
Y225109	La Vielle en France, 1939-1977	France
Y225110	Le Violon Traditional en France,1939-77	France

SIROCCO

SIRCD014	Noor Jehan	India
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SYMPOSIUM(UK)

1044	Great Cantors 1903-1930	Hebrew
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TOPIC(UK)

TSCD471	Leo Rowsome-Classics of Irish Piping	Ireland
TSCD600	Hidden English	England
TSCD601	Melodeon Greats	Scotland
TSCD602	Irish Dance Music	Ireland

TRADITIONAL CROSSROADS

4264	Tambouy Cemil Bay 1910-1914	Turkey
4265	Udi Hrant 1950	Turkey
4266	Istanbul 1925	Turkey
4267	Art of Taksim	Turkey

TRIKONT(Germany)

179-2	Klezmer 1907-1929	Yiddish
US0196	Bayern-Volksmusik/Rare Schellacks 1906-1911	Germany
US0197	Oberosterreich-Salzburg- Volksmusic 1910-1949	Austria
US0198	Wien-Volksmusic 1906-1937	Austria
US0199	Munich-Volkssanger 1902-1948	Germany

TUMBAU(France)

001	Sexteto Habanero 1924-1927	Cuba
005	Cuarteto Carney 1939-1940	Cuba
008	Miguelo Valdes 1940's	Cuba
010	Benny Moore&Perez Prado 1940's	Cuba
011	Tito Puente-Mambos	Cuba
012	Machito & His Afro-Cubans	Cuba
013	Perez Prado 1949-1951	Cuba
014	Tito Rodriguez 1949-1951	Cuba
015	Cuarteto Machin 1930-1931	Cuba
017	Chano Pozo 1947-1953	Cuba
018	Tito Puente 1949-1951	Cuba
019	Septeto Nacional 1928-1930	Cuba
020	Conjunto Matamoros 1945-1947	Cuba
022	Arsenio Rodriguez 1953	Cuba

UBATAQUI

20003	Carnival in Brazil, 1902-1952	Brazil
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VINTAGE(Australia)

1002	Original Hawaiian Memories	Hawaii
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VIVA VOCE(Ireland)

VVCD006	Packie Dolan-Forgotten Fiddle Player of the 1920's	Ireland
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XENOPHILE

IK Dairo & His Blue Spots	W.Africa
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YAZOO(USA)

7001	Dave Tarras 1925-1956	Yiddish
7002	Mysteries of the Sabbath-Jewish Cantors 1907-1947	Hebrew
7003	Music of Madagascar-classic traditional recordings from the 1930's	Madagascar
7004	Secret Museum of Mankind V.1	Various
7005	Secret Museum of Mankind V.2	Various

ZENSOR(Germany)

ZS41	Sierra Leone Music 1950's-1960's	Africa
ZS	Klezmer Music	Yiddish

CASSETTES

LABEL & CAT.NO.	TITLE/ARTIST(S)	STYLE
AERAKIS(Greece)		
530	Giorgios Kalogrithis 1945-55	Crete
531	Stelios Thoustaliris 1935-55	Crete
532	Manolis Lagos 1935-55	Crete
533	Rothinos Baksibanis 1925-55	Crete
534	Alexos Karavitis 1925-55	Crete
535	Thanis Skorthanos 1945-55	Crete
AMALGAMA/EMI-ODEON(Spain)		
230 7917104	La Nina de Los Peines	Spain
ARHOOLIE(USA)		
C211	Historic Corridos	Mexico/US
C217	Hawaiian Guitar Classics Hawaii	
C218	Norteno Acordeon	Mexico/US
C219	Lydia Mendoza	Mexico/US
C225	Early Mexican Mariachis	Mexico/US
C320	Huayno Music of Peru 1948-88	Peru
C326	Early Cante Flamenco 1930's	Spain
C341	Tejano Roots 1946-66	Mexico/US
C343	Tejano Roots:The Women,1946-66	Mexico/US
C344	Conjunto Bernal	Mexico/US
C364	Beto Villa 1947-54	Mexico/US
C7003	Sextos Cubanos	Cuba
C7005	Greek-Oriental Reb. 1911-37	Greece
C7015	Mariachi Vargas 1937-47	Mexico/US
C7021	Corridos of the Mexican Revolution V.1	Mexico/US
C7022	Corridos of the Mexican Revolution V.2	Mexico/US
C9022	Kalama's Quartet: Early Hawaiian Classics 1928-34	Hawaii
C9027	Hawaiian Steel Guitar Classics	Hawaii
C9031	Texas-Czech Bohemian Bands	Czech/US
C9034	Klezmer Music 1910-27	Yiddish/US
C9049	The Texas Mexican Conjunto	Mexico/US
C9051	Mexico's Mariachis V.1	Mexico/US
C9052	Mexico's Mariachis V.2	Mexico/US
C9053	Sexteto Bolona-Sones Cubanos	Cuba
C9054	Sexteto Habanero-Sones Cubanos	Cuba
C9055	Narciso Martinez	Mexico/US
BANFF(Canada)		
SCX5-59	Winston (Scotty) Fitzgerald	Canada
BUEN KUTTERVERKSTAD(Sweden)		
un-no	Ola Mosafin/Knut J.Dahle; Gamle Meistersplelmann Pa 78 Plater	Sweden
CAPE BRETON MAGAZINE(Cape Breton)		
un-no	Winston (Scotty) Fitzgerald- House Parties & 78's	Canada

CASSETTES (cont)

CELTIC(Canada)

CX5-17	Winston (Scotty) Fitzgerald;Canada's Outstanding Scottish Fiddler	Canada
CX5-28	Dan R. MacDonald	Canada
CX5-34	Winston (Scotty) Fitzgerald & His Radio Entertainers	Canada
CX5-40	Winston (Scotty) Fitzgerald- It's New	Canada
CX5-44	The Inimitable Winston (Scotty) Fitzgerald	Canada

CLUB DE DISQUES ARABES(France)

MC875	Om Kalsoum V.1 1926	Egypt
MC880	Mohamed Abdel-Wahab V.1 1920-25	Egypt
MC882	Mohamed Abdel-Wahab V.2 1927	Egypt
MC883	Mohamed Abdel-Wahab V.3 1928	Egypt
MC884	Om Kalsoum V.2 1926-28	Egypt
MC885	Om Kalsoum V.3 1930-31	Egypt
MC888	Om Kalsoum V.4 1931	Egypt
MC889	Mohamed Abdel-Wahab V.4 1929-30	Egypt
MC890	Mohamed Abdel-Wahab V.5 1931-32	Egypt
MC891	Om Kalsoum V.5 1931-32	Egypt
MC893	Mohamed Abdel-Wahab V.6 1932	Egypt
MC894	Om Kalsoum V.6 1933-35	Egypt
MC895	Mohamed Abdel-Wahab V.7 1933	Egypt
MC896	Om Kalsoum V.7 1936	Egypt
MC897	Om Kalsoum V.8 1937	Egypt
MC898	Mohamed Abdel-Wahab V.8 1935	Egypt
MC899	Mohamed Abdel-Wahab V.9 1937	Egypt
MC902	Mohamed Abdel-Wahab V.10 1939	Egypt

COLUMBIA(Portugal)

CS-1	Amalia Rodrigues	Portugal
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CORD INTERNATIONAL(USA)

HOC17000	Hapa Haole Hawaiian Hula Classics	Hawaii
HOC18000	Hula Hawaiian Syle	Hawaii

EMI(Greece)

	Banned Rembetika V.1	Greece
	Banned Rembetika V.2	Greece
4010644	Banned Rembetika V.3	Greece

EMI(India)

361/362	Noor Jehan 1939-47(double)	India
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EMI(Portugal)

2402451	Dr.Edmundo DeBettancourt 1928	Portugal
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EMI(Uruguay)

SCE762	Carlos Gardel	Argentina
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ETHNIC CASSETTE(UK)

EC1	Turkish Folk Music V.1	Turkey
EC2	Arabic Vocal & Instrumental Music V.1	Egypt

CASSETTES (cont)

EC3	Spanish Vocal & Guitar V.1	Spain
EC4	French-Canadian Music V.1	Canada
EC5	Music From Asia V.1	Asia
EC6	Spanish Vocal & Guitar V.2	Spain
EC7	Highlife from Ghana	Ghana
EC8	Turkish Folk Music V.2	Turkey
EC9	Zulu Jive	S.Africa
EC10	Portuguese Vocal & Guitar V.1	Portugal
FANDANGO(Spain)		
FCD1	Nina De La Puebla	Spain
FCD2	Nino De Marchena	Spain
FCD3	Jacinto Aaden	Spain
FCD4	Juanito Varea	Spain
FCD5	Manolo Caracol	Spain
FCD6	La Nina De Los Peines	Spain
FCD7	Manuel Vallejo	Spain
FCD8	Pepe Pinto	Spain
FOLKLYRIC(USA)		
9022	Kalama's Quartet	Hawaii
9027	Hawaiian Gtr Classics	Hawaii
9034	Klezmer 1910-27	Yiddish
9053	Sones V.1 Sexteto Bolona	Cuba
9054	Sones V.2 Sexteto Habanero	Cuba
FOLKTRACKS(UK)		
90-083	William Kimber;Country Gardens	England
45-135	Joseph Taylor;Briggs Fair	England
45-136	The Seeds of Love (1 track)	England
FOLKWAYS(USA)		
34021	Klezmer Music 1910-26	Yiddish
GEMA		
ZS43	West African Gramophone Rcds.	W.Africa
GLOBAL VILLAGE(USA)		
Cl01	Jakie, Jazz 'em Up	Yiddish/US
Cl04	Klezmer 1910-42	Yiddish/US
Cl05	Dave Tarras V.1	Yiddish/US
Cl06	Dave Tarras V.2	Yiddish/US
Cl08	Sid Beckerman	Yiddish/US
Cl09	Naftule Brandwein	Yiddish/US
Cl26	Abe Schwartz V.1	Yiddish/US
Cl27	Abe Schwartz V.2	Yiddish/US
Cl28	Harry Kandell	Yiddish/US
C601	Rimpianto-Italian Music in America 1916-29	Italy/US
C602	L'Appuntamento 1913-28	Italy/US
C603	Speranze Perdute 1928-50	Italy/US
C2001	Flying Rock-South African R&R	S.Africa
KAISO(UK)		
KA-1	Early Calypso V.1	Trinidad
KA-2	Early Calypso V.2	Trinidad

CASSETTES (cont)

KA-3	Early Calypso V.3	Trinidad
KA-4	Early Calypso V.4	Trinidad
KA-5	Early Calypso V.5	Jamaica
KA-6	Early Calypso V.6	Jamaica

MAWSOM & WAREHAM(UK)

MWM C1035	Jack Armstrong: Celebrated Minstrel	England
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McKENNA TRADITIONAL SOCIETY(Ireland)

un-no	John McKenna: Original Recordings	Ireland
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MOE ALOHA

	Memories of the Tau Moe Family	Hawaii
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MORNING STAR(USA)

45009	You Can Tell The World About This	Various
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NA PIOBAIRI UILLEANN(Ireland)

001	The Piping of Patsy Touhey	Ireland
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NEW WORLD

	A set of 9 cassettes by Sol Hoopii	
	-Further details presently unknown	Hawaii

NOMAD

	South African Jive V.1	S.Africa
	South African Jive V.2	S.Africa
	South African Jive V.3	S.Africa
	Music of Zaire-Catalina	Africa

OCORA(France)

C4558678	Archives de le Musique Arabes	
	V.1 1910-20	Egypt

ORIGINAL(US)

OMAl10C	African Acoustic-1950's	Kenya
OMAl11C	Siya Hamba-1950's	S.Africa
OMAl12C	From The Copperbelt-1950's	Zambia
OMAl14C	Giants of Danceband Highlife	Ghana

RETROAFRIC

1	E.T.Mensah: All For You-Classic	
	Highlife Recordings from the 50's	Ghana

ROUNDER(USA)

1012	Hula Blues	Hawaii
1024/25	Sol Hoopi: Master of the Hawaiian	
	Guitar V.1 & 2	Hawaii
1039	Calypso Pioneers 1912-37	Trinidad
1050	Early Mandolin Classics V.1	Various
1051	Masters of Turkish Music	Turkey
1052	Steel Guitar Masters 1928-34	Hawaii
1053	The Great Singers 1928-34	Hawaii
1054	Calypso Breakaway 1927-41	Trinidad
1077	Calypso Carnival 1936-41	Trinidad

CASSETTES (cont)

1079	Rembetika:Historic Urban Folksongs from Greece	Greece
1083	Vintage Music From India 1906-20	India
1087	From Galway to Dublin-Early Recordings of Irish Traditional Music 1921-59	Ireland
1089	Klezmer Pioneers 1905-52	Yiddish
1105	Calypso Callaloo	Trinidad
5017	JuJu Roots 1930's-50's	W.Africa
5025	Mbube Roots	Africa
5045	Brazil-Roots-Samba	Brazil
RYKODISC(USA)		
10315	Music Of The Gods (Field recordings, 1941)	Indoenesia
SHANACHIE		
33001	Wheels of the World	Ireland/US
33002	Michael Coleman	Ireland/US
33003	Paddy Killoran	Ireland
33004	James Morrison	Ireland
33006	Michael Coleman	Ireland/US
SKYLARK(USA)		
SKY1002	Patsy Touhey-1901 cylinders	Ireland/US
TRANSWORLD		
004	Township	S.Africa
VIVA VOCE(Ireland)		
001	James Morrison(double)	Ireland
002	Flutters of Old Erin	Ireland
003	John McKenna	Ireland
004	Michael Coleman(double)	Ireland/US
005	William Mullaly-Irish Concertina Zulu 78's	Ireland S.Africa
WAYHI(USA)		
M1	Sampler of 78's	Various
M3	Indian & Indonesian 78's	Asia
M5	Calypso Masters	Trinidad
M7	Top Rate Calypso	Trinidad
M8	Mid-Eastern Instrumental 78's	Various
M9	World Folk Sampler 78's	Various
M13	African Music 78's	Africa
M21	Canadian & Irish Fiddle 78's	Various
M22	Greek Music on 78's V.1	Greece
M23	Greek Music on 78's V.2	Greece
M26	Japanese & Chinese 78's	Various
M28	Spanish & Latin 78's	Various
M30	Calypso Winners	Trinidad
M31	Baaad Calypso	Trinidad
M32	East Indian 78's	East Indies
M35	North African Music A-H	N.Africa
M36	North African Music H-Z	N.Africa
M37	Turkish Tunesters V.1	Turkey
M38	Turkish Tunesters V.2	Turkey

CASSETTES (cont)**WILKINS(UK)**

un nu	Orquesta Tipica Francesco Canaro	Argentine
un nu	Carlos Gardel-Tango Argentina	Argentine

YAZOO(USA)

1045	To Do This You Gotta Know How	Various
1055	Hawaiian Guitar Hot Shots	Hawaii
1074	King Benny Nawahi	Hawaii
7001	Dave Tarras 1926-59	Yiddish/US

VINYL

LABEL & CAT.NO.	TITLE/ARTIST(S)	CONTENT
ACBA(Greece)		
1131	Yorgos Batis	Greece
ACE OF HEARTS(UK)		
AH56	Michael Coleman-Jigs & Reels	Ireland/US
AH95	Irish Dance Party (NB AH95 same issue as Coral 57464)	Ireland
AERAKIS(Greece)		
530	Giorgiis Kalogrithis 1945-55	Crete
531	Stelios Thousaliris 1935-55	Crete
532	Manolis Lagos 1935-55	Crete
533	Rothinos Baksibanis 1925-55	Crete
534	Alexos Karavitis 1925-55	Crete
535	Thanasis Skorthanos 1945-55	Crete
ALBATROSS(Italy)		
VPA8486	Efisio Mellis 1931-37	Sardinia
ALOUETTE(Canada)		
ALP5	Tommy Duschens	Canada
APEX(Canada)		
ALF1503	Tommy Duschens	Canada
AL1600	Down East Dancing with Don Messer & His Islanders V.1	Canada
AL1602	Down East Dancing with Don Messer & His Islanders V.2	Canada
AL1604	Down East Dancing with Don Messer & His Islanders V.3	Canada
AL1606	Don Messer - TV Favourites	Canada
AL1607	Down East Dancing with Don Messer & His Islanders V.4	Canada
AL1608-13	The Best of Don Messer & His Islanders -Prince Edward Island Series V.1-6	Canada
ARHOOLIE(US)		
3017	Las Hermanas Mendoza	Mexico/US
5020	Adolph Hofner:South Texas Swing	Czech/US
AVOCA(USA)		
33-AV-101	Jackie Roche & His Irish Dance Band	Ireland
33-AV-102	Jackie Roche/Timmy Cronin	Ireland
33-AV-106	Jackie Roche	Ireland
BANFF(Canada)		
RBS1066	The Cape Breton Fiddle of Joe Macinnes	Canada
BANJAR(Sweden?)		
BR-1840	Early Scandanavian Bands & Entertainers	Scandania

VINYL (cont)

BELTONA(UK)

LBA49	Bobby McLeod & His Band; Complete Scottish Dance Master	Scotland
LBE14	Fred Hanna & His Band	Ireland

BLARNEY CASTLE(USA)

BC502	Timmy Cronin:Irish Accordion	Ireland
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BUDGET(Canada)

BL-5-702	J.O.Albert La Madeleine : Folklore du Quebec	Canada
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CAPRICE(Sweden)

CAP-1317	Fiddle Music 1913-20	Various
CAP-2011	From Sweden to America; Emigrant & Immigrant Songs	Sweden/US

CBS(Greece)

53753	The First Rembetika	Greece
82290	The Rembetika Song V.1	Greece
82303	The Rembetika Song V.2	Greece
26116	The Rembetika Song V.3	Greece
26117	The Rembetika Song V.4	Greece
26118	The Rembetika Song V.5	Greece

CELTIC(Canada)

CX-11	John A.MacDonald-Scottish Fiddling	Canada
CX-17	Winston (Scotty) Fitzgerald:Canada's Outstanding Scottish Fiddler	Canada
CX-23	Little Jack McDonald; The Bard Of Scottish Fiddling	Canada
CX-24	Dan R. McDonald	Canada
CX-34	Winston (Scotty) Fitzgerald & His Radio Entertainers	Canada
CX-40	Winston (Scotty) Fitzgerald: It's New	Canada
CX-44	The Inimitable Winston (Scotty) Fitzgerald	Canada

CLADDAH(Ireland)

CC1	Leo Rowsome-King of the Pipers	Ireland
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COLLECTORS ITEMS(UK)

015	Sam Manning & Wilmoth Houdini: Barbados Blues	Trinidad
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COLONIAL(USA)

LP123	Memories of Ireland	Ireland
LP621	The McNulty Family	Ireland/US
LP623	Memories of Ireland	Ireland

COLUMBIA(France)

91AO2003	France 1913-52	France
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VINYL (cont)

COLUMBIA(UK)

33S1086	David Curry's Irish Band	Ireland
33S1090	Gallowglass Ceili Band	Ireland

COLUMBIA(USA)

Phil Tanner	Wales
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COMHALTAS CEOLTOIRI EIREANN(Ireland)

CL-12	Ceol Tire	Ireland
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COPLEY(US)

DWL 9-600	Connie Family-Traditional Irish Ballads	Ireland/US
DWL 9-601	All-Star Ceili Band: Traditional Irish Dance Music	Ireland/US
DWL 9-603	Irish Ballads by Ruthie Morrissey	Ireland/US
DWL 9-604	The McNulty Family	Ireland/US
DWL 9-605	Folk Dance Music in Ireland Played by Johnny Powell & his Band	Ireland
DWL 9-606	Irish Ballads sung by Connie Foley	Ireland/US
DWL 9-607	Dance Music of Ireland	Ireland
DWL 9-608	Irish Songs by Connie Foley & Dorothy McMans	Ireland/US
DWL 9-609	Connie Foley Sings The Wild Colonial Boy	Ireland/US
DWL 9-610	A Night In Ireland with The McNulty Family V.1	Ireland/US
DWL 9-611	A Night In Ireland with The McNulty Family V.2	Ireland/US
DWL 9-612	Echoes of Ireland-Connie Foley	Ireland/US
DWL 9-613	Ireland in Song by Connie Foley	Ireland/US
DWL 9-614	Mickie Carton & His Orchestra	Ireland/US

7" Extended Play series;

EP 9-9	Paddy Cronin & Frank Neylon; Irish Jigs & Reels	Ireland/US
EP 9-11	Joe Darrane:Irish Accordion	Ireland/US
EP 9-18	Paddy Cronin:Irish Fiddle Tunes	Ireland/US

CORAL(USA)

57369	Michael Coleman:Irish Jigs & Reels	Ireland/US
57464	Michael Coleman/McNulty Family: Irish Dance Party	Ireland/US
	(NB; 57464 same as Ace of Hearts AH95)	

DECCA(UK)

LF1070	Jim Cameron's Scottish Dance Band: Folk Dances of Scotland	Scotland
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DECCA(Portugal)

Herminia Silva 1950's	Portugal
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EFDSS(UK)

LP1005	Phil Tanner	Wales
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VINYL (cont)

EMI (Greece)

1701	V.Tsitsanis V.1	Greece
1751	V.Tsitsanis V.2	Greece
1761	V.Tsitsanis V.3	Greece
1781	V.Tsitsanis V.4	Greece
1791	V.Tsitsanis V.5	Greece
70018	Kanzantzides V.2	Greece
70094	V.Tsitsanis-Beginnings	Greece
70110	V.Tsitsanis-The Beautiful Ones	Greece
70172	Shooting Range	Greece
70193	V.Tsitsanis V.1 1937-55	Greece
70194	V.Tsitsanis V.2 1937-55	Greece
70270	Poly Panou-Old Rebetika	Greece
70274	Ioana Yorgakopoula	Greece
70292	V.Tsitsanis V.3	Greece
70293	V.Tsitsanis V.4	Greece
70302	V.Tsitsanis V.5	Greece
70303	Kanzantzides V.1	Greece
70310	Papaioanou,Bayaderas a.o.	Greece
70312	Poly Panou	Greece
70315	Apostolos Kaldaras	Greece
70319	Mary Linda-Manolis Hiotis	Greece
70321	Iota Lydia	Greece
70327	Tsaosakis-S.Bellou	Greece
70351	Zanzantzides V.5	Greece
70364	The History of Rebetika: Original Recordings 1925-55 V.1	Greece
70365	The History of Rebetika: Original Recordings 1925-55 V.2	Greece
70366	The History of Rebetika: Original Recordings 1925-55 V.3	Greece
70378	The History of Rebetika: Original Recordings 1925-55 V.4	Greece
70379	The History of Rebetika: Original Recordings 1925-55 V.5	Greece
70380	The History of Rebetika: Original Recordings 1925-55 V.6	Greece
70859	V.Tsitsanis V.5	Greece
70860	V.Tsitsanis V.6	Greece
71104/5	V.Tsitsanis:40 Years (double)	Greece
71126/7	Markos Vamvakaris:40 Years(double)	Greece
71128/9	Yiorgis Mitsakis:30 Years(double)	Greece
71130/1	Manolis Hiotis:30 Years(double)	Greece
71132/3	Apostolos Kaldaras:30 Years (double)	Greece
71142	Tsitsanis-40 years	Greece
7114/5	Tsitsanis(double)	Greece
71187	Stratos Payloumtzis:Best of	Greece
71262	Markos Vamvakaris -40 years	Greece
71282	G.Misakis -30 years	Greece
71302	Manos Hiotis-30 years	Greece
71296/7	Yiannis Papaionnou:40 years(double)	Greece
1701801	Tsitsanis V.6	Greece
1701811	Tsitsanis V.7	Greece
1701821	Tsitsanis V.8	Greece
1701831	Tsitsanis V.9	Greece
1701841	Tsitsanis V.10	Greece

VINYL (cont)

1702001	Markos Vamvakaris V.1	Greece
1702011	Markos Vamvakaris V.2	Greece
1702021	Markos Vamvakaris V.3	Greece
1702031	Markos Vamvakaris V.4	Greece
1702041	Markos Vamvakaris V.5	Greece
4010121	Forbidden Rebetika V.1	Greece
4010181	Forbidden Rebetika V.2	Greece
4010644	Forbidden Rebetika V.3	Greece
05670293	Tsitsanis 1938-55	Greece
170751841	Tsitsanis 1937-79	Greece
EMI(Ireland)		
STAL1055	Della Murphy	Ireland
EMI(Japan)		
FOS40011	Francisco Canaro Vol.1	Argentina
FOS40012	Francisco Canaro Vol.2	Argentina
EMI(Portugal)		
2402451	Dr.Edmundo DeBettancourt 1928	Portugal
2605983	Dr.Antonio Menano:	
	Fados de Coimbra V.1 (double)	Portugal
2612283	Dr.Antonio Menano:	
	Fados de Coimbra V.2 (double)	Portugal
	Maria Alice	Portugal
EMI/WAVERLEY(UK)		
GLN1017	Jimmy Shand-First 46 Years	Scotland
FAILP(Finland)		
FAILP-5	HistoriallisiaHarmonikkalevytyksia	Finland
FANDANGO(Spain)		
FCD1	Nina De La Puebla	Spain
FCD2	Nino De Marchena	Spain
FCD3	Jacinto Aaden	Spain
FCD4	Juanito Varea	Spain
FCD5	Manolo Caracol	Spain
FCD6	La Nina De Los Peines	Spain
FCD7	Manuel Vallejo	Spain
FCD8	Pepe Pinto	Spain
FESTIVAL(France)		
113	Amalia Rodrigues:Fados e Guitarras	
	au Portugal(double)	Portugal
FIESTA(USA)		
FLPS 1475	Frank Fallon's Orchestra	Ireland
FOLK LYRIC(US)		
(Including the "Texas-Mexican Border Music" Series)		
9001	Early Cante Flamenco V.1 1934-39	Spain
9003	TMBM V.1 An Introduction	Mexico/US
9004	TMBM V.2 Early Corridos Pt.1	Mexico/US
9005	TMBM V.3 Early Corridos Pt.2	Mexico/US
9006	TMBM V.4 Norteno Acordeon Pt.1	Mexico/US
9007	TMBM V.5 The String Bands	Mexico/US

VINYL (cont)

9009	Hawaiian Steel Guitar 1920's-40's	Hawaii
9010	Irish-American Dance Music & Song -the late 1920's	Ireland/US
9011	TMBM V.6 Cancioneros De Ayer Pt.1	Mexico/US
9012	TMBM V.7 Cancioneros De Ayer Pt.2	Mexico/US
9013	TMBM V.8 Cancioneros De Ayer Pt.3	Mexico/US
9014	Ukranian-American Fiddle & Dance Music V.1 1926-36	Ukraine/US
9015	Ukranian-American Fiddle & Dance Music V.2 1926-36	Ukraine/US
9016	TMBM V.9 Cancioneros De Ayer Pt.4	Mexico/US
9017	TMBM V.10 Narciso Martinez: El Huracan Del Valle 1936-37	Mexico/US
9018	TMBM V.11 El Ciego Melquiades -The Blind Fiddler	Mexico/US
9019	TMBM V.12 Norteno Acordeon	Mexico/US
9020	TMBM V.13 Norteno Acordeon	Mexico/US
9021	TMBM V.14 The Chicano Experience	Mexico/US
9022	Kalama's Quartette: Early Hawaiian Classics	Hawaii
9023	TMBM V.15 Lydia Mendoza Pt.1	Mexico/US
9024	TMBM V.16 Lydia Mendoza Pt.2	Mexico/US
9026	Polish-American Dance Music -The Early Recordings 1927-33	Poland/US
9027	Hawaiian Guitar Classics V.2	Hawaii
9031	Texas-Czech Bohemian Bands 1928-58	Czech/US
9033	Greek-Oriental Songs & Dances Smyrnaica & Rebetica 1928-34	Greece
9034	Klezmer Music-Early Yiddish Instrumental Music 1910-27	Yiddish/US
9035	TMBM V.17 Los Primeros Duetos De Mujeres 193-50	Mexico/US
9036	TMBM V.18 Los Madrugadores	Mexico/US
9037	TMBM V.19 Los Hermanos Chavarria 1928-38	Mexico/US
9039	Early Cante Flamenco V.2	Spain
9040	Wilmoth Houdini:From the 1930's -Calypso Classics from Trinidad	Trinidad/US
9041-44	TMBM V.20-23 The Mexican Revolution (4LP box)	Mexico/US
9048	Where Was Butler? -A Calypso Documentary	Trinidad/US
9049	TMBM V.24 The Tex-Mex Conjunto	Mexico/US
9050	Au Bal Antillais-Franco-Creole Beguines from Martinique	Martinique
9051	The Earliest Recordings of Mexican Mariachis 1908-1938	Mexico/US
9052	Mariachi Coculense De Cirilo Marmolejo 1933-36	Mexico/US
9053	La Historia de Son Cubano V.1- Sexteto Bolona	Cuba
9054	La Historia de Son Cubano V.2- Sexteto Habanero	Cuba

VINYL (cont)

FOLKWAYS(US)

FSS34021	Klezmer Music 1910-42	Yiddish/US
FW6818	Irish Popular Dances	Ireland/US
FW8821	Irish Dance Music 1928-63	Ireland/US
RBF2	The Real Calypso V.1	Trinidad
RBF4	Calypso Songs of Love	Trinidad
RBF13	The Real Calypso V.2 1927-46	Trinidad
RBF110	Masters of French Canadian Music V.1-Joseph Allard	Canada
RBF111	Masters of French Canadian Music V.2-Alfred Montmarquette	Canada
RBF114	Masters of French Canadian Music V.3-G.Lebbe	Canada
RBF115	Masters of French Canadian Music V.4	Canada
RF4	Out The Fire(Send Your Children To The Orphan Home)	Trinidad
RF112	John Kimmel:Virtuoso of the Irish Accordion	Ireland/US
RS612	On The Beach at Waikiki 1910-42	Hawaii

FONTANA(Greece)

	Rebetika For Ever V.1	Greece
9290103	Rebetika For Ever V.2	Greece
8226861	Rebetika For Ever V.3	Greece
8244591	Rebetika For Ever V.4	Greece

GAEL-LINN(Ireland)

IRC3327	Na Ceirnini 78's 1957-60	Ireland
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GLOBAL VILLAGE(US)

101	Jakie, Jazz em Up	
	-Old Time Klezmer 1912-26	Yiddish/US
104	Klezmer 1910-42	Yiddish/US

HARLEQUIN(UK)

(Including the Jazz & Hot Dance Series)

HQ2010	J&HD in Argentine 1915-20	Argentina
HQ2016	J&HD in Trinidad 1912-39	Trinidad
HQ2018	J&HD in Martinique 1929-50	Martinique
HQ2020	J&HD in S.Africa 1946-59	S.Africa
HQ2025	Hot Dance Music From Cuba 1909-37	Cuba
HQ2060	Hot Music From The Gambia	Gambia
HQ2026	J&HD in Spain 1919-47	Spain
HQ2063	Cubans in Paris 1930-38	Cuba
HQ2065	J&HD in Sweden 1899-1949	Sweden
HQ2070	J&HD in Hawaii	Hawaii
HQ2073	Augie Goupil & His Royal Tahitians: Tahitian Swing 1936-38	Tahiti
HQ2074	Lecuona Cuban Boys 1930s	Cuba
HQ2075	The Music of Puerto Rico 1929-46	P.Rico
HQ2077	Ciro Rimac	Cuba
HQ2079	Oscar Calle & Orch 1932-39	Cuba
HQ2080	Rico's Creole Band	Cuba
HQ2081	Anatole's Cubans 32-37	Cuba
HQ2083	J&HD in Chile 1926-58	Chile

VINYL (cont)

HERITAGE(UK)

HT321	Sir Lancelot-1940's	Trinidad
HT323	Portuguese String Music 1908-31	Portugal

HMV(UK)

CLP1254	An Tostal	Ireland
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INTREPID(US)

un-nu	The Heyday of Michael Coleman	Ireland/US
IRC3327	Michael Coleman: The Musical Glory Of Old Sligo	Ireland/US

JEWISH MUSIC ARCHIVES(US)

ALE201	Cantor Moshe Koussevitzky	Hebrew/US
ALE202	Cantor Moshe Koussevitzky	Hebrew/US
ALE203	Cantor Moshe Koussevitzky	Hebrew/US
ALE204	Cantor Moshe Koussevitzky	Hebrew/US
CG590	Great Voices of the Synagogue	Hebrew/US
CG592	Music of the French Synagogue	Hebrew
CG600	Seven Great Cantors	Hebrew/US
CG609	Cantorial Rarities	Hebrew/US
CG620	Cantor Zavel Kwartin	Hebrew
CG635	Ten Great Cantors	Hebrew
CG645	Cantor Zavel Kwartin	Hebrew
CG646	Cantor Zavel Kwartin	Hebrew
CG647	Cantor Zavel Kwartin	Hebrew
CG650	Cantor Joseph Rosenblatt	Hebrew/US
CG651	Cantor Joseph Rosenblatt	Hebrew/US
CG652	Cantor Joseph Rosenblatt	Hebrew/US
CG654	Cantor Joseph Rosenblatt	Hebrew/US
CG695	Cantor Joseph Rosenblatt	Hebrew/US
CG670	Cantor Moshe Koussevitzky	Hebrew

LE TAMINOIR(Canada)

TAM-	Joseph Allard: Portrait du Vieux Kebec V.1	Canada
TAM-511	Joseph Allard: Portrait du Vieux Kebec V.2	Canada

LEADER(UK)

LEA4050	Unto Brigg Fair	England
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LED2060	John J.Kimmel: Early Recordings of Irish Traditional Dance Music	Ireland/US
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LIBRARY OF CONGRESS(US)

Folk Music In America Series(Mostly American recordings)

LBC1	Religious Music: Congregational & Ceremonial	Various
LBC2	Songs of Love, Courtship & Marriage	Various
LBC3	Dance Music-Breakdowns & Waltzes	Various
LBC4	Dance Music-Reels, Polkas & More	Various
LBC5	Dance Music-Ragtime, Jazz & More	Various
LBC6	Songs of Migration & Immigration	Various
LBC7	Songs of Complaint & Protest	Various
LBC8	Songs of Labor & Livelihood	Various

VINYL (cont)

LBC9	Songs of Death & Tragedy	Various
LBC10	Songs of War & History	Various
LBC11	Songs of Humor & Hilarity	Various
LBC12	Songs of Local History & Events	Various
LBC13	Songs of Childhood	Various
LBC14	Solo & Display Music	Various
LBC15	Religious Music-Solo & Performance	Various

LYRA(Greek)

3011	Tsitsanis-Ninou:Immortal Rebetika	Greece
3012	All the Rebetes of the World V.1	Greece
3016	All the Rebetes of the World V.2	Greece
3021	All the Rebetes of the World V.3	Greece
3034	All the Rebetes of the World V.4	Greece
3224	Sotiria Bellou V.1	Greece
3232	Sotiria Bellou V.2	Greece
3245	Sotiria Bellou V.3	Greece
3248	Sotiria Bellou V.4	Greece
3257	Sotiria Bellou V.5	Greece
3275	Sotiria Bellou V.6	Greece
3276	Kaplanis-The Old Songs	Greece
3290	Sotiria Bellou V.7	Greece
3306	Sotiria Bellou V.8	Greece
3314	Sotiria Bellou V.9	Greece
3467-68	Sotiria Bellou-Forty Years	Greece
3526	Sotiria Bellou V.10	Greece
4562-63	Marika Nanou 1930s-50's	Greece
88025	Y.Mouflouzelis-The Old Songs	Greece
88043	Mitsakis-Piraeus Songs	Greece
88044	Y.Mouflouzelis	Greece
88051	Yannis Kyriadzis-Rebetika	Greece
88061	Y.Mouflouzelis-Sorrows of..	Greece

MAPLE(Canada)

MA1013	Frank Ferera V.1	Hawaii
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MARGO(Greece)

8002	Old Grievances V.1	Greece
8021	Old Grievances V.2	Greece
8047	Vangelis Perpindias	Greece
8051	Rebetika for Six	Greece
8063	Hiotis-30 hits	Greece
8066	The Minore of the Dawn	Greece
8068	Stelios Kazantzidis	Greece
8070	Prodromos Tsousakis	Greece
8082	Hiotis & Mary Linda	Greece
8085	Tsitsanis	Greece
8086	Mitsakis-Poor Little Komboli	Greece
8102	Hiotis-The Last Sunset	Greece
8109	Prodromos Tsousakis	Greece
8116	Rebetika V.6	Greece
8117	Rebetika V.7	Greece
8118	Rebetika V.8	Greece
8119	Rebetika V.9	Greece
8120	Rebetika V.10	Greece
8124	Manesi-Sunday at the Bazaar	Greece

VINYL (cont)

8126	Mikhailopoulou-Rebetika of..	Greece
8147	Vangelis Perpiniadis	Greece
Masters of Rebetika series;		
8149	V.1 Smyrna School:1925-33	Greece
8150	V.2 V.Tsitsanis	Greece
8151	V.3 A.Hatzikristos 1937-50	Greece
8152	V.4 Y.Papaionnou	Greece
8163	V.5 Sotiria Bellou 1946-56	Greece
8171	V.6 Karakostas	Greece
8216	V.7 M.Vamvakaris	Greece
8217	V.8 Stratos Payioumtzis	Greece
8218	V.9 Kostas Roukounas	Greece
8219	V.10 Spiros Peristeris 1940's-50's	Greece
8220	V.11 Anna Hrisafi	Greece
8221	V.12 Vasalis Tsitsanis	Greece
8227	Women Rebetika Singers V.1	Greece
8244	Manolis Hiotis	Greece
8252	Markos Vamvakaris	Greece
8267	Mihalis Yentsaris	Greece
8273	Anostolos Hadjchrisdtos V.2	Greece
8275	Yiorgis Mitsakis	Greece
8276	Apostolos Kaldaras	Greece
8277	Stelia Haskil	Greece
8278	Babis Bakalis	Greece
8279	Takis Binis	Greece
8293	Rita Abatsi 1931-35	Greece
8295	Rosa Eskanazi 1931-55	Greece
8296	Greats of Folk Music	Greece
8300	Marku Ninou 1950's	Greece
8315	Manolis Hiotis	Greece
8323	Sotiria Bellou V.10	Greece
8329	Mary Linda	Greece
8332	Women Rebetika Singers V.2	Greece
8825	Hadjchristos-Dedication	Greece
MSM185	Vamvarkas-40 years	Greece
MSM223	Kaldaras-Unforgettable	Greece
MATCHBOX(UK)		
MBD905	History of Carnival	Trinidad
MBD906	Trinidad Loves To Play Carnival	Trinidad
MCA CARNAVAL(Canada)		
C-401	Isidore Soucy:Mes Annees D'or	Canada
C-412	J.O.LaMadeleine:Swing la Bagueese	Canada
C-427	Louis Blanchette:Reels	Canada
C-430	Isidore Soucy:Mes Annees D'or	Canada
C-434	Madame Bolduc:Chante	Canada
C-436	Tommy Duschene et Ses Chevaliers:	
	Les Dances du Vieux Quebec	Canada
C-446	Tommy Dushenes et Ses Chevaliers:	
	Le Bon Vieux Temps	Canada
C-450	Madame Bolduc	Canada
C-464	Madame Bolduc: Encore!	Canada
C-465	J.O. LaMadeleine et Son Orchestre:	
	Les Chansons d'aurora Beaulé	Canada
C-470	Isidore Soucy:Mes Annees d'or	Canada

VINYL (cont)

C-473	Tommy Duschene et Ses Chevaliers:	
	Les Dances de Nos Campagne	Canada
C-492	Madame Bolduc:La Bolduc	Canada
C-505	Madame Bolduc	Canada
C-506	Tommy Duschene et Ses Chevaliers:	
	Danson	Canada
C-510	Madame Bolduc:	
	Fetons Le Mardi Gras	Canada
C-515	Gerard Lajoie	Canada
C-518	Madame Bolduc:La Baquaise	Canada
C-520	Isidore Soucy, LaFleur et Montpetit	
	-Dansons Avec..	Canada

MCA CORAL(Canada)

CB33014	Louis Blanchette:Reels	Canada
CB33028	Gerard Lajoie et son Accordeon	Canada
CB37000	Madame Edouard Bolduc:La Bolduc	Canada
CB37002	Tommy Duchesne et Ses Chevaliers	
	de Folklore	Canada
CB37004	Isidore Soucy	Canada
CB37006	Gerard Lajoie	Canada
CB37008	Tommy Duchesne	Canada
CB37015	Madame Bolduc : La Bolduc	Canada
CB37018	Tommy Duchesne et ses Chevaliers	Canada
CB37019	Madame Bolduc	Canada
CB37020	Louis Blanchette V.2	Canada
CB37021	Encore! Encore! La Bolduc	Canada
CB37024	La Bolduc:Le Petit Savage Du Nord	Canada
CB37025	La Bolduc: Swing la Bageuse et	
	Autres Chanson	Canada
CB37032	Madame Bolduc:Si Vous Avec Une Fillie	
	Qui Vent Se Marier	Canada
CB37033	Dansons avec Tommy Duchesnes	Canada

MCA POINT(Canada)

P-206	Louis Blanchette:Reels	Canada
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MELODY(Greece)

SLMG604	P.Tsaousakis	Greece
SMEL4	P.Tsaousakis	Greece
SMEL5	Vamvakaris V.1	Greece
SMEL6	Vamvakaris V.2	Greece

MINOS(Greece)

MSM148	Markos Vamvakaris	Greece
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MORNING STAR(US)

45001	Wheels of the World	Ireland
45007	Music from the Tatra Mountains	Poland/US
45009	You Can Tell The World About This	Various

NEW CROSS(UK)

005	Black Music In Britain In The Early	
	1950's:V.1-Port of Spain Shuffle	Trinidad

VINYL (cont)

006	Black Music in Britain In The Early 1950's:V.2-Carribean Connections	Trinidad
NEW WORLD(US)		
NW264	Old Country Music In a New Land - Folk Music of Immigrants from Europe & the Near East	Various/US
NW283	"Spiw Juchasa":Song of the Shepherd: Songs of Slavic Americans	Various/US
ORIGINAL(US)		
OMA106	The Tanzania Sound-1950's	Tanzania
OMA108	African Acoustic-1950's V.1	E.Africa
OMA110	African Acoustic-1950's V.2	Kenya
OMA111	Siya Hamba-1950's	S.Africa
OMA112	From The Copperbelt-1950's	Zambia
PAN VOX(Greece)		
SPV10107	Markos Vamvakaris	Greece
SPV10168	Markos Vamvakaris	Greece
PHALIREA/POP ELEVEN(Greece)		
AF14	Authentic Songs Recorded In Smyrna & Constantinople Before 1922	Greece
AF22/23	The Greek Popular Song In American Authentic Recordings From 1927 to 1938 of Rebetika & Smyrneika Songs (double)	Greece/US
AF67	Authentic Rembetika of America V.2	Greece/US
AF70	Authentic Rembetika of America V.3	Greece/US
AF90	Greek TB Songs: Authentic Rembetika of America V.4	Greece/US
AF91	Unknown title	
AF92	Y.Katsaros:American Recordings	Greece/US
AF930	The Golden Years of Smyrna	Greece
AF1132/33	The Smyrna Song In Greece After 1922 (double)	Greece
PHILLIPS(Argentine)		
832020-2	Canta Asi-Best of Tango&Folk	Argentina
PHILLIPS(Greece)		
6483002	Tsitsanis-Ninou	Greece
6483012	Stratos Sings	Greece
PHILO(US)		
FL2009	Madame Bolduc	Canada
PHONTASTIC(Sweden)		
7547	Tango Fran Argentina Vol.1	Argentina
7578	Tango Fran Argentina Vol.2	Argentina
RCA(US)		
	Early Cantors (3LP box)	Hebrew/US

VINYL (cont)

RETROAFRIK(UK)

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|---|-----------------------------|----------|
| 1 | Classic HiLife from 1950's | W.Africa |
| 2 | Franco et le Tpok Jazz 1956 | Africa |

ROUNDER(US)

- | | | |
|---------|---|----------|
| 1012 | Hula Blues | Hawaii |
| 1024/25 | Sol Hoopi : Master of the Hawaiian
Guitar V.1 & 2 | Hawaii |
| 1037 | Calypso Pioneers 1912-37 | Trinidad |
| 1050 | Early Mandolin Classics | Various |
| 1051 | Masters of Turkish Music | Turkey |
| 1052 | Steel Guitar Masters 1928-34 | Hawaii |
| 1053 | The Great Singers 1928-34 | Hawaii |
| 1054 | Calypso Breakaway 1927-41 | Trinidad |
| 5017 | JuJu Roots 1930's-50's | W.Africa |
| 5025 | Mbube Roots:Zulu Choral Music
From SA, 1030's-60's | Africa |
| 5045 | Brazil-Roots-Samba | Brazil |
| 6008 | Ed Reavy | Ireland |
| 6028 | The Tau Moe Family with Bob Brozman:
Remembering The Songs Of Our Youth
(one track) | Hawaii |

RTE/EMI(Ireland)

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|---------|--------------------------|---------|
| GAE1003 | The Irish Phonograph V.1 | Ireland |
|---------|--------------------------|---------|

SHANACHIE(US)

- | | | |
|--------|--|-------------|
| 14001 | Angus Chisholm-Early Recordings | Scotland/US |
| 14002 | Bill Lamey-Scottish Fiddling | Scotland/US |
| 330001 | The Wheels of the World | Ireland/US |
| 33002 | The Legacy of Michael Coleman | Ireland/US |
| 33003 | Paddy Killoran's Back In Town | Ireland |
| 33004 | The Pure Genius of James Morrison | Ireland |
| 33006 | The Classic Recordings of
Michael Coleman | Ireland/US |

TANGENT(Scotland)

- | | | |
|---------|--------------------------------|----------|
| TNGM141 | The Fiddler & His Art(1 track) | Scotland |
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TARA(Ireland)

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| TA1002 | Seamus Ennis | Ireland |
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THIMBLEBERRY

- | | | |
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| THC1006 | Viola Turpeinen : The Early Days of
Finnish-American Dance Music | Finland/US |
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TOPIC (UK)

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| 12T249 | The Art of William Kimber | England |
| 12T259 | Leo Rowsome V.1:
Classics of Irish Piping 1 | Ireland |
| 12T262 | William Andrews & Liam Walsh:
Classics of Irish Piping 2 | Ireland |
| 12TS267 | Morpeth Rant : Northumbrian
Country Music (2 tracks) | England |
| 12T268 | J.Scott Skinner | Scotland |
| 12T280 | J.Scott Skinner : Strathspey King | Scotland |

VINYL (cont)

12T283	Holey Ha'penny	England
12TS318	Bob Davenport:Postcards from Home (one track only)	England
12T319	Bob Smith's Ideal Band:Ideal Music	Scotland
12T320	Bob Smith's Ideal Band:	
	Better Than An Orchestra	Scotland
12T321	The Cameron Men: Classic Scots	
	Fiddle Recordings From the 1930's	Scotland
12T322	Leo Rowsome V.2:	
	Classics of Irish Piping 3	Ireland
12T364	Hugh Gillespie	Ireland/US
12T365	The Flanagan Bros	Ireland
12T366	Dan Sullivan's Shamrock Band	Ireland
12T367	John McGettigan & His Irish Minstrels	Ireland
12T390	Tom Ennis & James Morrison	Ireland/US

TRIKONT(Germany)

0071/2	Funf Greichen in Dar Holle(double)	Greece
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VINTAGE(Australia)

VRLP1003	Vintage Original Hawaiian Classics	Hawaii
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YAZOO(US)

1045	String Ragtime:To Do This You Gotta Know How (1 track)	Various
1055	Hawaiian Guitar Hot Shots	Hawaii
1074	King Benny Nawahi: Hot Hawaiian Guitar 1928-c.49	Hawaii

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Chapter 4

Lexicon

ABENDGOTTESDIENST German. "Evensong".

ABOFO 1. African Hunters. 2. The name of the hunters music and dance, and one of the pieces played by the "kete" drum ensemble.

ABOIO Wordless song used by the cowboys of the Brazilian northeastern Seroa to call cattle.

ABURUKUWA A small, high-pitched African drum used as a talking drum by the Akan of Ghana.

ACALANTO 1. Portuguese and Brazilian lullaby or cradle song. Also known as cantigas de ninar.

ACEREO DE MIESES Spanish. Melodies to accompany the transporting of crops.

ACCORDION. Portable musical instrument consisting of two rectangle headboards connected by a folding bellows. Used in many folk musics, including Acadian, French, Portuguese and many Latin-American cultures.

ADAHA Ghanian (Fanti) high life (qv) dance form.

ADAKA Ghanian box drum.

ADAKAM Recreational music performed by the Akan of Ghana, principally employing the adaka (box drum).

ADAWU One of the music and dance pieces of the Yewe cult of the Anlo-Ewe of Ghana.

ADENKUM 1. Gourd stamping tube played by the Akan of Ghana. 2. Name of the song and dance performed to this instrument.

ADEUDEU Six-string lyre played in Kenya.

ADOWA 1. Musical type of the Akan of Ghana, originally performed at funerals, then widened to include ceremonial and festive occasions. 2. Ghanian (Akan) high life (qv) dance form.

ADUF(FE) Portuguese frame drum, generally rectangle in shape, sometimes adorned with motifs and/or jangles.

ADZOBO Drum music and dance performed by the Fon of Dahomey.

AFOXÉ 1. Song form and rhythm played during Salvadorian carnival. 2. A gourd with beads strung on cord or wire, sometimes called a cabaca.

AFRO SAMBA Samba mixed with additional Afro-Brazilian elements.

AGBADZA Recreational musical type performed by the Anlo-Ewe of Ghana, later incorporated into high life (qv).

AGHANI Plural form of ughniyah (qv).

AGIDIGBO Yoruba dance rhythm.

AGOGO Double cowbell (each bell a different size) struck by wooden stick.

AGOLPADO See galope (qv).

AGUINALDO Spanish folk genre performed during the Christmas season. Also found in Puerto Rico and Venezuela.

AGUTEMI (Akutemi). Recreational music of the Anlo-Ewe of Ghana.

AHO Term in Akan for an introductory song in free rhythm.

AJOGAN Court music of the Fon of Dahomey.

AKADINDA Xylophone of 22 keys played in Uganda.

AKASAA Term in Akan for a metal rattle suspended on a drum head.

AKOFIN Ensemble of trumpets played at the court of kings of the Fon of Dahomey.

AKOM Dance of the Akan and Ga of Ghana, using intricate footwork.

AKUSTICH German. "acoustic".

AKWETI Traditional West African (Calabari) song and dance type later incorporated into high life (qv).

ALABADO Spanish. Field worker's song performed at beginning and end of day's work. Also night watchman's song at dawn.

ALAP Indian free-rhythmic instrumental improvisation.

ALABADO A Spanish hymn in origin, which took root in Latin America and survived to integrate into Catholic communities in Mexico, New Mexico and the Texas-Mexican border area.

ALBOGON Spanish. Rustic variant of the flute.

ALBOGUE Archaic spelling of alboka (qv). From the Arabic "al buce" (the horn).

ALBOKA Double-reed Basque hornpipe.

ALBORADO A type of Spanish, particularly Galician, music, played on the dulzaina (qv) and tamboril (qv).

ALBOLEA See alborea.

ALBOREA A Spanish song and dance form of Andalusian Gypsy origin.

ALEGRIAS Regional Spanish song and dance form of Andalusian origin.

ALGAITA Hausa shawm.

AMADINDA Xylophone of 12 keys played in Uganda.

AMADZULO Recreational musical type performed by the Ga of Ghana.

AMAHBO Traditional Zulu regimental anthems accompanied by slow synchronised gestures and body movements.

AMAKUMSHA Zulu term meaning "speaker of a foreign language" implying a turncoat or trickster.

AMALAITA Organised Sotho gangs who terrorised the streets of Johannesburg in the first 40 years of the 20th Century.

AMAN Greek. "Alas". Often heard in Greek rebetika (qv) and other regional musics as a vocal interjection. See also amani (qv).

AMANE See amani (qv).

AMANEDHAS Late 19th and early 20th century cafe music of Greek-occupied Turkey.

AMANI Greek-Oriental style of urban cafe song. Performed in Smyrna and later Athens.

AMARUSSIA Name for South African urban street gangs of Basotho men, who began as vigilante society and developed into violently social predators. Suppressed by the authorities in the 1950's.

ANAFIL Spanish. Long straight trumpet.

ANDALOUS Moroccan classical music style.

ANKLUNG Song style within the jaipong (qv) tradition.

ANREISSEN A German term for forceful attack in string playing.

ANTARA Quechuan name for a Peruvian panpipe of Nanzca origin made of three to 15 reeds or clay tubes tied or cemented together. The same instrument is found in the following countries and is known by the following names; Bolivia (sico); Colombia (capador); Ecuador (rondador); Spain (zampona) all (qv).

APAGYA Name of an Akan warrior organisation, also applied to the music of this organisation.

APALA 1. Originally, a traditional "talking drum" genre of northern Nigeria. 2. Later, a sub-genre of juju (qv) popular in the late 1940's.

ARAB Generally referring to music of Algeria, Egypt, Lebanon, Morocco, Syria, Tunisia and other nations or tribes of the North African region and near east.

ARABESK Arabic-influenced Turkish popular music style.

ARADA Spanish ploughing song.

ARAGONESE Regional Spanish music, most especially the jota (qv).

ARRABEL Originally, the area in Buenos Aires where the tango (qv) first took root amongst the proletariat. Later, the term came to describe the people who practised and supported "old guard" tango.

ARRORO Spanish cradle song.

ARRULLOS See arroro (qv).

ASHIK Turkish minstrel or troubador.

ASHIKO Early form of high life (qv) dancing.

ASKI Turkish hornpipe.

ASUALES Greek. "Bagpiper".

ATABAL Set of three single-headed drums, of Spanish origin, used in the Dominican Republic, largely by rural groups.

ATABQUES Set of three single-headed upright barrel drums used principally in candomble (qv) dancing of Bahia, Brazil.

AUSLANDISCH German. "Foreign".

AVAZ Persian melody type.

ASADUA Recreational music performed by mixed choruses in the Akan tribe of Ghana.

ASRAYERE Type of song type performed by women in the Akan area of Ghana in times of crisis.

ATAMO Small hand drum played in Ethiopia.

ATILOGWU Music and dance type performed by the Ibo of Nigeria.

ATSIMEWU Long drum used by the Ibo of Nigeria.

ATUMPAN Drum used in Ghana for accompanying speech texts.

AURORA Spanish. Religious song performed at dawn.

AXABEBE Spanish. Reed flute.

AZMARI Traditional Ethiopian music style.

BABACUE See macumba (qv).

BABOULE Haitian dance.

BACHA Malay. Prayers, incantations.

BAFUMU Religious association of the Sukuma of Tanzania.

BAGALU Religious association of the Sukuma of Tanzania.

BAGLAMA Greek stringed instrument used in rebetika (qv).

BAGPIPE Generic name for a number of instruments having one or (usually) several reed pipes attached to a windbag that provides the air for the pipes. Widely distributed throughout Europe and the Middle East in a number of forms.

BAGIKA Religious association of the Sukuma of Tanzania.

BAGLAMA Stringed instrument of the lute family widely used in Greek rebetika (qv).

BAGUALA Argentine folk dance and song of the Andean region, generally accompanied by the caja (qv).

BAHHAH A quality of vocal hoarseness considered expressive in Egyptian singing.

BAHLAWI Term used to denote traditional Ethiopian music.

BAHUSA MALAY Literally, "In the Malay language".

BAILA Sri Lankan. (from Portuguese and Spanish) 1. "Dance" 2. A specific traditional-based Sri Lankan syncretic music.

BAILE (Spanish) Generic term for dance.

BAILE A LO ALTO Spanish and Portuguese. Dance in 2/4 time found in Castille and northern Portugal.

BAILE AL Root phrase for many Spanish and Portuguese dances with instrumental accompaniment, eg, baile al pandereta, baile al agudo.

BAILECITO Argentine folk dance and song form in 6/8 meter, consisting of two sections, opening with a lively tempo and then slowing. Also known as the boliviana (qv).

BAILE DE PALOS Ritual dance of the rural districts of the Dominican Republic.

BAGYYANGI Religious association of the Sukuma of Tanzania.

BAIAO Binary northeast Brazilian song style featuring syncopated melody, instrumental refrains in short arpeggios, and often, raised fourths and flattened sevenths. Popularised by Luiz Gonzaga.

BAILA 1. Portuguese and Spanish. "Dance". 2. Portuguese -derived traditional and popular music genre of Sri Lanka.

BAILECITO Bolivian song and dance.

BAIRAMI Afghan. Light instrumental music played by small string and percussion ensemble.

BAIXO Brazilian and Portuguese. Stringed bass instrument.

BAJO SEXTO 12-string bass-chordal guitar used in Mexican conjunto (qv) and other folk musics of Mexican origin.

BAL Polish. "Dance".

BALA See balafon (qv).

BALADA Spanish. "Ballad"; in Mexico, a sentimental cancion (qv) in mainstream international popular style.

BALAFON West African xylophone of between 18 to 21 keys.

BALALIKA Russian three-string instrument with a triangular body.

BALITEO Philippine song and dance style.

BALLU Sardinian term for folk-ballad in the muttu (qv) style.

BAMBERA Spanish dance and song form of Andalusian origin.

BAMBOUCHE Haitian dance.

BAMBUCO Traditional Columbian dance and song type accompanied by tiples (qv) and bandolas (qv).

BAMBURA Afghan lute.

BANSURI Indian bamboo flute.

BANDA 1. Group of people who celebrate carnival together. 2. Spanish and Portuguese term for band or orchestra.

BANDOLA 1. Small four-string chordophone resembling the laud (qv). 2. Small Colombian 15-string instrument of the lute family, usually played in conjunction with the requinto (qv).

BANDOLIM Portuguese and Brazilian mandolin. Sometimes applied to a tenor mandolin. (recorded examples by Septeto Passos Freitas, on Columbia ML and DL series).

BANDONEON Argentine accordion used extensively in tango (qv) music.

BANDORA Bass size stringed instrument with six or sometimes seven pairs of metal strings and up to 15 frets. Apparently of 16th century English origin.

BANDURA Russian name for the bandurria (qv).

BANDURRIA 1. A 12-string guitar of southern Spanish origin. 2. A six-string instrument resembling a mandolin, often used in the rondellas (qv) of Aragon.

BANGSAWAN Malay native opera.

BANTU 1. Group to which all black South African languages belong. 2. Obsolete official name for Black Africans in South Africa, disliked by Africans on political and linguistic grounds.

BANTUSTAN Obsolete colloquial name for areas designated as autonomous homelands for Africans in South Africa.

BARITONE The male voice between bass and tenor. Regional variations of spelling are largely obvious, e.g. bariton, barytone etc.

BARRIO Spanish. 1. Section of an urban district. 2. The background scenario for a zarzuela (qv) or tonadilla (qv).

BASAJI Religious association of the Sukuma of Tanzania.

BASESE Traditional dance form of Diego Suarez, Malagasy.

BASHKAR Russian reedpipe.

BASHRAF Rondo form of the taqsim (qv).

BASWEZI Religious association of the Sukuma of Tanzania.

BATACUDA 1. Portuguese and Brazilian drumming/percussion session involving different rhythmic instruments. 2. Alternative name for the batuque (qv).

BATERIA Brazilian term for a percussion ensemble, usually found in carnivals and street processions.

BATUCO Cape Verdian variant of the batuque, (qv).

BATUQUE 1. Archaic Afro-Brazilian urban music and dance reported as early as the 18th century. 2. Generic name for Afro-Brazilian dances. 3. Type of Afro-Brazilian religion in northern Brazil. 4. Type of drum used in jongo (qv). 5. In Cape Verde, a traditional African-derived music and dance form called the batuco, (qv).

BEGANA A large lyre with eight to 12 strings found in Ethiopia.

BEGLEITEN German. "To accompany".

BEGLEITER German. "Accompanists".

BEGLEITUNG German. "Accompaniment".

BELAIR Trinidadian song type, and probable genesis, of calypso (qv).

BELANDA Malay. The Dutch language, or anything of Dutch origin.

BELE See belair (qv).

BENDAIR Arabic drum.

BENDALA Malay. Bandolier.

BENGA Kenyan guitar style.

BENI East African popular music based upon brass band music.

BERANG Small Chinese gong.

BERGAMASCA Generic term for dance, song and poetry from the Bergamo region of Northern Italy.

BERIMBAU Wooden bow with metal string and gourd resonator. Common in Bahia (Brazil) and used especially to accompany capoeira (qv).

BHAJAN Hindi devotional song.

BIDUAN Malay. "Musician"; a singer at a religious service.

BIDUANDER Malay. A royal musician.

BIGUINE Music and dance genre of Martinique, in fast duple meter. Popularised in Western culture in the 1940's and heavily commercialised by U.S. and European dance orchestras.

BIKUSI Fast Cameroun dance style.

BINIQU Small Breton pipe.

BIOLA Malay, of Portuguese origin. "violin".

BIRAHA Indian. Narrative tale set to music from many sources. Often found in Indian film music.

BISHNIKA Northern Albanian hornpipe.

BIWA Japanese four or five string lute.

BLA Musical type performed by the Dagbani of Ghana.

BLANKSCHEIT German. To busk (play music in street).

BLOCO Group of people who parade at a Brazilian carnival.

BOBONGO Musical type performed by the Ekonda of Zaire (Congo).

BOCK West Slavic bagpipe.

BODHRAN Irish framedrum.

BOLERO In Latin America, a song form in slow 4/4 time with a characteristic bass pattern of a half note followed by two quarter notes. The bolero gained wide popularity and was much imitated by western orchestras.

BOLIVIANA See bailecito (qv).

BOLON Name of a three-string arched harp played by the Malinke of Guinea.

BOMBA Puerto Rican folk dance and music genre of African origin.

BOMBARD French hornpipe found in Brittany.

BOMBING The most traditionally oriented form of Zulu-Swazi urban proletarian westernised choral music (Ingoma Ebusku), favoured by migrants and least westernised urbanites during the 1940's and 1950's in South Africa. Performances featured explosive choral yells compared by participants to the sound of bombs being dropped.

BOMBO The largest Brazilian drum.

BORIA Malay term for a Hindi song.

BOTIJA Cuban. Blown jug, played in much the same manner as in a North American jug or washboard band.

BOUZOUKI Greek long-necked lute, related to the Turkish saz (qv). Much used in rebetika (qv).

BOZUK SAZ Turkish variant of the bouzouki (qv).
See also saz (qv).

BRAGORO Term for puberty rites performed by the Akan of Ghana. The term 'goro' is derived from 'agoro' (play, game) while 'bra' is the term for the monthly menstrual period.

BREGA Pejorative word for maudlin Brazilian romantic songs.

BRELKA Russian hornpipe.

BUAYA Malayan. Literally, "crocodile"; slang term for a devotee or practitioner of kronjong (qv). Similar in character to the fadista (qv) and mangas (qv). See also jago (qv).

BUK Arabic hornpipe.

BULERIA Spanish song and dance type, of Andalusian Gypsy origin.

BULON BANGSI Malay. Reed pipe.

BULON PERINDU Malay. Variant of a jew's harp.

BUMBA-MEU-BIO Processional dance of Portuguese origin with added Brazilian elements.

BUYEYE Traditional music club or association of the Nyamwezi of Tanzania.

CABACA See afoxe (qv).

CABALES Spanish song and dance form.

CABILDOS Cuban. Black co-operative societies that provided a bedrock for emerging Cuban musics from 19th Century on.

CABOCLA An archetype of Brazilian folk music.

CABRETTE French reed pipe.

CACA Nepalese Buddhist song.

CACHACA Brazilian sugar cane liquor, sometimes referred to in song.

CACHARPAYA 1. Fast round dance of the Andean countries.
2. The closing theme of a carnival; in Quechuan the word corresponds to "goodbye".

CACHUCHA Spanish dance in triple time found in Andalusia, similar in character to the bolero (qv).

CACHULAPI Ecuadorian Indian song in fast 6/8 meter accompanied by guitar.

CADENCE Syncretic popular music genre of Haiti and the French Caribbean, closely resembling the compas (qv).

CAI LURONG Modern Vietnamese light opera form, and the most important context for contemporary Vietnamese popular music.

CAIXA Brazilian snare drum.

CAIXETA Brazilian wood block with deep indentation or hollow, struck with drumstick.

CAJA Andean drum.

CALANGO Popular dance in Minas Gerais and Rio (Brazil) performed by couples with simple steps and 2/4 metre.

CALASERA Spanish song and dance form similar to the serrana (qv).

CALESERAS Spanish. Wagon drivers song.

CALINDA Originally, a Trinidadian stick-fighting dance that later influenced the Calypso.

CALGIGA Urban musical ensemble of southern Yugoslavia.

CALUNG Song type of Indonesia, often incorporated into jaipong, (qv).

CALYPSO A regional ballad sung in Trinidad that employs a dialectal mix of English, French and localised language. Often topical and satirical in content. Closely linked with the carnival tradition. See Biblio., Cowley, Warner.

CAMBOULEY Archaic processional dance and music of Trinidad, imitating plantation fire drill. Often associated with carnival.

CAMPANILLERO Spanish song and dance form related to the serrana (qv).

CAMPESINO Generic term for a number of Hispanic Latin American musics including decima, punto cubano and zapateo (all qv).

CANARIO Spanish. Archaic rural dance of the Canary Islands.

CANA-VERDE (Caninha-Verde) Dance from southern and central Brazil performed by couples: The men and women sing to each other, change places and form pairs. Probably of Portuguese origin. (Earliest known recordings are by Margarida, Cantadeira de Paredes, on Columbia J, MC and 5.000 series).

CANCAO Portuguese and Brazilian. "Song".

CANCAO PRAIEIRA Portuguese/Brazilian. "Fisherman's song".

CANCION 1.Spanish. "Song": 2. In Cuba and Latin America, a through-composed and sentimental slow song.

CANCIONERO The collective term for Spanish folk songs.

CANCION RANCHERA Mexican. Popularised, romanticised version of rural folk-song. Often found in Mexican films 1930's-on. Jorge Negrette and Pedro Infante were major performers within this genre.

CANCIONERO Spanish. "Song-book".

CANDOMBIA Baian version of the macumba (qv).

CANDOMBLE Brazilian cult group of Yoruba origin.

CANTADAR Portuguese street singer. Only known commercially recorded example is Margarida, Cantadeira de Paredes on Columbia J, MC and 5.000 series.

CANTADEIRA See cantador, (qv).

CANTADOR Troubadour from northeast and central Brazil who sings memorized or improvised songs.

CANTE FLAMENCO The vocal version of Spanish flamenco (qv).

CANTE HONDO "Deep song". A specific form of Spanish flamenco (qv).

CANTE JONDO See cante hondo (qv).

CANTELINA Brazilian song and dance type.

CANTES DE LEVANTE Spanish song and dance form, a variant of the fandango (qv).

CANTIGA 1. Portuguese and Brazilian generic term for ballad or popular song. 2. Spanish monophonic song dating from the 13th century.

CANTILENA Spanish. Simple rural melody.

CANTINA Spanish song and dance form, a variant of the soleares, (qv).

CANTO 1. "Singing". 2. The first part of a guaganco (qv).

CANTOR See kantor (qv).

CANTORIA Portuguese and Brazilian. Singing; act of performing a desafio (qv).

CANTORIAL See kantor (qv).

CANTU Sardinian dialectal term for song.

CANZONI Sardinian dialectal term for singer.

CAPOEIRA Afro-Brazilian dance and martial arts form brought to Brazil by Bantu slaves from Angola.

CARACOLE Spanish song and dance form related to the alegria (qv).

CARAMBA A musical bow found in El Salvador, Honduras and Guatemala.

CARABINIER Haitian dance form, first rural, then urban, with origins in 18th century and a probable precursor of the merengue (qv).

CARACOL Spanish. Andalusian song type.

CARAMILLO Spanish. Small high pitched reed pipe.

CARCELERA Spanish. Andalusian song and dance form related to the tona (qv), expressing the misfortune of imprisonment.

CARIMBA See caramba (qv).

CARIMBO Afro-Brazilian song and dance dating from at least the 19th century, featuring 2/4 meter, fast tempo and heavy percussion. The dance is a circle dance with couples taking turns in the centre.

CARINOCA Song and dance style of the Philippines.

CARIOCA Something or someone from the city of Rio de Janeiro.

CARNAVAL Alternative spelling of carnival.

CARNIVAL Generic term for street parades and festivals of music found in many countries, e.g.; Brazil, Trinidad and U.S.

CARTAGENERA Spanish song and dance form of the soleares family (qv).

CASTANETS Wooden clappers consisting of two shaped pieces of wood hinged together and played in the hand. Most obviously employed in the performance of Spanish flamenco (qv), but found elsewhere in music of Spanish influence.

CASTICO Portuguese. Literally, "heavy", indicating deep emotion in singing.

CASTRATI Italian, Catholic. Term for a male religious singer whose testicles have been removed during early puberty to prevent the voice from breaking.

CATERETE Rural Brazilian dance of probable Indian origin performed by two couples accompanied by two violas (qv).

CATIMBO See macumba (qv).

CATIRA Common alternative name for the caterete (qv).

CAVAL Bulgarian fife.

CAVAQUINHO Portuguese and Brazilian. Four-stringed ukelele-like instrument with 17 frets usually tuned D-G-B-D.

CAXAMBU 1. Afro-Brazilian song and dance accompanied by drums and handclapping. 2. Type of drum used in same dance.

CAXIXI Small closed wicker basket filled with seeds, used as a shaker in capoeira (qv).

CEARENSE Someone or something from the Brazilian state of Ceara.

CEILIDH Celtic communal dance. Also known as ceili.

CENCERRO Cuban cow-bell.

CHACARERA Rural dance originating in the rural provinces around Buenos Aires and spreading thence throughout Argentina. Usually accompanied by guitar, it is highly rhythmic and often syncopated.

CHACHACHA Cuban popular dance and music genre in medium tempo, quadractic meter, popularised in early 1950's, most typically played by Charanga ensembles. Much imitated by western orchestras.

CHANANG Malaysian gong.

CHANGUI Specific form of son (qv) from eastern Cuba.

CHANSON French. "Song."

CHARADA Spanish. Dance in 3/4 or 3/8 time of the rural Salamanca region.

CHARANGA Cuban dance music ensemble consisting usually of flute, two violins, piano, bass, percussion and vocals. On record labels, most charanga groups are named as orquestas, eg Orquesta Aragon.

CHARANGA FRANCESA Enlarged version of the charanga (qv).

CHARANGO Traditional Andean folk instrument.

CHEGANCA 1. Popular pageant depicting Christians fighting Moors. 2. Reportedly lascivious 18th century Brazilian dance.

CHENKO Tanzanian dance.

CHERACHANG Malaysian bamboo sticks used for beating rhythm.

CHERIDAWN Malay. "Vocal music".

CHERITA Malay. Narrative story or legend.

CHETA Ugandan urban syncretic song style.

CHEVRETTE Archaic French term for cabrette (qv).

CHIBONI Apzherian (U.S.S.R.) reed pipe.

CHICA Archaic Haitian dance form.

CHIPONI See chiboni (qv).

CHIARAMEDDA Dialectal spelling of ciaramella (qv).

CHIRIMIA Spanish. Wooden wind instrument. Also found in Mexico.

CHISPA Colombian song similar to the bambuco (qv).

CHITARRA Italian name for the guitar.

CHITARRINA A small guitar popularly used to accompany Neapolitan street song.

CHITARRONE Italian term for a cittern, a string instrument of the guitar family.

CHIWARA Malawi song and dance type.

CHLOPSKI Polish. "Peasants".

CHOCALHO (Xocalho). Wooden or metal shaker in the shape of two cones united at the base.

CHORINHO See choro (qv).

CHORO Portuguese and Brazilian. Binary instrumental genre of music that features rapid modulation, melodic leaps and improvisation by lead instrument, developed in late 19th century in Rio. Also popular in Portugal.

CHOUVAL BWA Martinique carnival music.

CHUCHUMBE Archaic Afro-Cuban dance.

CHUFLA Spanish song and dance form related to the tanguillo (qv).

CHULA Brazilian song and dance type.

CHUVASH Russian reed pipe.

CHYN Chinese seven-string zither.

CIARAMELLA Sicillian bagpipe.

CIELITO Argentine and Uruguyan dance.

CIFTE TELLI Gypsy-influenced improvised music genre of Turkey, in up tempo quadratic rhythm; also used in Greek bouzouki (qv) music. Also known as tsifte-telli.

CIMBALOM A large dulcimer frequently associated with Hungarian Gypsy music.

CIMBO Cap Verdian single-string spike fiddle.

CIMPOI Russian bagpipe.

CIMPONI See cimpoi (qv).

CINQUILLO Ostinato in the Cuban danzon (qv).

CIRANDA 1. Children's circle dance of Portuguese origin, spreading to Brazil. 2. Folkloric dance from Pernambuco, Brazil.

CITARA Small stringed instrument of Spanish origin.

CIUMPOI See cimpoi (qv).

CLAVE Spanish; "key" 1. Pair of wooden sticks used as idiophones in Cuban and Dominican music. 2. Characteristic ostinato played on the above.

CLO Polish. Folk customs or traditions.

COBLA The Catalan term for a group of sardanas (qv) musicians. (eg: Cobla Barcelona/HMV AE series).

COCO Afro-Brazilian dance and song in 2/4 time, from north eastern Litoral of Brazil.

COLADERA In Cap Verde: 1. Procession with song. 2. Modern popular music genre in fast duple meter.

COLOMBIANA Spanish song and dance form related to the Spanish tango (qv).

COMPARDITRO Archetypal tango aficionado, stereotyped as lazy, violent and dishonest; parallel to the Portuguese fadista and Greek mangas, both (qv).

COMPARSA Mexican dance troupe.

COMPAS 1. Haitian syncretic popular music genre. 2. Spanish; "bar, measure": hence, in flamenco, the distinguishing structural harmonic and rhythmic ostinato of a cante.

COMPARSA Cuban dance and song type.

CONCITATO Italian term for excited or agitated.

CONGA 1. Afro-Cuban drum played with the hands. 2. Afro-Cuban music and dance genre, predominantly secular, traditionally rendered with voices and percussion, associated with carnival (qv).

CONGADA Processional dance that incorporates African traditional and Iberian elements, and often includes characters who represent African royalty; found in south and central Brazil.

CONJUNTO 1. Spanish. "Ensemble" 2. In Cuba, it implies a standard dance band of two or four horns, piano, bass and percussion. 3. In Norteno (qv) and Tex-Mex (qv) it denotes an ensemble featuring accordion, bajo sexto (qv), guitar; bass, and occasionally one or two horns.

CONTRADANZA Cuban song and dance type.

CONTREDANSE See contradanza (qv).

CONTRALTO The female alto voice.

COPLA Couplet or stanza in Spanish song.

CORA 21-string harp lute played in Gambia, Guinea, Mali and Senegal.

CORNAMUSA Italian variant of the bagpipe (qv) found in the Abruzzi mountains and also in Sicily.

CORNAMUSINA Bagless reedpipe played in support of the cornamusa, (qv).

CORNEMUSE French. "Bagpipe".

CORRIDO Mexican narrative folk song, used to relate events of local and national interest, legendary or historical subjects and, in the days before mass media, items of important news. Generally guitar-accompanied, often played by travelling musicians. See biblio., Mendoza, Pena and Strachwitz.

COSSANTE Spanish. Medieval verse with single-line refrain sung in lamenting mode.

COSTUMBRIZMO Spanish. The depiction of local customs and religion.

COZINHA An all-male ensemble of percussionists.

CRIOLLA 1. Sub-genre of the Cuban trova (qv). 2. Latin-American term to denote people born in Latin America but of European origin.

CSARDAS Hungarian dance in rapid 2/4 time. Often associated, sometimes erroneously, with Gypsy music. Much commercialised. Genuine recorded examples are difficult to find.

CUANDO Archaic dance form still popular in Argentina and Chile. Similar to the minuet and therefore possibly of European origin.

CUATRO Puerto Rican string instrument of the guitar family. Small bodied, with five double-strung courses. Also found in the Dominican Republic.

CUECA Chilean folk song and dance genre in fast tempo, often guitar accompanied.

CUICA Brazilian. Small friction drum with thin stick inside attached to drumskin.

CUMBIA Columbian and Panamanian folk and popular genre. Often accompanied by a mejoranera (qv).

CZARDAS Alternative spelling of csardas (qv).

DADONG Malaysian cradle song.

DADRA 1. Commonly found Indian rhythmic pattern. 2. Light-classical Indian music often found in film soundtracks.

DAGOMBA Early variant of Ghanian high life (qv).

DALLAN Hungarian. "Melody".

DALUANA Palestinian folk song form.

DAMBA Islamic festival celebrated in northern Ghana to mark the birth of Mohammed. The special music of the festival played on hourglass drums is also called damba.

DAN Malay. "and"; "furthermore". Often found on Indonesian record labels.

DANDI Small Tamil cymbals.

DANGDUT Indian-derived popular music genre of Indonesia.

DANZA Generic term of Spanish origin for dance.

DANZA MORA Spanish song and dance form related to the zambra (qv).

DANZON Cuban dance of urban origin in 2/4 meter and in the classic form of a rondo (qv).

DAP Malay tambourine of Persian origin.

DARBUKA Arab drum.

DASTAGH Persian melody type.

DAWNY Polish. "old" or "ancient".

DAWR Arab term for classical religious song of ancient origin.

DEBLA Spanish song and dance form related to the tona (qv).

DEBTERA Professional musician and teacher in the Ethiopian church.

DECIMA Cuban. Text-oriented form of the campesino (qv).

DEDELEME Recreational music performed by the Ewe of Ghana.

DEGUNG Sudanese rural folk song form.

DELROBA Indian fretted fiddle often used in Afghanistan.

DEMUTIKI Generic term for a wide variety of Greek folk music forms.

DENDANG The droning chorus of a Malay quatrain.

DENGONG Malay. Humming; the sound of a jew's harp.

DESA Malay. "Region".

DESAFIO Portuguese and Brazilian. Poetic improvisational contests between two vocalists, usually sung unaccompanied, but with short instrumental passages in between sung choruses.

DETING Malay onomatopoeic term for the sound of a stretched string when struck.

DHIKR Literally "remembering". Technical term in Arabic for ritual mentioning of the fraternities at special gatherings.

DHOL Afghan drum.

DHOLAK Indian barrel drum of folk origin.

DIANA Spanish. A flourish of instruments, sometimes employed as the opening motif of a zarzuela (qv).

DIPLE Generic term for a bagless double-reed pipe.

DIRIGENT German. "Conductor".

DIYANAI Arabic term for a double reed pipe.

DOINA Roumanian rhapsodic song type.

DOLENTE Italian term for sorrowful.

DOMRA Russian long-necked lute.

DONGENG Malay. A chanted folk tale.

DONDANG Malaysian lullaby.

DOTAR Instrument of the lute family found in Afghanistan.

DREHER Austrian dance type.

DREHLEIER German hurdy-gurdy.

DREHORGEL German street organ.

DROMOI Greek. Literally, "road", or opening improvisational piece often used in rebetika. See also taxim (qv).

DUDA Hungarian, Polish and Ukranian. "Bagpipe". Also plural of dudy (qv).

DUDELSAK German. "Bagpipe".

DUDEY. Baltic term for bagpipe.

DUDUK Armenian reed pipe.

DUDY Czech. "Bagpipe".

DUENDE Spanish. Spirit. Often used to describe the emotional depth of a performance.

EBENG Malay term describing the swaying movements of the body while dancing.

EGYHAZI Hungarian. Sacred music.

EISTEDDFOD Specifically, in South Africa, an annual song festival organised by middle-class black society to promote syncretic choral singing. Especially active in 1930's. Winning groups were often recorded by commercial companies.

EMBILTA A member of the flute family found in Ethiopia. Normally made of bamboo, but also found in metal.

EMBOLADA Poetic-musical form from north-eastern Brazil with stanza and refrain structure, in 2/4 meter, fast tempo, declamatory melody, short note values, small musical intervals and stanzas that are often improvised.

ENDECHAS Spanish. Laments.

ENDINGIDI A bowed lute found in Uganda.

ENEKEL Hungarian. "Singing".

ENKA Japanese sentimental ballad.

ENTENGA Drums of the Kabaka of Uganda, played in sets of 15 with each drum tuned to a different pitch.

ENTRUDO Rude, chaotic style of celebrating carnival that originated in Portugal and was popular in Brazil until the mid 19th century.

ERH-HU Chinese fiddle.

ESENI A suite of dances performed by the Ijaw of Nigeria to the accompaniment of a set of pot drums, high-pitched single headed drums and percussion sticks. Each dance has its own song and prescribed movements.

ESCOLA DE SAMBA Organisation that plans and puts on samba parades during Brazilian carnival. It typically has many other social functions and may serve as the community centre in its (usually poor) neighbourhood.

ESPANOLETA Archaic Spanish dance.

ESQUINAZO Chilean serenade, often associated with Christmas, employing improvised lyrics dedicated to a specific person or group.

ESTILIO Portuguese. "In the style of". Often found on early Portuguese record labels to denote that the song is performed in a characteristic fashion.

ESTILO Argentine song dealing almost exclusively with life on the Pampas.

ESTRIBILLO Spanish. "Refrain".

ESTUDIANTINA Spanish. Student festival.

ETHIOPIANISM In South Africa, a separatist African Christian movement based on an ideology of pan-African Christian unity and political and religious independence.

ETWIE Name of a friction drum found at the court of Paramount chiefs of the Akan of Ghana. The drum is named after the leopard because it imitates the snarl of this animal.

EVIRATO Italian. See castrati (qv).

EXABEBA See axebebe (qv).

EXOTIC MUSIC An archaic western term, sometimes found on record labels and in literature, used to describe non-western music.

EZPATA-DANTZA Basque sword dance.

FADISTA Portuguese and Brazilian; 1. A singer or devotee of fado (qv). 2. A name given to members of the Portuguese underworld in Lisbon from c. mid 19th Century-on. Counterparts of Greek mangas (qv).

FADO Portuguese and Brazilian urban syncretic folk genre, accompanied by guitarra (qv) and viola (qv). Literal translation of fado is "fate", hence "fate songs", or songs about life's realities. See biblio, Gallop, Pinto de Carvalho, Vernon.

FADO CANCAO literally, "fate song", a generally more popularised version of the fado that grew in popularity during the 1940's.

FADO CORRIDO A specific type of fado (qv) that is either topical or historic.

FADO DE COIMBRA A specific form of fado found in the university town of Coimbra, Portugal. Generally sung by professors and students. Different from other varieties in that it is more stylised and idealistic.

FADO DE LISBOA Specific form of fado, generally performed in cafes and on streets in Lisbon. Unlike the Coimbra fado, it was always associated with the working-class proletariat and the underworld of the fadista (qv).

FADO DESAFIO Portuguese and Brazilian. A competitive duet, generally humorous and ribald, often improvised, involving the two parties 'quarrelling' with each other.

FADO FALAR literally, "talking fado". Narrative in form and inviting audience participation in the chorus.

FAMO South African. 1. An urban dance and dance occasion in which Basotho women perform primarily for the entertainment of men, to the accompaniment of neo-traditional focho (qv) of syncretic marabi (qv) music. 2. A form of Basotho proletarian women's song performed at famo dances and recounting the singer's life experiences. Early recorded examples can be found on Gallotone records.

FANDANGO Spanish dance in moderate-to-quick triple time. Often commercialised.

FANDANGO GRANDES Specific form of fandango from Andalusia, said to have Arabic influences.

FANDANGUILLOS Spanish dance type closely associated with the fandango (qv).

FARANDOLE French dance from Provence.

FARRUCA Spanish song and dance type, said to have Celtic influence; sometimes performed by Gypsies of Andalusia (genuine recorded examples by Cuadro Gitano Flamenco, HMV AE series).

FARSI Malay term for Persian.

FASIL A pure form of Turkish classical vocal music.

FAVELAS Brazilian slum area.

FIEDEL Colloquial German term for the violin.

FIFE Small flute with six to eight finger holes.

FIFRE French term for the fife (qv).

FILIN Cuban. Sentimental sub-genre of the urban canción popular in the 1940's.

FILM MUSIC Specifically, in Indian music, a soundtrack recording from a national or regional musical/dramatic film. These songs are largely, although not exclusively, popular in character. Before 1950 many regional films were produced, especially in Tamil. See biblio., Rangoonwalla.

FINACON Cap Verdian improvised song.

FISARMONICA Italian name for the accordion.

FISTELSTINNE German. "Falsetto".

FLAMENCO Andalusian (Spanish) type of song and dance, originally folk in character, but increasingly commercialised and bowdlerised. Early recordings often reflect more authentic performance.

FLAMENCO GITANO Gypsy Flamenco: in pure form it has rarely been recorded commercially. An exception to this rule is the group of recordings made by "Cuadro Flamenco Gitano" on the HMV AE series.

FLAVIOL Spanish. Small-high pitched reed pipe.

FLOTENSPEILER German. "Flautist".

FLUMINENSE Someone or something from Rio de Janeiro state.

FOCHO South African Sotho. "Disorder". A neo-traditional style of Basotho shebeen (qv) dance music performed with or without vocal accompaniment on the concertina or accordion, and drum. Occasionally accompanies famo (qv) dance and song.

FOFA Reportedly lascivious Portuguese dance of the 18th century, imported by African slaves, and said to have been an influence upon the early fado (qv).

FOLGERUNG German. "Collection".

FOLIA 1. A Portuguese and Brazilian dance traceable to the 15th century. 2. A variant of solo Spanish dance employing castanets.

FORLANA Northern Italian dance with origins traceable to the 16th century. Thought to be lascivious in character.

FORRO Generic name for dance orientated north-eastern Brazilian musical styles. Also used by some to signify a certain variation of the baião (qv).

FREVO Fast, syncopated marcha (qv) that originated in Recife, Brazil.

FRIGIDEIRA Brazilian percussion instrument shaped like a frying pan and played with a stick.

FROTTOLE Italian ballad.

FUJI Nigerian dance and music genre derived from, and resembling, juju (qv), but without melodic instruments.

FUNANA Cap Verdean folk and popular genre, sung with accompaniment of accordion and percussion.

FURIANT A rapid and fiery Bohemian dance in 3/4 time.

FURLANA See forlana (qv).

GADULKA Bulgarian two-stringed bowed instrument.

GAGAKU Japanese court music.

GAHU A recreational musical type performed by the Anlo-Ewe of Ghana.

GAIATA Italian variant of the bagpipe.

GAIDA Bulgarian variant of the bagpipe.

GAITA 1. Spanish variant of the bagpipe. 2. Colombian flute.

GAITEROS Spanish bag or reed piper.

GAJDA Moravian variant of the bagpipe.

GAJDE Serbian variant of the bagpipe.

GALLARDA Spanish dance type traceable to the 17th century.

GALOPE Brazilian folkdance style; six verse martelo, the same as agolpado or martelo-agolpado (qv).

GAMBANG Indonesian idiophone.

GAMBOH Malay. Professional dancing girl.

GAMBUZ Tanzanian lute.

GAMELAN 1. Generic term for Indonesian orchestras.
2. Specific form of Javan and Indonesian traditional orchestral music, played on a wide variety of percussion instruments.

GANGA A double headed drum found in North Africa.

GANZA Brazilian single, double or triple tubular metal shaker; wooden or metal square with cymbals.

GARAMUT Papuan log drum.

GARBA Folk song and dance genre of Gujerat, India.

GARROTIN Spanish folk-dance and song type related to the farruca (qv).

GASSENHAUER Vulgar German street song.

GASSENLEID German street song.

GATO Rural Argentine circular dance often accompanied by guitar.

GAUCHA Feminine form of gaucho (qv).

GAUCHO (masculine noun or adjective). Someone or something from Rio Grand do Sul state, Brazil.

GEBET German. Prayer.

GEDICHT German. Poem.

GEDOMBAK Malaysian single membrane drum.

GEDU Commonly found rhythmic pattern in Indian music.

GEGE Brazilian word for Africans from Dahomey (Benin).

GEHOR German. Audience.

GEHOR BRINGEN German. To perform.

GEIGE German. Fiddle or violin.

GEIGEN German. To play the fiddle or violin.

GEIGER German. Fiddler or violin player.

GEKKIN Japanese guitar.

GELEMPONG Malay term for the sound of drums.

GELONENG Malaysian "small song" incorporated into a gamelan (qv).

GEMENGE German. Medley.

GEMMING GEGU Chinese mass revolutionary song-type popular in 1930's and 1940's, closely associated with the Chinese communist revolution.

GENDANG Malaysian drum.

GENDANG BATAK Malaysian instrument similar to a zither (qv).

GENDANG KELING Malaysian two-handed drum.

GENDANG MELELA Pair of Malaysian drums.

GENDANG RAYA Large Malaysian drum used in mosques.

GENDAP Lead drummer of a Malaysian gamelan (qv).

GENDER Javanese metallophone.

GENGGONG Malaysian bamboo jew's harp.

GEPLARR German. Sing-song.

GESANG German. Song, singing, chant, air.

GESUMME German. Humming.

GEISTLICH German term for sacred, religious, spiritual.

GEMENDO Italian term for lamenting.

GESSELLSCHAFT German. Public company, e.g. Deutsche Grammophon Gesellschaft.

GHAITA Arabic aerophone.

GHANNEJJA Maltese folk singer.

GHATAN Large Indian clay pot used as percussion.

GHAZAL 1. Poetic form used in Persian Urdu, Turkish and other central Asian literatures. 2. In India, Turkey and elsewhere, a musical genre based on the ghazal poetic form. 3. In Indian film music (qv), a commonly found basic song-form in light-classical style that often reflects a commercialisation of the traditional ghazal. 4. In Afghanistan, a semi-classical singing style closely related to (2).

GHIRONDA Italian hurdy-gurdy.

GHOMMA A Malay hand drum.

GHOMMALIEDJIE Malay-Dutch. "Drum song".

GIGELIRA Italian xylophone.

GITAN French. Gypsy.

GLOS Polish. "Voice".

GOGÉ See gonje (qv).

GOJE See gonje (qv).

GOMBE West African syncretic song type based on European hymns and pidgin-English.

GONJE One-string fiddle found in the Savannah belt of West Africa.

GOPAK Lively dance of Byelorussia.

GORA A musical bow played in South Africa by the Korana Bushmen and Hottentot, adopted by the Becuana, Xhosa and Zulu. The tones are produced by breathing in and out on a quill which sets the strings into vibration.

GRAGEMENT Syncopated Haitian dance of African origin.

GRALIA Spanish double-reed pipe.

GRAMOPHONE Term used in the first half of the 20th century for equipment that reproduced sound recordings. Linguistic variants are largely obvious, e.g. gramofon, grammofone etc. Different from a phonograph, which was capable of both making and replaying sound recordings. See biblio., Gellat, Reed.

GRANADINA See granaina (qv).

GRANAINA Spanish song and dance style of the fandango variety.

GRIOT African praise singer.

GUACHOS Colombian rattle.

GUAGUANCO The most popular kind of rhumba (qv).

GUAJIRA 1. Spanish song and dance type related to the Spanish tango (qv). 2. Cuban song style, apparently deriving from the applied term for rural Cubans of the interior.

GUARACHA Cuban syncretic song form, often with bawdy or picaresque lyrics, bearing some affinities with the son (qv); also cultivated in Puerto Rico.

GUARANIA Paraguayan ballad in slow waltz tempo, often in minor key. Created in the 1920's by Jose Asuncion Flores in a conscious attempt to promote a syncretic native song.

GUIRA Dominican Republic gourd scraper. See also guiro (qv).

GUIRO Cuban gourd scraper. See also guira (qv).

GUIITARRA 1. Portuguese string instrument, eight, 10 or 12 strings, about one third size of a Spanish guitar and resembling a mandolin. In conjunction with the viola (qv) it is the classic accompanying instrument for fado (qv). 2. The Brazilian word for an electric guitar.

GUIITARRA QUINTA Mexican. five-string instrument of the guitar family often found in huasteco (qv) trios.

GUJERATI A major region, language and culture of India.

GUSLE Montenegrin and Serbian one-string fiddle.

GUSLAR Gusle (qv) player.

GYPSY Almost any commercially recorded music specifically described by this term is likely to be a commercialisation of a deeply secret and closed tradition. Gypsy music has, however, influenced a great deal of European folk genres, especially in the Iberian Peninsular, the Baltics and the Balkans. Much Hungarian folk music is often erroneously referred to as "Gypsy". Known genuine recorded examples on 78rpm are rare, but include Cuadro Flamenco Gitano on Spanish HMV AE series and Margarida on Portuguese Columbia J, MC and 5.000 series. Some genuine Hungarian recordings reportedly exist.

HABANERA Slow Cuban song and dance in duple time. An important Cuban form, responsible for measures of influence on other Latin American dance forms, e.g. of Argentina, Brazil, Uruguay, Venezuela. See biblio, Ayala.

HAKA Maori welcome chant.

HALK Generic term for Turkish percussion instruments.

HALLING Fast, lively Norwegian folk dance.

HANDLER German. "Dealer"; e.g. Grammophon Handler.

HAPA HAOLE Hawaiian. "Half-white" referring to Hawaiian style songs with English lyrics or to commercialised U.S. and European interpretations.

HARDANGER Norwegian fiddle with four drone strings. Also known as the hardingfele.

HARMONIUM Bellows-operated melodic keyboard instrument frequently found in Indian music.

HASAPOSERVIKO Up-tempo Serbian traditional song and dance style.

HASINO A designation used by the Fon of Dahomey (Benin) for a person who sings long songs of praise at funerals or during festivals.

HASSAPIKO See khasapiko (qv).

HAT CHEO Vietnamese folk theatre and music.

HAT TUNG Vietnamese classical theatre and music.

HAWAIIAN Specifically, on commercial recordings dating from early 1900's to 1970s and beyond, this term applies to a syncretic vocal and instrumental music played on a slack-keyed guitar, often accompanied by ukelele, percussion instruments and guitars, incorporating archaic Hawaiian themes with western rhythms. Played by genuine Hawaiian bands, especially in the period before popular tourism (i.e. up to the mid 1940's), it can arguably be viewed as an authentic syncretic folk music. However, parallel with these events, much pseudo-Hawaiian music was performed by European and North American commercial groups, and bears little resemblance to real Hawaiian music. Ancient Hawaiian folk music is quite different in character and can generally be found only on anthropological and folkloric recordings.

HAYE Historical song type of the Fon and Gun of Dahomey.

HELDENLEID German. Heroic song.

HERMANAS Spanish. "Sisters". Often found on norteno (qv) records.

HERMANOS Spanish. "Brothers". Often found on norteno (qv) records.

HICHPIKI Japanese bamboo reedpipe.

HIGH LIFE Popular syncretic music genre of West Africa, especially Ghana.

HIJAZ See hijazkar (qv).

HIJAZKAR Chordal mode of Turkish origin often used in east European Gypsy musics.

HIJAZ-PIRAITIKO Variant mode of hijazkar (qv).

HILIFE Alternative term for high life (qv).

HIMENI Hawaiian. "Hymn".

HINDI Major regional, cultural and linguistic group of India.

HOBO German. Oboe.

HOPI Native American tribe. One of the very few to appear on commercial records before 1970. See Native American, section 1.

HORA Ring dance of Bulgaria, Croatia, Romania and Serbia.

HORO See hora (qv).

HORNIST German. Bugler or cornet player.

HORNPIPE 1. Wind instrument widely found throughout Europe and the Middle East, closely allied to the bagpipe, but without a wind-bag. 2. Originally a popular English folk dance. Variants survived in countries with British cultural influence and often became syncretised with local cultures.

HSIAO Chinese flute.

HUAINO Lively dance of Bolivia, Ecuador and Peru derived from the traditional folk genre of Andean Indians.

HUAPANGO Originally a generic term for songs and dances played at festivals along the Texas-Mexican border, employing a fast and complex rhythm. It solidified into a style that often appeared on norteno (qv) recordings.

HUAYNO See huaino (qv).

HUDAL A native of a tribe of the Malaysian Peninsula.

HUEHUETL Archaic Mexican vertical drum.

HUEHENCHE Mexican carnival dancer.

HULA Ancient Hawaiian mimetic folk-dance. Commercialised and debased as a result of the popularisation of Hawaiian music.

HULA KU'I Ancient Hawaiian folk chant.

HURDY GURDY Originally a medieval stringed instrument whose strings are vibrated by a rotating rosined wheel. By the 19th century the term had come to be applied to a type of street organ. Most extant gramophone recordings are of the latter.

HUSAGO One of the music and dance items of the Yewe cult of the Anlo-Ewe of Ghana.

IBA Malay term expressing yearning or passionate regret.

IFA A type of chant performed by the Yoruba of Ghana.

IGANA Malay term for religion.

IGGAWIN Mauritian term for musicians.

IHUBO Zulu. 1. Traditional song identified with a specific Zulu subclan, performed at weddings and other occasions directly involving the subclan as a corporate group.
2. A Christian Zulu hymn.

IJALA Chants performed by hunters of the Yoruba of Nigeria.

IJEXA The rhythm of the afoxe (qv) song form. Also a sub-group of the Yoruba people.

ILAHILER Sufi devotional song.

IL-MALTIJA Maltese folk dance.

INGOMA Zulu. "Dance song" In South African urban areas, a form of dance and song in traditional idiom, developed in Zulu male migrant workers in mines, factories and domestic service.

INGOMA EBUSUKU Zulu; "Night music". Any range of urban proletarian Zulu-Swazi forms of choral music patterned after African church choirs and combining Zulu-Swazi, European, Afrikaans and Black American performance elements in a syncretic blend, e.g. bombing, (qv).

INLANDER German. "Native".

INLANDISCH German. "Indigenous".

'IPU Hawaiian gourd drum and the rhythmic style in which it is played.

ISCATHAMIYA South African. "Stalking approach". Later development of the bombing (qv) style.

ISHIKAWELA JO Strident style of Zulu harmony singing, popular during the 1950's.

IWE A type of chant performed by the Yoruba of Nigeria.

IYA ILU "Mother drum". Name given by the Yoruba of Nigeria to the principal drum of the hourglass drum ensemble. Also used as a general term for a master drum.

JABERA Spanish. Andalusian song and dance type related to the malaguena and fandango (both qv).

JAGO Malaysian. "Rooster". Term used to denote devotees of kronjong, (qv). See also buaya, (qv).

JAIPONGAN Indigenous popular music and dance form of West Java.

JAKUN Natives of the South Malay peninsular.

JALEO 1. Andalusian (Spanish) dance in 3/8 time acc by guitar and rhythmic handclapping. 2. The section of a Dominican merenge (qv), resembling the montuno (qv) of the Cuban son (qv) in the use of call-and-response vocals over a simple harmonic ostinato.

JAMPI Malay term for incantation.

JARABE Traditional Mexican dance in moderate tempo derived from the Spanish zapateado (qv).

JARANA Syncretic dance type from Yucatan composed of Spanish and West Indian rhythms.

JATRA Bengali folk theatre.

JAWA Malay term for anything Javanese.

JAWI Malay term for Javan, Malayan and Sumatran.

JENG Chinese stringed instrument.

JIG Irish folk dance.

JINJANG Indonesian native dance.

JIRBA Arabic bagpiper.

JIVE South African. 1. A term for American-influenced popular urban African dancing accompanied by American or African jazz. 2. A term for African jazz, mbaqanga (qv) or simanke-manje (qv).

JODEL German and Austrian spelling of yodel (qv).

JOGET Malay dancing girl.

JOIK Sami song of improvisation.

JOIKU Finnish lament.

JONGO 1. Name of a recreational music type performed by a number of different ethnic groups in northern Ghana. It consists of songs accompanied by calabash or ordinary drums: in some African societies flutes are added. 2. Type of rural samba from southeastern Brazil.

JOROPO Venezuelan folk dance and song type in fast 3/4 meter.

JOTA Spanish dance and song form, largely found in Andalusia but spreading to other regions including Balearic Islands. See biblio., Alford, Gallop and Livermore for fuller descriptions. Recorded examples may be most obviously found in the Spanish Columbia A and HMV AE series and on Spanish Odeon.

JUDISCH German. Jewish.

JUERGA 1. Romany. "Spree"; an informal gathering at which flamenco or other folk variants are played. 2. A specific Spanish dance similar to the jarana (qv).

JUGALBANDI Indian instrumental duet.

JUJU Syncretic popular urban music genre of Nigeria, accompanied by guitar and/or banjo and percussion. First known recordings c.1928 by Domingo Justus on Zonophone. Irewolde Denge's 1937 recordings for Odeon represent classic early examples of the genre. See biblio., Waterman.

KABUKI Japanese theatre style.

KACHAK Malay term for "smart" or "dandified" as applied to kronjong (qv) society.

KAFFRINNA In Sri Lanka, a Portuguese-derived folk genre closely related to baila (qv) and employing stringed instruments and percussion.

KAHERVA North Indian rhythmic pattern.

KAISO West-African derived word in Trinidad and arguably the origin of the term calypso (qv). See biblio., Cowley, Warner.

KALAR Malay bamboo gong.

KALAVELA Finnish narrative folksong.

KAMANCHE Turkish spike fiddle held on knee. Related to the kamanja (qv).

KAMANJA Arab violin related to (and probably ancestor of) the kamanche (qv).

KAMARA ZENE Hungarian. "Chamber music".

KAMPONG Malay. Assembly or group.

KANBONWAA A musical type performed by the Dagomba of Ghana but modelled on the Asafo warrior music of the Akan.

KANTELE Finnish zither.

KANUN See qanun (qv).

KANTELE Finnish zither.

KANTOR Traditional Hebrew sacred song form practised by Rabbis. Much recorded in Europe and USA from early 1900's on. Performed either solo, or with congregational and/or keyboard accompaniment. Also written as "cantor". See biblio., Vernon.

KANTORIAL See kantor (qv).

KAPRI Malay term for African.

KARNATAK The classical music of southern India.

KASHIF Erotic Sudanese wedding dance.

KARSILAMA Turkish urban gypsy dance and song form in nine-beat meter. also occasionally used in Greek bouzouki (qv) music.

KATHAK Sophisticated Indian performance dance.

KATIB Malay. "Writer".

KATSAMBOONA Cypriot reed pipe.

KATZANMUSIK German. "Rough music".

KAVAL Bulgarian and Macedonian rim-blown flute.

KAWI The old poetic language of Java.

KAYAGUN Korean 12-string zither.

KAYAKYOKU Japanese syncretic popular music style.

KEBERO Ethiopian drum.

KECHAPI Malaysian four-string instrument related to the lute.

KEKAWIN Malay poetic narrative.

KEMANGE See kamanja (qv).

KEMENCE Regional Turkish fiddle music of the Black Sea coast.

KENDANG Javanese drum style.

KEREMONG Series of Malaysian gongs in a gamelan (qv).

KESTURI Afghan melodic mode.

KETEHOON Musical type performed by the Fon of Dahomey (Benin).

KETONG Malaysian onomatopoeic term for the sound of a drum.

KETU Sub-group of the Yoruba people.

KETUBAN Malay. To sing.

KETUK TILU Folk music and dance form of West Java, from which jaipongan (qv) reportedly evolved.

KHALAM Plucked lute played in Guinea, Mali and Senegal. The number of strings may range from two to five, but three-string lutes are fairly common.

KHANDAN The strophic sung pattern of a ghazal (qv).

KHARJA Moorish-Arabic song in quatrain mode found in castillian areas.

KHASAPIKO Popular Greek folk dance, known as the "butcher's dance".

KHAYAL Indian vocal style.

KHOISAN The aboriginal, non-Bantu-speaking, non-black inhabitants of South Africa. Colloquially known as Hottentot (from the German, Hottern-Tottern, "to stutter").

KIBUGANDER Five-string lyre played by the Kipsigi of Kenya.

KILIWALA Traditional music of the Pashtun of Afghanistan. It had developed into a more general urban popular music genre by the 1970's.

KIN Titular prefix to the names of Javanese women.

KINO German. Film, cinema.

KINCHAK Malaysian pantomime accompanied by singing.

KINGWANA Localised lingua franca and variant of Swahili, specifically employed on record by Mwenda Jean Bosco (Gallotone records).

KIT Miniature violin descended from the rebec (qv). Often used by dancing masters and maestros for instruction and example.

KLAGERELIED German. Lamentation, dirge.

KLAMA Musical type performed by the Adangme of Ghana. It has several subcategories.

KLAPPHORNVERSE German. Nonsense rhymes.

KLEZMER Secular, lively, Jewish social song and dance type, largely recorded by Jewish immigrants in USA from early 1900's on. See Yiddish, section 1. and biblio., Sapoznick, Vernon.

KOKOMA Traditional Nigerian folk genre employing chorus, mbira (qv) and percussion. Believed to be an influence on juju (qv).

KOLEDA Bohemian, Polish and Roumanian Christmas song.

KOLENDA See koleda (qv).

KOMISCH German. comic.

KOMPONIST German. composer.

KONKOMBO Choral and percussion music of the Fanti of West Africa.

KOPOK Obsolete Malysian instrument.

KOTO Japanese 13-string zither.

KPLE Religious cult of the Ga of Ghana which recognises a supreme being and a pantheon of lesser gods. The music of the cult is also called kple, and the dance kpleazo.

KPLEAZO Literally, 'dance' (azo) of kple (qv). Also the name of the annual festival of the gods which features kple music and dance.

KRAKOWIAK Polish dance named after the city of Krakow (Cracow). Syncopated and in 2/4 time. Often performed by large groups and employing shouting, heel clicking, whistling and improvised verse.

KRAR Six-string lyre played in Ethiopia.

KRITI South Indian devotional song.

KRONJONG 1. Folk and semi-popular music genre of Jakarta, Sumatra and southern Malaysia. 2. Portuguese-derived ukelele like instrument used in 1. See biblio, Manuel, for detailed definition and history.

KUHREIGEN German. Alpine cowherds song.

KUJAWIAK Polish dance from the province of Kujawy. A derivation of the mazurka (qv).

KULU See hora (qv).

KUNDIMAN Phillipine song and dance type.

KUNDU Papuan hour-glass drum.

KUNSTER German. Artist, performer.

KWELA A form of African penny-whistle music in the 1950's, syncretically composed of elements of traditional marabi (qv) and US swing and jazz. (Elias & Zig Zag Jive Flutes "Tom Hark", popular outside Africa during the 1950's, is an obvious example).

LACRIMOSO Italian term for mournful.

LAGNOSO Italian term for lamenting.

LAKUN Malaysian classical stage play.

LANDLER Austrian dance, akin to a slow waltz. Often interpreted on a zither (qv).

LAUD 1. Spanish lute with Arabic origins, developing into
2. Stringed instrument of the mandolin family, found in Cuba.

LAUNEDDAS Sardinian folk instrument, consisting of three single reed wooden pipes, two melody and one drone. Played by circular breathing. Recordings made by Efisio Mellis in Milan for HMV during the 1930's and 1950's are believed to be the only examples commercially issued. Folkloric recordings from 1950's-on also exist.

LAVNI Folk song of Maharashta, now modernized into an urban popular genre.

LITHOKO Traditional Sesotho praise poetry.

LITUNGO Six-string lyre found in Kenya.

LONGA Roumanian Gypsy genre, incorporated into Turkish urban entertainment music in the late 19th century.

LOOR Spanish. Hymn or praise song to the Virgin Mary.

LOURE Archaic French term for a bagpipe.

LUGAYA Name of a large drum played by the Sukuma of Tanzania.

LUIXING GEGU Generic term for a number of Chinese popular musics.

LUK THUNG Acculturated popular music genre of Thailand, based on rural folk songs.

LUNDU Song and dance of Angolan origin, brought to Brazil and Portugal by Bantu slaves. Ancestor of many urban Brazilian song forms and an influence upon the development of the fado (qv). Recorded examples exist on very early Brazilian labels.

LUNDU-CANCAO Stylised version of the lundu (qv).

LUNSI Term in Dagbani (spoken in Northern Ghana) for hourglass drums.

LUSTSPEIL German. "comedy".

LUTUOSI Italian term for mournful.

MACHETTE Portuguese variant of the ukelele, found in the Azores.

MACULELE Afro-Brazilian stick-fighting war dance.

MACUMBA 1. Generic name for various Afro-Brazilian dances (batuque, caboclo, candomble, catimbo, pajelanca, umbanda, xango). 2. Name of a specific Afro-Brazilian religion practised in Rio de Janeiro.

MAHABHARATA Epic mythological and historical saga of India, often found in Indian film music.

MAIOR Portuguese term for the major keys.

MAKAM See Maqam.

MAKOSSA Cameroun popular dance style.

MAKWAYA 1. African sacred or secular choral music developed by mission European-educated Africans, combining European classical song and hymnody. 2. Syncretic mix of American popular song and African traditional choral music.

MALAGUENA Spanish dance and song type of the Malaga & Murcia regions. Related to the rondena (qv).

MALAKAT Long metal or bamboo trumpet played in Ethiopia.

MALANDRO Brazilian name for a man who makes his living by exploiting women, gambling or playing small confidence tricks: scoundrel, vagabond, loafer.

MALAY 1. South African term for a culturally and, to some extent, socially autonomous segment of the 'Coloured' population originating in the Cape, descended from East Indian slaves brought to South Africa by the Dutch during 18th century. 2. A white South African term applied to any 'Coloured' Islamic person.

MALLORQUIN Spanish. Any music or dance deriving from Mallorca (Majorca), the largest of the Balearic islands.

MAMBO 1. Up-tempo, predominantly instrumental Cuban genre, featuring antiphonal sectional writing for horn and reed sections. 2. Alternate term for instrumental sections of the jaleo (qv) of the Dominican merengue (qv). Much commercialised by western orchestras.

MANDOLA A variant of the mandolin, somewhat larger and with a heavier bass tone.

MANDORA Member of the mandolin family.

MANGAE South African songs composed and sung by young Bosothe boys at traditional initiation schools. Among adult men, they are performed as an expression of male camaraderie during competitive social events, such as eisteddfod (qv).

MANGAS Greek. Name of society and its members who live outside the law. Hashish users. Lovers and practisers of rebetika music. See biblio., Holst, Manuel.

MAQAM Melodic mode, used as a basis for improvisation or composition in Arab, Persian and Turkish musics.

MARABI Pan-ethnic, urban, South African proletarian style of music developed in Johannesburg during the 1920's and 1930's. Also a term for the dance occasions where it was performed and for their patrons. See biblio., Coplan.

MARACA Hollow gourd with dried seeds or pebbles inside, commonly used by as rhythmic shaker by Brazilian Indians. Origin of the term 'maracas' in commercial music.

MARACATU Slow, heavy Afro-Brazilian processional music and accompanying dance form from northeastern Brazil.

MARAVANNE Maraca (qv)-type rattle found in Madagascar and the Mascarene Islands.

MARCHA (Marchinha) Binary Afro-Brazilian form with strong accent of downbeat and fast tempo; first made famous by Chiquinha Gonzaga. In the 1920's the Marcha was influenced by the U.S. one-step and ragtime. Later Brazilian and Portuguese fado style also absorbed its influence. (e.g. Marcha da Alfama).

MARCHA-RANCHO Slower and more melodically developed variation of the marcha (qv).

MARGHUB Malay. "Beautiful" (of music).

MARIACHI Mexican folk ensemble, typically consisting of two violins, guitar, harp, bass guitar and vocalists. Band sizes can vary from three to 12 or more. Less typically, the term can apply to one musician performing alone.

MARIMBA African, Central American and Latin American variant of the xylophone.

MARIMBULA A variant and descendant of the mbira (qv), found in Afro-Cuban and other Caribbean musics.

MARINERA Peruvian variant of the Chilean cueca (qv).

MARIZAPALOS Archaic Spanish popular song. Possibly an ancestor of the folia (qv).

MARSZ Polish. "March".

MARTEL-AGOLPADU See Galope (qv).

MARTELO Northeast Brazilian poetic form with 10 syllables per line and six to 10 lines per stanza.

MARTINETE Spanish. Archaic dance form in 3/4 time.

MARUAS Small Malaysian hand drum.

MASENQO See masinko (qv).

MASHAK Hindu bagpipe.

MASHAYK Plural of shayk (qv).

MASINKO One-string fiddle with diamond shaped resonator, found in Ethiopia.

MATACHIN Spanish. Mask dance in 6/8 time.

MAWWAL Arab traditional strophic folk song genre, with topical text in colloquial Arabic, set in five line stanzas.

MAXIXE Song and dance that was a fusion of habanera (qv), lundu (qv), polka (qv) and tango (qv). Created in the late 19th century and first popularized as a Brazilian urban dance style. Many commercial recordings were made in Brazil between 1904 and the 1930's.

MA'YONG Malayan theatrical performance.

MAYORDORNO Mexican. The organiser of a fiesta or group of dancers.

MAZKANDA Zulu, from Africaans. "Musikant" (Musician). Neo-traditional instrumental music played on European instruments.

MAZURKA Generic name for a family of Polish folk dances in triple meter and a variety of speeds. e.g., kujawiak, obertas etc (qv).

MBAQANGA Black South African urban popular music from the 1950's -on.

MBETA Flute ensemble played by the Luguru of Tanzania. Each flute plays only one note.

MBIRA Tuned idiophone consisting of wooden or metal strips arranged on a flat sounding board and mounted on a resonator.

MBIRA DZA VADZIMU Hand piano played in Rhodesia in connection with ancestral rites.

MBUBE South African syncretic urban style, typically sung by male chorus without accompaniment.

MEDIA CANA Urban dance of the Argentine, c. late 19th Century-on. Probable influences include gato, pericon and zamacueca (all qv).

MEHTER Turkish military band.

MEJORANA Panamanian song thought to be of 18th century Spanish origin. Said to have been sung exclusively by men and thus never danced, or danced and thus never sung. The sung variety begins with improvisational verse, partly in falsetto, which is then repeated after each stanza of the poem.

MEJORANERA Panamanian five string guitar used to accompany the mejorana (qv).

MELAYU Malayan term for things Malayan.

MEMBY Generic name for a set of indigenous pipes used by the Guarani Indians of Paraguay and in the Brazilian states of Mato Grosso and Parana.

MENDORA Siamese Buddhist theatre performance.

MENOR Portuguese term for the minor keys.

MENTO Jamaican folk music, similar to calypso (qv), accompanied generally by guitar, employing strophic style and topical lyrics. Largely diminished in popularity by 1950.

MERENGE 1. Predominant secular folk and popular dance and music genre of the Dominican Republic, in fast duple meter, originating in the 19th century. 2. The song-like section which preceeds the jaleo (qv). 3. A dance and song genre in triple meter used in the Colombian vallenato (qv).

MERANGU Archaic Malayan wind instrument.

MERDANGGA Archaic Malayan instrument.

MERDU Malayan term describing the "soft, sweet voice of music".

MEREWA Amharic (Ethiopian) name for a resonant slab of stone or wood struck with a piece of wood or round pebble.

MESHIN Ukranian bagpipe.

MEYJANA Palestinian popular song form.

MFENGU Xhosa. "Destitute Wanderers". Nguni refugees from Zulu expansion in the 1820's who settled among the Xhosa in Eastern Cape and were among the Africans most eager to join Christian mission communities.

MGANDA North Rhodesian urban syncretic music.

MIDDLE CLASS South African. Term used to describe huge stratum of black African society, composed of the professions, literate salaried persons and businessmen who were educated at Christian mission schools. The recordings of R.T. Caluza (HMV/Zonophone) are examples of the music produced by this group. See biblio., Erlmann.

MIEDZYNARODWY Polish. "International".

MIJESNICE See Misnjice (qv).

MIJWIZ Palestinian shawm.

MIKO Term in Kiganda (spoken in Uganda) for a system of melodic transposition which makes it possible for a tune to be played on a five-string xylophone in different modal forms.

MILANGO Alternative term for lugaya (qv).

MILONGA Late 19th century urban dance style in Buenos Aires. Reportedly absorbed into the tango by the turn of the 20th Century.

MINYO Japanese regional folk song style.

MIRLITON French. Believed by some to be an ancestor of the kazoo.

MISNJICE Croatian bagpipe.

MITSPEILEN German. 1. To accompany. 2. Accompaniment.

MMAA MU Female style of Akan drumming.

MMARIMA MU Male style of Akan drumming.

MMOBOMME Songs of exhumiliation and prayer performed by women in the Akan area in times of war, crisis or victory.

MODA Portuguese sentimental song type.

MODA DE VIOLA "Guitar song". Rural Brazilian folk song, probably of Portuguese origin, with simple melody, often performed by two guitarist-vocalists singing in thirds. Largely found in central and southeastern Brazil. Evidence found in rural Portugal also (see Gordon, Jan & Cora, "Portuguese Somersault", 1929).

MODINHA 1. Ancient rural Portuguese song style.
2. Sentimental Brazilian song derived from moda and lundu (both qv) and Italian bel canto. popular from c. late 18th century.

MOGOLI Commonly found rhythm in kiliwali (qv).

MOHRI The lead singer in a qawwal (qv).

MONFERRINA Rural dance from Piedmont (northern Italy) c. early 19th Century.

MONOSAMILOS Small Greek double-reed bagpipe.

MONSONDI Haitian song and dance type.

MONTONERO Regional Spanish variation of the French minuet, developed in the early part of the 19th century.

MONTUNO 1. The final part of a Cuban rumba (qv) or son (qv), employing call-and-response vocals. 2. The recurring pattern (played, for example, on piano) of a son.

MOON GUITAR Chinese stringed instrument with a circular body said to represent the shape of the moon.

MORESCA Maltese folk dance.

MORNA Cape Verdian folk genre with European (especially Portuguese) roots. Often a literary poem in Modhina (qv) style accompanied by stringed instruments. Regarded as the quintessential expression of Cape Verdian national culture.

MPILALAO Madagascan term for ensemble of musicians.

MSAKAZO Zulu. "broadcast". A term used for popular commercial African jazz in 1950's, often in derogatory fashion, by middle class (qv) jazz musicians and listeners.

MTINDO Dance and song style of Tanzania.

MUALIN Malay. Expert or learned, referring to musicians.

MUDELI Archaic Malayan instrument.

MUELAS Spanish. Corn-grinding song.

MUINEIRA Spanish dance of the Galician region in quick 6/8 meter.

MULUZI Flute with two finger holes played by the Basho of Zaire.

MUNDART German. "Dialect".

MUNIERA Alternative spelling of muineira (qv).

MURI Malay flute of Persian origin.

MUSETTE Archaic French bagpipe.

MUSIKAPELLE German. Band or small orchestra.

MUWASHASHAH Arabic classical secular poetry, often found set to music.

MUTTU Sardinian rural song style, generally accompanied by guitar. Examples by Gavino DeLunas, Antioco Marras and others exist on Italian HMV, Odeon and Pathe from the 1930's.

MVET Idiocord zither made and played by the Fang of Cameroons.

NADAWAC Polish. "Broadcast", i.e. radio broadcast.

NAGLA Flute and drum music performed at the funerals of the Kassena-Nankani of northern Ghana.

NAGMAH Persian melody type.

NAGO Name by which Yoruba descendants in Brazil refer to themselves.

NAI Roumanian bagpipe.

NAKA Malayan term for part singing.

NAL Indian percussion instrument.

NAMADADDU Set of five tuned drums played by the Gwere of Uganda.

NANAS Spanish. Cradle song.

NAQQARA Pair of Indian drums.

NARODNA MUZIKA "National music". Generic term in many Balkan countries for folk music.

NARODOWY Polish. "National".

NASAB Malay. "Race" or "origin".

NASERA Funeral music of the Sisala of Ghana.

NAUTANKI Indian musical drama sung to the accompaniment of harmonium (qv) and naqqara (qv).

NAY Persian flute.

NAY AMBAN Persian bagpipe.

NAY MASHAK Persian bagpipe.

NDHALAMU Zulu dance in traditional idiom. Its leg movements have been likened to the sputtering of boiling water. First developed among rural peasants, it became a favourite dance among Zulu male migrant workers.

NDUNDUMA Zulu. 1. "Mine-Dumps". 2. A form of urban Zulu vocal and instrumental marabi (qv) music. 3. Zulu concert and dance occasions where marabi music is performed.

NEGER German. "Blackamoor". Term used in Weimar republic cabaret for black artists.

NEPZENE Hungarian. "Folk music".

NGERONG Malay term for the sound of beating gongs.

NGODO Dance of the Chopi of Mozambique, usually in nine to 11 movements, accompanied by a large ensemble of xylophones and percussion.

NGOMA YA MABASA A musical category of the Sukuma of Tanzania, characterized by lewd texts.

NGOMBI 10-string bow lute found among the Mbaka of Gabon.

NGONA Bantu term for music.

NGONI A harp in the ancestral pantheon of the Bambara of Mali.

NGUNI The term used in South Africa to encompass Swazi, Xhosa and Zulu speaking peoples.

NINDO Choral music performed by the Gogo of Tanzania.

NINEVITES Paramilitary African organisation active against white society, c. 1898-1927, in Witwatersrand area.

NJARI Mbira (qv) of the Shona-Karanga.

NNYENSO Term in Ghanaian Akan for chorus response.

NOBAT Malay term for a kettle drum of Persian origin.

NORDESTINHA Brazilian. (Female) Someone or something from northeastern Brazil.

NORDESINHO Male variant of nordestinha (qv).

NSUMANKWA AFOO Ritual attendants at the court of the Asantehane of Ghana.

NTAHERA Ensemble of ivory horns played at the courts of Paramount chiefs in the Ashanti region of Ghana.

NTAN Akan. "bluff"; Recreational type of music performed by the Akan of Ghana.

NTEMI Term for chief in Sukuma language, Tanzania.

NTIMU Term in the Akan language for repetition.

NUD'I Moravian double-reed pipe.

NUKIL Malay. "Narrative", "tradition".

NYATITI Traditional lyre music of East Africa.

NYCKELHARPA Swedish keyed fiddle.

NYINDOGU Music and dance type performed by the Dagomba of Ghana.

NYONMO Name given to God by the Ga of Ghana.

OBCY Polish. "Foreign".

OBENE Stamping dance performed performed by the Ga of Ghana.

OBERTAS A member of the mazurka (qv) family.

OBUKANA Large lyre played in Kenya. It is about three and a half feet long and 31 inches wide at the top.

OMUMBO Kenyan acoustic guitar and percussion style.

ORANG Malay. "Human being", "person".

ORKES MELAYU Archaic Malaysian and Sumatran syncretic genre constituting an early influence on the dangdut (qv).

ORIXA Deity in Afro-Brazilian relegions.

ORO See hora (qv).

OSIBISABA Early Fanti variant of high life (qv), popular in the 1930's.

OUD See ud (qv).

OUTI Greek variant of the ud (qv).

PACHANGA Cuban dance form.

PAGELATICA A version of the macumba (qv).

PAHARI Hindi light-classical mode.

PALITOS Cuban. A pair of thin wooden sticks used to beat ostinati on the side of a drum.

PALM WINE Ghanian. Proleteriate urban music, originating in coastal towns during the early 1930's. Guitar and percussion based. An influence upon high life (qv).

PANADEROS E ZAPATEADO Spanish. Dance in 6/8 time with continous heel stamping.

PANDANGO Phillipine song and dance type.

PANDEAN PIPES Primitive aerophone consisting of tuned (often wooden) pipes bound or glued together. Found in rural areas of China, Eastern Europe, South America. Isolated examples are found in southern U.S., France and Iberia. Popularly known as pan pipes.

PANDEIRO Portuguese and Brazilian frame drum of the tambourine family.

PANDERITA Puerto Rican variant of the tambourine.

PANDERO Spanish. Navarese dance form.

PANDOURA See pandura (qv).

PANDORA See bandurria.

PANDURA Long-necked lute originating in ancient Greece.

PANJAK Malay. Drummer at a ma'yong (qv).

PAN PIPES See pandean pipes.

PANTUN Malay. "Quatrain".

PARAENSE Someone or something from the Para state in Brazil.

PARAKAPZUK Armenian bagpipe.

PARATA Maltese folk dance.

PARI Afghan light-classical mode.

PARLANDO See parlante (qv).

PARLANTE Italian. An indication that the singing style approximates speech or contains recitative.

PARTIDO ALTO Brazilian. Type of samba with short, light refrains that the singers must follow with improvised verse.

PASACALE Bolivian street song and dance in 2/4 meter performed by couples.

PASEO Originally the predominant song genre, in duple meter, used in Colombian vallenato (qv). Its popularity spread and paseo variants can be found elsewhere in Latin America, the Caribbean and commercial western dance music.

PASILLO Originally a Colombian ballroom dance similar to the waltz. It passed to the folk tradition and became a favourite rural Colombian dance.

PASO DOBLE Spanish. Originally a folk dance form that became popularised into a commercial form.

PASSEO See paseo (qv).

PASSISTA Person who masters samba steps.

PAULISTA (Female). Someone or something from the Brazilian state of Sao Paulo.

PAULISTANO Male variant of paulista (qv).

PAYADA Argentine topical song form popular in late 19th century. An early influence upon the tango (qv).

PELOG Indonesian melody form.

PEPA Assan cane pipe.

PERICO RIPIAO "Ripped parrot" The traditional folk merenge (qv) form and ensemble of Cibao, Dominican Republic.

PERICON Traditional Argentine and Uruguayan dance in a steady 3/8 meter.

PESREV Turkish classical instrumental music.

PESTA MENARI Malay. Dance or ball.

PETENERA Spanish. Originally thought to be an antecedant of the zejel (qv) it is now a variant of cante flamenco (qv).

PETTEK Malay term for describing the picking or plucking of a stringed instrument.

PIBCORN Welsh reed pipe.

PIESN Polish. "Song".

PIFANO Brazilian. Primitive flute or fife.

PIFFARO See cornamusa (qv).

PI PHAT Classical Thai percussion ensemble.

PILAI Finnish bagpipe.

PIPA Chinese four-string lute.

PIRAIOTIKO Form of Greek musical scale based on the hijaz (qv).

PISH DARAMAD Persian song and dance type.

PITO Colombian folk clarinet made of cane.

PIVA Italian shepherd's bagpipe.

PLANIDERAS Spanish. Professional female mourners.

PLATTE German. "disc", i.e. gramophone record.

PLENA 1. Syncretic song and dance form of Puerto Rico, featuring vocals accompanied by panderetas (qv) and one or more melodic instruments, or by standard dance band instrumentation. 2. Santo Domingon work song based upon a quatrain (qv) in call-and-response format.

PLYTA Polish. Gramophone record.

POLACCA Generic name for Polish dances.

POLKA A round dance and musical form in uptempo 2/4 time that originated in Bohemia, c.1830. It quickly spread through much of Europe, crystalised into a popular dance form, was imported to U.S. by immigrants and further commercialised.

POLO Andalusian folk dance in moderate 3/8 meter. An integral part of cante jondo (qv). Much bowdlerised and popularised, it is arguably the genesis of the current ersatz tourist folkloric music.

POLONAISE Polish national dance of a stately and/or festive nature.

POLSKA Swedish dance, possibly an adaption of the polka, but similar in character to a mazurka.

PONTOS DE CANDOMBLE Invocation songs for deities in candomble (qv) religion.

PONTOS DE UMBANDA Invocation songs for deities in Umbanda religion.

PORT Archaic Scottish term for an instrumental piece, usually played on the harp.

PORTA-BANDEIRA Brazilian and Portuguese. "Standard bearer"; "flag bearer". In Brazil it refers to the female standard bearer at an escola de samba (qv) procession.

PORTO RICO The official spelling of 'Puerto Rico' prior to May 1932.

PRATOS Brazilian and Portuguese. Cymbals.

PREGON Spanish. Street cries or town-crier.

PUA Triangular tortoise shell plectra used to play the bandurria (qv).

PUNGI Indian gourd pipe.

PUNTEADO Spanish. A mode of guitar playing, striking each string with one finger.

PUNTEAR See punteado (qv).

PUNTO Rural Cuban folk dance accompanied by the bandura (qv) in 3/4 meter alternating with 6/8 meter. A short melody is repeated for each line of a quatrain (qv) and followed by a short instrumental passage.

PURAJHEI Paraguayan folk song in Gurani (qv) with strong European musical influence.

PUYA Obscure and archaic song genre of Colombia.

PYIBA Chinese four-string lute, pear shaped with a short neck and a flat body.

PYIBAR See pyiba (qv).

QANUN Arab variant of the zither family, in trapezoid shape with as many as 64 strings.

QASIDA Arab poetic and musical genre, based on extended, sophisticated, generally serious text in classical Arabic.

QAWWALI Sufi devotional music performed by group of singers with instrumental accompaniment. Often employing the ghazal (qv) form.

QIN Seven-string Chinese zither.

QUATRAIN Generic term for a short song type containing four lines. Found across Europe in various forms.

QUENA Peruvian bamboo flute.

QUINTERN Archiac German term for the guitar or an instrument of the guitar family.

QUINTNOUR Archaic French term for a quintet.

QUINTO Cuban conga-drum.

QU'RAN "Koran". The principal Islamic religious text.

RABAB Arabic term for various bowed string instruments.

RABABA Maltese friction drum.

RABAL Spanish. Rustic three-string violin.

RABANA Sri Lankan variant of the tambourine.

RABEC Arabic bowed string instrument.

RAGA Classical Indian melody type.

RAGAM Modes, varieties and tones in Malay music.

RAGS See raga (qv).

RAI Originally, an acoustic folk style of Algeria, later developed into a syncretic and electric modern urban style. Early recordings of the acoustic style exist (e.g. Rais Mohammed Ahrabe, Pathe PV series).

RAKS SHARKI Egyptian wedding dance and music.

RAMKIE Small three or four-string plucked guitar developed by proletarian Cape Khoi after a model brought to South Africa by slaves from Malabar, on which were played blends of Khoi and Dutch folk melodies. In time, adopted by rural Africans.

RANCHERA See cancion ranchera (qv).

RANCHO Brazilian carnival group that parades to marcha-ranchos.

RANZ DE VACHES Swiss mountain melody type played on the Alpine horn. Originally used to summon cows, the form has a repertoire of some 50 or more traditional melodies. In its purest form it remains a folk tradition, but commercial stereotyping has produced a great deal of ersatz material.

RARA Form of chant employed by the Yoruba of Nigeria.

RAS Gujarati stick dance, often modernised into a pop music and dance genre.

RASGADO Spanish term to denote the rapid strumming of the guitar to produce arpeggio.

RASGUEADO See rasgado (qv).

RASGUEAR See rasgado (qv).

RAVANNE Shallow circular frame drum found in Madagascar and the Mascarene Islands.

REBEC See rabec (qv).

REBELLE See rabec (qv).

REBETIKA Urban Greek proletarian music developed in early 20th century. Accompanied by bouzouki, saz and other instruments. See biblio. under "Greece", section 1.

REBETES Alternative term for mangas (qv).

RECO-RECO Brazilian notched instrument, often of bamboo or metal, that is scraped with a stick.

REDAP Small Malay hand drum.

REEL Lively dance popular with Anglo-Saxon and some Celtic communities widely performed in the U.S. and French-Canadian communities.

REMBETIKA See rebetika (qv).

RENG Persian song and dance type.

REPENET Improvised stanza sung by a repentista (qv).

REPENTISTA Male troubadour, generally from northeastern Brazil, who sings improvised stanzas as he tells stories or performs in a desafio (qv).

REPIQUE Brazilian two headed drum used in samba.

REQUINTO Small Puerto Rican drum used for improvisation.

RHUMBA See rumba (qv).

RIBIBE See rabec (qv).

RIBIBLE See rabec (qv).

RIGG Arabic tambourine.

RIMPIANTO Italian. Specific term for archiac form of popular folk music.

RIMOUR Icelandic song type.

RITI Term for the one string fiddle in Wolof, spoken in Senegal.

RITMO Italian. "Rhythm".

RITORNELLO Archaic Italian term, literally, "little thought", denoting the couplet at the end of the stanza which expresses the thought derived from the preceding description. Found in traditional Italian dialectal recordings, e.g. Antioco Marras's Sardinian songs on HMV.

ROJAO Faster tempoed baião (qv).

RONDADOR Antaran panpipes.

RONDALLA Phillipine variant of the rondella (qv).

RONDELLA Spanish term denoting "A strolling band of musicians", generally guitarists. The term is often used to describe the accompaniment to a jota (qv) and it may therefore be Andalusian in origin.

RONDEÑA Spanish. Song deriving from the fandango (qv).

ROGGENG Erotic Sundanese dance form.

ROTTA Archaic Italian dance form.

RUBAB See rabec (qv).

RUBEBA See rabec (qv).

RUEDA Spanish (Castilian) round dance in fast quintuple time.

RUMBA Cuban traditional secular dance and music genre, rendered by vocals with percussion; originally erotic in practice and attitude. It incorporated dance-band instrumentation as the genre blended with the son (qv). Bowdlerised forms were popular throughout western countries and much commercialised.

RUMO Finnish song type employing traditional legendary verse.

RUNDFUNKEN German. "Broadcast", i.e. radio broadcast.

RYBAB See rabec (qv).

SABA SABA Sub genre of makwaya (qv).

SABOUNA See tsambouna (qv).

SAETA Andalusian folksong sung during Lent to accompany street processions or other outdoor devotional and penitential activities. Recorded examples can be found on Spanish HMV AE series. See biblio., Gallop (The Gramophone)

SAKON Thai westernized popular music.

SALEGY Traditional dance form of the Sakalava of Madagascar.

SALONGO Haitian dance.

SALENDRO Pentatonic tuning, and variant of pelog (qv).

SA MAC North Vietnamese art music.

SAMBA Brazilian song and dance, musically characterised by 2/4 meter, and interlocking syncopated lines in melody and accompaniment.

SAMBA-CANCAO Slower and softer type of samba in which melody and lyrics are emphasised more than rhythm.

SAMBA DE BREQUE Type of samba with a break in which the singer dramatizes a situation or improvises dialogues.

SAMBA DE GAFIERA Dance hall style influenced by North American swing and jazz.

SAMBA DE MORRO Name used in the Brazilian media during the 1940's and 1950's to characterise a specific form of samba that kept the essentials of the style developed by estacio composers such as Ismael Silva, and to differentiate this from other styles.

SAMBA DE RODA Circle dance samba accompanied by hand-clapping and batacuda (qv).

SAMBA ENREDO Samba based on pre-selected themes, played by escola de samba, and written for carnival (qv).

SAMBISTA Someone who sings, plays, writes or dances the samba.

SAMBOLERO A fusion of the samba and bolero.

SAMBUCA Brazilian. Archaic generic term for a variety of stringed instruments.

SAMPOGNA See zampogna (qv).

SAM SAM Malay term for mixed-race Siamese of the northern Malay peninsula.

SANDUNGA Variant of the waltz, widely found in Latin America.

SANFONA Brazilian term for the accordion and button accordion.

SANGA A recreational music type of the Akan of Ghana.

SANSA Alternative term for mbira (qv).

SANTEIRA Yoruba and Bantu cult group, and influence upon Cuban music and culture.

SANJUANITOS Andean Indian music genre.

SANSHIN Three-stringed Japanese instrument resembling a banjo.

SANTOUR Persian instrument of the dulcimer family.

SARANGI Indian variant of the violin.

SARABAND Folk dance, probably of Mexican origin, that flourished in Spain from 18th century on, and became the zaraband (qv).

SARAMBO Traditional dance type of the Dominican Republic in fast 6/8 time accompanied by accordeon (qv), reco-reco (qv) and tamboura (qv).

SARAND Afghan bowed string instrument

SARANGI Bowed string instrument of India and Nepal.

SARDANA The national dance of Catalonia, usually in quick 6/8 meter danced in a circle to the accompaniment of pipe and tabor (qv).

SARDU The indigenous term for the Sardinian dialect. Record labels and catalogues often bear the legend "In Dialetta Sardu", i.e. In the Sardinian dialect.

SARINDA Afghan fiddle.

SARKI Turkish urban art song, flourishing from the late 19th Century.

SAROD North Indian lute.

SARUN Malaysian musical instrument.

SAUDADE Portuguese and Brazilian. Longing or yearning for someone or something, including that which might have been but never was. The essence and spirit of a good fado (qv).

SAZ Greek and Turkish stringed folk instrument. Often used to accompany rebetika (qv).

SCHAFERPFEIFE German shepherd's pipe.

SCHALLBECKEN German. "Cymbal".

SCHALLPLATTE German. "Gramophone record".

SCHAUSPEIL German. "Drama".

SCHLAGZITHER German and Austrian plucked (as opposed to bowed) zither.

SCHLUMMERLIED German. "Slumber song", i.e. cradle song or lullaby.

SCHNADAHUPFL Bavarian-Austrian folk song with improvised texts.

SCHOTTISCHE Originally a mid-19th century German round dance similar to the polka. Widely disseminated and found in many parts of the world.

SCHRAMMELMUSIK Austrian, specifically Viennese, wine-tavern songs. Many early recorded examples exist.

SCORDATURA Italian term for abnormal tuning of a stringed instrument in order to produce unusual chords.

SEFELA Type of melodic recitative poetry performed by Basotho migrant workers containing commentary on the experience of migrant labour.

SEGA Traditional and popular song and dance genre of Mauritius and Reunion Islands.

SEGUIDILLA Southern Spanish dance with a text based on four line poems (quatrains).

SEGUIDORA Large low-pitched Puerto Rican drum.

SEIS Traditional dance and song type of Dominican Republic; probably Spanish in origin, alternating 6/8 and 3/4 meter. Sung solo to the accompaniment of guitars, often employing yodelling (qv), and danced by couples.

SEKATI Archaic Malaysian musical instrument.

SEKERE Large gourd rattle played by the Yoruba of Nigeria and the Nago of Dahomey (Benin).

SEKPELE Dance of the Lobi-Dagarti of northern Ghana, accompanied by xylophones, drums and finger bells worn by the dancers.

SELAMPIT Malaysian itinerant storyteller and songster.

SELAT Malay term for the Singapore Straits.

SELUKAT Archaic Malay musical instrument.

SEMAI Turkish classical instrumental music.

SENYANAGERE Term in FraFra dialect (Ghana) for a rattle as well as for a song and dance type in which all performers sing and play rattles.

SEPREWA Akan harp-lute related to the kora (qv).

SERDAN Malay bamboo fife.

SERENATA Italian. "Serenade".

SERMANGIN Archaic Malay musical instrument.

SERRANILAS Spanish. Rustic love song of the Sierras.

SERTANJO Someone or something from the remote interior of Brazil.

SERUNAI Malaysian wooden slide whistle.

SESE Term for a tube fiddle in Kenya, Tanzania and Zaire.

SETAR Persian instrument of the lute family.

SEUDALINSKA Serbian free rhythmic vocal folksong style.

SEYALO Song and dance of the Ngu of Tanzania, accompanied solely by clusters of ankle bells worn by singers.

SHABABI Short Palestinian flute.

SHAIFER Persian hornpipe.

SHAKUHATCHI Japanese flute.

SHANISEN See sanshin (qv).

SHANTU Gourd stamping tube played in the harems of the Hausa of Nigeria.

SHATWAL Variant of the Trinidadian calypso (qv).

SHAYK(H) Arab singer and interpreter of classical and religious texts.

SHEBEEN An illegal private house in South African black townships selling beer, liquor and providing entertainment, especially marabi (qv).

SHEHNAI Large Indian instrument of the oboe family.

SHENG Chinese mouth-organ.

SHKEWA Tunisian bagpipe.

SHOFAR Ancient Jewish instrument, made from a ram's horn, used in celebration of the Jewish New Year.

SHQIPTAR Albanian word for the Albanian language.

SHYABUR Russian bagpipe.

SICILIANA 1. Archaic Sicilian dance in moderate 6/8 or 12/8 meter. 2. Indigenous term for the Sicilian dialect, found on record company labels and catalogues.

SIEGA Spanish. Field songs employed in the harvest seasons.

SIULE Malay. "Whistling".

SIMANJE-MANJE A development of mbaqanga (qv), usually featuring a male lead singer and a four member female chorus, performing blends of urban neo-traditional and marabi (qv) music.

SIRIA 1. Folkloric music from Cameta region of Para, Brazil played in marujada and boi-bumba dramatic dances. 2. A couples dance with elements of the maxixe and forro (both qv).

SIRIRI Six-string lyre played in Kenya.

SIRTO A folk music and dance form of the Greek Islands, with a lively 3+3+2 rhythm, incorporated into Greek bouzouki (qv) music and Turkish urban Gypsy music. Also known as syrto.

SITAR One of the most important classical Indian multi-stringed instruments. See biblio in section one, India.

SKA Jamaican syncretic music of the 1950's and 1960's, based upon North American rhythm & blues. Later development known as blue beat. Together these musics formed the basis of contemporary reggae.

SLUMYARD(S) A term in the 1920's and 1930's for urban African residential neighbourhoods in South Africa on the fringes of large towns.

SMANGE-MANJE See simange-manje (qv).

SMYRNEIKA Greek music of Smyrna, Turkey. Also referred to as "Smyrna style".

SOCAVUM Dance and song type of Panama.

SOGBA One of the music and dance pieces of the Yewe cult of the Anlo-Ewe of Ghana.

SOLEA Andalusian folksong in the same basic form as cante hondo (qv) on the themes of pain, suffering, bereavement, betrayal etc.

SON 1. The predominant secular popular music genre of 20th century Cuba; 2. Folk genre, in regional variants, of Mexico. The term may also be found in other Latin American cultures, and in West African musics heavily influenced by the genre. See biblio., Ayala.

SONAJAS Spanish. Pairs of metal clappers or bells.

SON BRINCAO Archaic Spanish song from Extramadura.

SON CHAPIN Popular dance of Guatemala, in basic 3/4 meter. Thought to derive from European ballroom dances and therefore lacking the syncopation of the Cuban son (qv).

SONDURO Puerto Rican dance and song type, probably a variant of the Cuban son (qv).

SON HUASTECO Mexican variant of the son, from the Huasteco region. Typically performed by a trio consisting of violin, jarana (qv), and guitarra quinta (qv).

SOPEL Kurdish bagpipe.

SOPRANO The highest natural female voice.

SORDELLINA Archaic Neopolitan bagpipe.

SORDINO Archaic term for a kit (qv).

SOSPIRANDO Italian. "Plaintive".

SOUKOUS Zairian folk dance and music genre, modernized into the predominant Congolese popular music form since the late 1960's.

SOWU One of the music and dance pieces of the Yewe cult of the Anlo-Ewe of Ghana.

SPELMANSLAG Swedish folk ensemble.

SPIRTU PRONT Maltese improvised folk song.

SRUTT UPANGA Indian bagpipe.

STEEL BAND Caribbean instrumental percussion ensemble employing recut and indented oil drums.

STOKFEL South African term referring to a working class revolving-credit association with entertainment, social and economic functions.

STORNELLI Italian. Story song. Found in most regional Italian folksong.

STRATHSPEY Slow Scottish dance in 4/4 meter.

STROMENTO Italian "Instrument".

STUBENMUSIK Alpine string ensemble.

STURNELLI Maltese variant of stornelli (qv).

STVIRI Georgian (U.S.S.R.) bagpipe.

SULUNG Generic Malaysian name for indigenous flagelets.

SUOMO DUDA Latvian bagpipe of Finnish origin.

SUQQARA See zokra (qv).

SURDO Drum played in samba with a wooden stick topped by velvet covered wooden head.

SURMANDAL Indian zither.

SURNAI Indian wind instrument resembling an oboe.

SUTKA Small Moravian bagpipe similar to dudy (qv).

SWAHILI Literally, "coast people". The language and culture of a major group of African people who inhabit the southern part of the continent.

SYRINX Greek term for panpipes or flute.

SYRTAKA Greek song form.

SYRTO See sirto (qv).

TABALE Arabic drum.

TABIA Small Malaysian tambourine.

TABL Arabic cylinder drum.

TABLA The most commonly used Indian drums.

TABOH Long cylindrical drum of Malaya.

TABOR 1. Tambourine 2. Small two headed Arabic drum.

TABOREL Tambourine.

TABOUR Tambourine.

TABOURIN Tambourine.

TABRET Tambourine.

TAHRIR Term employed in Persian music for light vocal ornamentation.

TAKHT Arabic instrumental ensemble consisting of four or five musicians.

TAKSIM See taqsim (qv).

TAMASHA Indian folk entertainment; the standard framework for the use of lavni (qv); as a result, the name given to a sub-genre of Indian music films.

TAMBO Maranhaon macumba (qv).

TAMBOR Portuguese and Brazilian. Any drum.

TAMBORA 1. Two headed drum of the Dominican Republic. Constructed from the hollowed trunk of a lana tree and covered with goatskin. 2. A sub-genre of the vallenato (qv) repertoire.

TAMBOOR DE ORDEN Panamanian dance form.

TAMBOURIL Rustic Spanish drum.

TAMBORIM Portuguese and Brazilian. Small tambourine played with a single or double stick.

TAMBOUR French. Generic term for the drum.

TAMBOUR DE BASQUE Tambourine of Basque origin.

TAMBOURITO Panamanian dance of African origin employing percussion and handclapping.

TAMBUR Long-necked, round-bodied lute found in Afghanistan. Related to the rabab (qv).

TAMBURA Four-stringed, long-necked, unfretted round-bodied drone lute found in India.

TAMTAM Gong.

TANBOUR Afghan lute.

TANCOLNI Hungarian. "Dance", "dancing".

TANCRO Hungarian. (noun) Dance.

TANCZYK Polish. (verb). "To dance".

TANECZNY Polish. (adjective). "Dance".

TANDAK Malay. "Dancing".

TANGO 1. Argentinian urban song and dance form, developed by proletarian classes in Buenos Aires, during the late 19th-early 20th century. Much popularised and imitated by western bands and orchestras. See Argentina, section 1, biblio., for fuller descriptions and history. 2. Spanish dance and song form.

TANJIDOR Indonesian brass band music.

TANZ German. "Dance".

TANZER German. "Dancer".

TANZLEHRER German. "Dancing master".

TAPAN Bulgarian barrel drum.

TAQATIQ The plural form of taqtuqah (qv).

TAQSIM In Albanian, Arab, Greek and Turkish music, an improvisation in one or more melodic modes in free-rhythmic style, generally performed on stringed instruments. Also known as taksim.

TAQSIN See taqsim (qv).

TAQTUQAH Arab light, strophic, popular song genre, especially of the first half of the 20th century, with text in colloquial Arabic.

TAR 1. Persian. Large double-bodied variant of the lute family. 2. Arab frame drum.

TARABU Syncretic song form of coastal Tanzania and Zanzibar, reflecting African, Arabic, Indian, and some Western influence.

TARAF Roumanian village music ensembles.

TARAKAWA Bohemian double-reed pipe.

TARANE Iranian classical vocal form.

TARANTELLA Fast dance in 6/8 meter of Neopolitan origin, probably named after the town of Taranto in southern Italy. Popular legends that it was a physical antidote to the bite of the tarantula spider are now thought to be spurious.

TARLING West Javanese string band music.

TAROGATO Archaic Hungarian wooden wind instrument producing only natural tones.

TARRANAM The simplest form of ghazal (qv).

TASNIF Persian song type.

TASTAR Italian term for a free-style prelude played on a stringed instrument. "Tastar de corde" = "touching of the strings".

TAXIM See taqsim (qv).

TEJANO Texas-Mexican border music, allied to norteno (qv) and often referred to as tex-mex (qv).

TEMPURONG Malaysian chordophone of the mandolin family.

TENOR The highest natural male voice.

TENTO See tiento (qv).

TEPONAZTEL Archaic horizontal Mexican drum. See biblio., Gallop, Mexican Mosaic.

TEROMBA Malay. "Song of origin".

TETBANG Song sung by Malaysian dancing girls.

TETEA Recreational music type of the Akan of Ghana.

TEX-MEX Generic popular term for the music of the Texas-Mexican and north Mexican areas. See tejano and norteno, (both qv).

THAQIL One of the basic rhythmic schemes of Muslim music.

THROMI Greek. Literally, "road", meaning a long freely improvised instrumental passage played on a string instrument. See rebetika and taqsim (both qv).

THUMRI Indian light classical or instrumental piece.

TI Chinese flute.

TICKEY DRAAI Africaans. "Turn on a tickey" (threepence).

1. A Coloured-Afrikaans dance derived from Cape square dancing in which couples turn rapidly around on one spot.
2. A guitar style popular between 1890 and 1930, said to accompany this and other black dances in the Eastern Cape, Kimberly and Johannesburg.

TIENTO Archaic Iberian form of lute playing.

TILGEN German. "Delete".

TIMBALES Cuban drum. A variant is found in Colombia, employed in the cumbia (qv).

TINIKLING Phillipine song and dance form.

TIPICA Spanish. "typical". Widely used in Latin America to describe "genuine" or "typical" song and dance types, especially the tango (qv). Often found in record company literature and on record labels.

TIPICO Portuguese variant of tipica (qv).

TIPLE 1. Soprano voice. 2. Small stringed instrument of the guitar family.

TIRANA Andalusian song and dance type popular from 19th century-on.

TOADA Generic Portuguese and Brazilian term for stanza-and-refrain song with a simple often melancholy melody and short lyrics of a romantic and/or comical nature.

TOLALUCHE Mexican and Hispanic term for the contrabass.

TOMBAK Persian drum.

TOM-TOM Set of (generally two) small high pitched drums.

TONADA See toada (qv).

TONADILLA Spanish-language term for light theatrical drama with musical interludes having a considerable influence upon the popularisation and dissemination of Hispanic song form throughout Central and Latin America and the Caribbean.

TONERO Peruvian song and dance type.

TONFILM German. Sound-film, talking picture.

TONO Spanish. Written song-verse.

TONO LLANERO Venezuelan acapella folksong of the plains area.

TORA Musical game performed mainly by women in the Dagomba area of Ghana and the Hausa area in Nigeria.

TORBELLINO Traditional Colombian dance in 3/4 meter usually with elaborate fast accompaniment.

TORUPILL Swedish. Reed pipe.

TRAPS Generic term, mostly used in North America, but occasionally in Africa, for percussive instruments with novelty effect.

TREPAK Lively Cossack dance in quick duple time.

TRES Cuban stringed instrument related to the laud (qv).

TRILLA Spanish. Rustic threshing song.

TRISTE 1. Spanish and Portuguese. "Sad"; "Melancholy".
2. Specifically, a Peruvian love song of a melancholy nature that spread to Argentina in late 19th century.

TROMMEL German. "Drum".

TROVA Cuban urban folk and popular music genre, comprising in particular the bolero (qv) and canción (qv).

TROVADORES A (generally male) singer of the trova (qv).

TRUBSINN German. "Blue Devils", i.e. melancholy. Weimar republic slang.

TRUTRUKA Araucanian Indian instrument of southern Chile and Argentina. A ten-foot-long straight wind instrument of the trumpet family.

TSABA-TSABA 1. Working class urban African dance, popular in the 1940's. 2. Syncretic style of South African urban music blending African melody and rhythm, U.S. swing and Latin American conga and rumba, used to accompany tsaba tsaba dance.

TSAMBOURA Greek bagpipe.

TSIFTI-TELI See Csifti-teli (qv).

TSIGANES 1. Hungarian dance. 2. Gypsies.

TSOTSI A term for South African street gangs current since the mid-1940's.

TSOTSITAAL South African dialect, spoken by most urban African proletariats up until the 1960's, but especially by criminals who often spoke no other language.

TUBRI See pungí (qv).

TULA N'DIVILLE Style of urban South African proletarian music of the 1920's, blending Xhosa melodies and U.S. ragtime, and performed in shebeens (qv), especially in Johannesburg's Western Native Township.

TUMBA 1. Folk dance of Santo Domingo, similar to the tarantella (qv). 2. Tanzanian drum.

TUMBADOR Term used to describe the percussive and rhythmic characteristics of the guaguanco (qv).

TUNA Portuguese. "a strolling band of musicians." Often a large group of young men (especially students of Coimbra), with a variety of stringed instruments.

TUNBA Two-stringed long-necked Arab lute.

TUPAN Cylindrical drum found in the Balkans, generally used in conjunction with the shawm (qv) to accompany dancing.

TUPAN Bulgarian barrel-drum.

TURCA "In the Turkish style".

TURKI Malay term for anything Turkish.

TURKU Turkish rural folk music genre, with text lines of specific syllabic counts, for indoor listening. Since the 1950's turku has become syncretised and is now a widely used term in urban popular music.

TURTLE South Indian bagpipe.

TUTLI See turtli (qv).

TUTURI Sanskrit. "Trumpet".

TVISNGUR Icelandic two-part folksong.

TZIGANE See tsigane (qv).

'UD See oud (qv).

UGAMA Malay. Creed or religion.

UGHNIYA Generic designation for modern, through-composed Arab popular song.

UILLANN PIPES Celtic (mainly Irish) bapipes. Term later corrupted to "union pipes".

UKELELE Small four stringed instrument of the guitar family often employed in Hawaiian syncretic music and popularised elsewhere throughout early 20th century.

UKUPIKA Zulu guitar style popular in the 1950's.

ULIT Malay. "Lullaby".

UMBANDA Afro-Brazilian religion developed in 20th century which has had considerable influence from spiritist beliefs.

UMBIGADA Movement in lundu (qv), samba (qv) and other African-Brazilian dances in which one dancer touches navels with another as an invitation to dance.

UMGANGSSPRACHE German. "Colloquial".

UMQHAFI A type of proletarian Zulu street musician of the 1920's, influenced by North American popular culture and participating in neither Christian nor traditional-pagan social systems. See abaphakathi (qv).

UNION PIPES See Uilleann pipes (qv).

URDU One of the principal languages of the Indian continent.

UREINWOHNER German. "Aborigines", ie indigenous peoples.

URGHUL Arabic double-reed folk instrument.

URKUNDE German. "Document".

URSPRUNGLICH German. Aboriginal. See also urkunde (qv).

VACUNAO The stylised pelvic thrust employed by males in dancing the rhumba (qv), symbolising sexual intercourse between the partners.

VALIHA Tube zither of Madagascar.

VALLENATO Accordion and vocal dominated folk and popular genre of northeastern Columbia.

VALS Spanish. Waltz.

VALSA German. Waltz.

VALSE French. Waltz.

VARIACOES Portuguese. "Variations". eg Variacoes Em Re Menor. Improvisations upon a theme in a specific key. Often appearing in titles by solo guitarra (qv) players. See maior and menor (both qv).

VARSOVIENNE Polish dance in slow mazurka rhythm.

VEENA Indian. Plucked string instrument used in the Karnatik tradition.

VELA Term for semi-religious celebrations in Dominican Republic in which singing plays a key role.

VERBENA Spanish. Type of summer fiesta held in an open space.

VERDAGAR Archaic rural dance of northern Portugal.

VERFASSER German. "Composer".

VERZEICHNIS German. "Catalogue".

VIDALA Spanish term for a traditional song performed by northern Argentinian Indians.

VIELLE Originally a five-string instrument of the guitar family. By the 15th century the term had come to be applied to a hurdy-gurdy (qv).

VIHUELLA Archaic generic term for stringed instruments.

VILLANCICO Spanish. Rustic music with refrain.

VILLANESCA Spanish. Archaic, rustic song and dance form.

VILLOTA Rural Italian song of irregular structure.

VINA Indian melody instrument of the zither family.

VIOLA Portuguese and Brazilian; term for guitar. 1. In Portugal, it generally refers to the Spanish six-string guitar. 2. In Brazil the number of strings can vary from region to region. 3. In Cap Verde it is most often used to refer to a 12-string tenor guitar.

VIOLAO Brazilian and archaic Portuguese term for the Spanish guitar.

VIOLEIRO Brazilian. Guitarist, especially a troubador from a rural area who performs improvised or memorised songs accompanied by guitarra (qv), viola (qv) and/or violao (qv).

VIRA Traditional rural dance of northern Portugal. See biblio., Alford, Gallop.

VIRADA Portuguese and Brazilian. Change in percussion pattern.

VOLKERKUNDE German. "Ethnography".

VOLKSSAGEN German. "Folklore".

VOLKSGEBRAUCH German. "Folk custom".

VOLKSKUNDE German. "Folklore".

VOLKSLIED German. "Folksong".

VOLKSTANZ German. Traditional or rural dance.

VOLTA 1. Archaic Italian dance form. 2. Major river in Gold Coast of West Africa. Often referred to in discussions of area. (see "Volta Revellers", West African Zonophone EZ series.)

VONG CO 1. Specific Vietnamese urban art song dating from around 1919. 2. Specific Vietnamese mode. 3. Any Vietnamese urban or popular piece, set in the mode of the same name and using the pitches of the vong co as structural adential points.

VOODOO Haitian ritual mixture of African and European traditions in which music plays a key role.

WADA BAILA Sri Lankan sub genre of the baila (qv) in which two singers engage in a verbal duel. Related to the desafio (qv).

WAINYO See hauaino (qv).

WALTZ A dance in moderate triple time originated c.1800. Widely disseminated throughout the western world, it has passed into many western folk genres.

WASHINT Philippine flute.

WATSA-WATSA Madagascan dance form derived from Mozambique influence.

WIES Polish. "Village" or "country".

WIMMERN German. To croon.

WOMBI Chordophone played by ritual experts in Ghana.

XACARA Spanish and Portuguese. Popular ballad or dance tune with origins in the 17th century.

XANGO Afro-Brazilian religious invocation within the macumba (qv) tradition.

XAXADO Northeast Brazilian song and dance, reportedly popularised by the famous bandit Lampiao. Popularised on record in the 1940's and 1950's by Luis Gonzaga on RCA.

XEREM Song and dance from northeast Brazil, similar to polka (qv) and xote (qv), generally accompanied by accordion.

XEREMIA Bagpipe found in the Balearic islands.

XHOSA One of the principal South African languages.

XOTA See jota (qv).

XOTE Northeast Brazilian dance in 2/4 time derived from the schottische (qv).

YAMBU A variant of the rhumba (qv).

YANGE Chinese folk theatre.

YARAVI Plaintive song of the Bolivian Andes in slow 3/4 meter.

YELLOW MUSIC Derisory term employed by Chinese communists to describe the western-influenced Chinese popular music compositions of the pre-communist era.

YODEL See jodel (qv).

YONGO Circle dance of the Builsa and Kassena-Nankani of Ghana, performed to the music of flutes, rattles and drums.

YUEHCHYN Chinese instrument of the guitar family.

ZABAWA Polish. "Dancing" or "entertainment".

ZAJAL See zejbal (qv).

ZALEO See jaleo (qv).

ZAMAR Moroccan bagpipe.

ZAMBA Argentinian scarf dance in moderate 6/8 meter accompanied by guitar.

ZAMBUMBA Bass drum of northeast Brazil.

ZAMBUMBIA See caramba (qv).

ZAMPOGNA 1. Spanish bagpipe. 2. Maltese bagpipe.

ZAMPONA See zampogna, (qv).

ZANFONA Spanish. Hurdy-gurdy.

ZAPATEADO Spanish solo dance in triple time, characterised by rhythmic heel stamping and complex syncopation.

ZAPP Maltese bagpipe.

ZAQQ See zapp (qv).

ZARABANDA Spanish dance in slow triple meter. See also saraband (qv).

ZARZUELA Originally, a type of Spanish opera. The term has also come to be applied to a syncretic form of Spanish folk music derived from the original.

ZEBEKIKO Greek and Turkish secular dance and music genre, in nine beat metre, widely used in rebetika (qv) and bouzouki (qv) music. See biblio., Holst.

ZEJEL Archaic form of Arab poetry and an influence to some forms of Spanish music, notably early cantigas.

ZEMBEKIKO See zebekiko (qv).

ZEMENAWI Ethiopian modern syncretic urban music.

ZENE Hungarian. "Music".

ZENEKARA MUZSIKA Hungarian. "Instrumental music".

ZENEKARA DARAB Hungarian. "Orchestral music".

ZEZE See sese (qv).

ZHALEIKA Russian hornpipe.

ZIEHARMONICA German. Accordeon.

ZIGEUNERMUSIK German. Gypsy music.

ZIKER BIRAT Malaysian song.

ZITHER 1. Folk instrument used chiefly in Austria and Bavaria, consisting of a flat wooden soundbox with four or five melody strings and up to 37 accompanying strings. 2. Generic term for a large group of instruments of the psaltry family. 3. Archaic German term for a cittern.

ZNAMENNY Archaic Russian religious chant.

ZORCICO See zortziko (qv).

ZORONGO Spanish. Andalusian song and dance form in 3/8 time.

ZORTZIKO Basque folk dance in quick 5/8 time.

ZUFFOLO Generic Italian term for primitive wind instrument, ie flageolet, shepherds pipe etc.

ZUKRA Tunisian bagpipe.

ZUMMARA See zamar (qv).

ZURIA Gypsy bagpipe found in eastern Europe.

ZURLA Macedonian variant of the oboe.

ZURNA Balkan and Turkish oboe.

ZUSAMMENSETZUNG German. "Composition".

ZWIEGESPRACH German. "Dialogue".

ZWYCZAJ Polish. "Custom".

ZYLINDER German. Phonograph cylinder.

Chapter 5

The Gramophone Company Engineers and Their Overseas Recording Sessions

THE GRAMOPHONE COMPANY ENGINEERS AND THEIR OVERSEAS RECORDING SESSIONS

This table covers only Gramophone Company & EMI sessions from 1920 to 1955. A fully detailed article on Gramophone Company matrix numbers 1898-1921 was published in the "Record Collector", Vol. 23, No's 3 & 4. See sourcelist for address.

To locate a recording, first establish the prefix code of the matrix number and look it up in table A. This table lists all known matrix prefixes associated with Gramco/EMI engineers from 1921 to 1934, and all known matrix prefixes associated with locations post 1934. It will then be possible to locate the recording date by matching the numbers allocated to each engineer or location. These will be found in tables B and C.

TABLE A
THE GRAMOPHONE COMPANY MATRIX PREFIXES

PREFIX	ENGINEER /LOCATION	YEARS
BA	SOOY, R.R.	1921-29
BD	BECKETT, R.E.	1925-30
BDR	BECKETT, R.E.	1925-30
BE	SKELTON, A.	1921-July 1923
BE	ELLIS, J.H.	1929-30
BF	FOWLER, E.E.	1926-30
BFR	FOWLER, E.E.	1926-30
BG	GOWER, E.	1929-30
BJ	DAVIDSON, H.E.	1925-30
BK	DILNUTT, G.W.	1921-30
BKR	DILNUTT, G.W.	1921-30
BL	LARTER, D.E.	1924-30
BLR	LARTER, D.E.	1924-30
BM	BECKWITH, W.J.	1921-22
BM	BLYTON, C.C.	1929-30
BN	TUNN, S.E.	1928-30
BNR	TUNN, S.E.	1928-30
BP	JACKSON, J.	1923-26
BPR	JACKSON, J.	1923-26
BS	FLEMING, H.	1921-30
BT	ALEXANDER, M.	1923-28
BTR	ALEXANDER, M.	1923-28
BV	VOGEL, W.	1928-29
BV	BULKLEY, F.C.	1929-30
BW	LAWRENCE, A.D.	1926-30
BWR	LAWRENCE, A.D.	1926-30
CA	SOOY, R.R.	1921-29
CD	BECKETT, R.E.	1925-30
CDR	BECKETT, R.E.	1925-30
CE	SKELTON, A.	1921-July 1923
CE	ELLIS, J.H.	1929-30
CF	FOWLER, E.E.	1926-30
CFR	FOWLER, E.E.	1926-30
CG	GOWER, E.	1929-30

CJ	DAVIDSON, H.E.	1925-30
CK	DILNUTT, G.W.	1921-30
CKR	DILNUTT, G.W.	1921-30
CL	LARTER, D.E.	1924-30
CLR	LARTER, D.E.	1924-30
CM	BECKWITH, W.J.	1921-22
CM	BLYTON, C.C.	1929-30
CN	TUNN, S.E.	1928-30
CNR	TUNN, S.E.	1928-30
CP	JACKSON, J.	1923-24
CPR	JACKSON, J.	1923-24
CS	FLEMING, H.	1921-30
CT	ALEXANDER, M.	1923-28
CTR	ALEXANDER, M.	1923-28
DT	ALEXANDER, M.	1923-28
CV	VOGEL, W.	1928-29
CV	BULKLEY, F.C.	1929-30
CW	LAWRENCE, A.D.	1926-30
CWR	LAWRENCE, A.D.	1926-30
OAA	Australia	1936
OAB	West Africa	1937-60
OAC	Egypt	1935 & 1947
OAE	Ethiopia	1955-57
OAF	East Africa	1939 & 1954
OAM	SE Africa	1956
OAS	South Africa	1937-50
OBA	Italy	1934-48
OBF	Finland	1951-52
OC	CORRAN, G.	1931
OCS	Copenhagen	1934-40
OD	BECKETT, R.E.	1931-32(possibly to 1934)
OEF	East Africa	
OEL	Ireland	1937-44
OG	GOWER, E.	1931
OGA	Athens	1934-36
OH	UNKNOWN	1932(Monte Carlo)
OHC	Prague	1935-36
OHR	Bucarest	1934-36
OJ	DAVIDSON, H.E.	1931-32(possibly to 1934)
OJW	India	1930's-40's
OK	DILNUTT, G.W.	1931(possibly to 1934)
OKA	Spain	1934-56
OL	LARTER, D.E.	1931(possibly to 1934)
OLA	Paris	1934-52
OLB	Belgium	1938-55
OLBC	Belgian Congo	1954-56
OLBO	Africa	1950's
OM	BLYTON, C.C.	1931-32(possibly to 1933)
ON	TUNN, S.E.	1931-32
ONA	Norway	1935-1958
OPA	TUNN, S.E.	1933-34
OPC	Portugal	1944-56
OPD	TUNN, S.E.	1934
OPF	TUNN, S.E.	1932-33
OPG	TUNN, S.E.	1932-33
ORA	Germany	1934-53
OSB	Stockholm	1934-52
OT	DICKSON, W.L.E.	1931-32(possibly to 1934)
OTB	Turkey	1935-46
OVH	Vienna	1935-54

OW	LAWRENCE, A.D.	1931(possibly to 1934)
OZA	Switzerland	1937-39
OWX	LAWRENCE A.D.	1933-34
2AA	Australia	1936
2AB	West Africa	1937-55
2AC	Egypt	1935 & 1947
2AE	Ethiopia	1955-57
2AF	East Africa	1939 & 1954
2AM	SE Africa	1956
2AS	South Africa	1937-50
2BA	Italy	1934-48
2BF	Finland	1951-52
2CS	Copenhagen	1934-40
2C	CORRAN, G.	1931
2D	BECKETT, R.E.	1931-32(possibly to 1934)
2EF	N.African?	
2G	GOWER, E.	1931
2GA	Athens	1934-36
2HC	Prague	1935-36
2HR	Bucarest	1934-36
2J	DAVIDSON, H.E.	1931-32(possibly to 1934)
2K	DILNUTT, G.W.	1931(possibly to 1934)
2KA	Spain	1934-56
2L	LARTER, D.E.	1931(possibly to 1934)
2LA	Paris	1934-52
2LB	Belgium	1938-55
2LBC	Belgian Congo	1954-46
2M	BLYTON, C.C.	1931-32(possibly to 1933)
2N	TUNN, S.E.	1931-32
2NA	Norway	1935-58
2PA	TUNN, S.E.	1933-34
2PC	Portugal	1944-56
2PD	TUNN, S.E.	1934
2PF	TUNN, S.E.	1932-33
2PG	TUNN, S.E.	1932-34
2RA	Germany	1934-53
2SB	Stockholm	1934-52
2T	DICKSON, W.	1931-32(possibly to 1934)
2TB	Turkey	1935-46
2VH	Vienna	1935-54
2W	LAWRENCE, A.D.	1931(possibly to 1934)
2WX	LAWRENCE, A.D.	1933-34

TABLE B
GRAMOPHONE COMPANY ENGINEERS AND THEIR RECORDINGS

LOCATION	DATE	MATRICES
ALEXANDER, M.F.C.		
(matrix prefixes BT, BTR, CT, CTR & DT)		
1923		
Copenhagen	Jun.30-Aug.3	1-44
Stockholm	Sep.7-21	50-148
Kristiana	Sep.26-Oct.2	149-180
Copenhagen	Oct.8-16	182-233
Copenhagen	Nov.29-Dec.4	234-259
1924		
Paris	Feb.8	392-393
Copenhagen	Apr.27-May.17	519-666
Stockholm	May.21-29	667-743
Marrakech	Jun.14-20	746-781
Copenhagen	Aug.26-Sep.1	862-897
Milan	Sep.12-15	898-919
Bologna	Nov.6-10	971-986
Loreto	Nov.12-15	987-1007
Copenhagen	Nov.28-Dec.9	1030-1100
Stockholm	Dec.12-18	1101-1156
1925		
Copenhagen	Jan.29-Feb.3	1158-1184
Paris	Feb.11	1195-1197
Copenhagen	Apr.17-27	1311-1390
Belgrade	May.8-9	1399-1406
Bucharest	May.16-19	1451-1528
Stockholm	May.25-30	1553-1613
Milan	Jun.4-27	1614-1770
Paris	Sep.24	1860-1862
Milan	Oct.29-Nov.12	2048-2180
Copenhagen	Nov.17-22	2181-2206
Stockholm	Nov.26-Dec.1	2207-2231
1926		
Baghdad	Jan.24-Mar.11	2234-2597
Teheran	u/k	to 2738
Prague	Jun.9-?	2739-2869
North Africa	u/k	2870-3067
1927		
Paris	c.Sep.21-Dec.2	3068-3458
1928		
Casablanca	Jan.13-25	3459-3676
Algiers	Feb.20	3677-3688
Tunis	Mar.1-4	3785-3848
	(not recorded numerically)	
Cairo	Apr.27-May.18	3849-4004
Paris	Jun.7-29	4031-4180

BECKETT, R. E.
(matrix prefixes BD, BDR, CD & CDR)

1925		
Baghdad	Jan.9-26	2841-3012

1926		
Paris	Feb.17-Mar.5	4015-4117
1927		
Milan	Feb.2-3	4532-4575
Berlin	May.11	4578-4579
Berlin	Jun.17-18	4695-4702
Berlin	Jul.4	4739-4743
Milan	Oc.14	4744-4751
Milan	Oct.18 & 20	4775-4780
Milan	Nov.5 & 7	4894-4900
Milan	Dec.3	4964-4965
1929		
Brussels	Sep.4-16	8705-8812
The Hague	Nov.14-25	8813-8869
Hergensbosch	Nov.28-31	8870-8887
1930		
Berlin	Aug.8	8896
Berlin	Sep.2	8972-8975
Berlin	Oct.29	9203-9207
Berlin	Dec.18	9368-9371
1931 (matrix prefixes now OD & 2D)		
Berlin	Jan.8-6	7-475
Berlin	Nov.12-Dec.31	476-735
Berlin	Jan.4-Jun.3	736-961
1932		
Germany	Jun.21-24	962-1060
Berlin	Aug.11-Dec.21	1048-1364
1933		
Berlin	Jan.5-Jun.22	1365-1619
Berlin	Aug.1-Dec.19	1620-1866
1934		
Berlin	Jan.10-Jun.9	1879-2125

BECKWITH, W. J.
(matrix prefixes BM & CM)

1921		
Milan	May.6-22	1-67
Copenhagen	Sep.5-9	68-108
Barcelona	Nov.12-13	120-273
1922		
Copenhagen	Jan.23-31	274-325
Barcelona	Mar.3-17	330-400
Copenhagen	Apr.27-May.8	407-477
Barcelona	May.19	490

BLYTON, C.C. resident in Milan, January 1929-May 1932
(matrix prefixes BM & CM)

1929		
Vienna	Nov.6-Dec.8	503-620
Milan	Jan.9-Feb.25	643-751
Milan	Mar.18-May.11	752-1029
Milan	Aug.26-Sep.26	1046-1132
Rome	Oct.7-8	1133-1140
Milan	Oct.17-Dec.31	1141-1365

1930

Milan	Jan.6-Jun.30	1377-1692
London	Sep.18	

1931 (matrix prefixes now OM & 2M)

Naples	Aug.25-Sep.5	1-74
Milan	Sep.17-Dec.21	77-223

1932

Milan	Jan.4-Jun.27	224-699
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(From this point, the presence of Blyton cannot be confirmed)

Naples	Aug.28-Sep.2	710-744
Milan	Sep.7-Dec.22	756-1060

1933

Milan	Jan.17-Jun.30	1090-1449
Naples	Sep.4-6	1943-1954
Milan	Sep.13-22	1959-1999

BULKLEY, F.C.

(matrix prefixes BV & CV)

1929

Vienna	Sep.6-Oct.10	612-671
Budapest	Oct.30-Nov.9	684-779
Sofia	Dec.4-11	826-895

1930

Bucharest	Jan.29-Feb.11	938-1040
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CORRAN, G.

(matrix prefixes OC & 2C)

(date unknown)

Baghdad	Jan.16-Dec.31	2206-2241
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DAVIDSON, H.E.

(matrix prefixes BJ & CJ)

1925

Paris	Nov.16-Dec.7	1-137
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1926

Vienna	Jan.18-27	138-166
Athens	Jan.22-Mar.18	178-339
Barcelona	May.3-Jun.25	401-466

1927

Barcelona	Jan.28	532-535
Madrid	Feb.14-Mar.9	558-597
Spain	Mar.12-May.2	606-670
Lisbon	May.13-20	767-797
Spain	June(?)	806-887
Spain	Sep.1-Dec.28	907-1104

1928

Madrid	Jan.5-Apr.14	1143-1395
Madrid	Sep.20	1419
Valencia	Sep.28-Oct.5	1427-1483
Spain	Oct.12-Dec.6	1493-1674
Bilbao	Dec.12-14	1699-1728
Barcelona	Dec.21	1738-1741

1929

Spain	Jan.3-5	1742-2387
Valencia	Sep.12	2424-2433
Spain	Sep.27-Dec.10	2512-2823

1930

Spain	Jan.30-Jun.23	3030-3624
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1931 (matrix prefixes now OJ & 2J)

Barcelona	Sep.2-11	1-40
Vigo	Sep.22-24	41-58
Madrid	Sep.30-Oct.7	59-94
Barcelona	Nov.5-Dec.2	169-226
Madrid	Dec.12	227-228
Barcelona	Dec.23-31	238-253

1932

Barcelona	Jan.5	256-258
Madrid	Jan.11-Feb.2	263-326
Barcelona	Feb.8-Mar.22	332-364
Madrid	Apr.4-Jun.4	386-557
Cueta	Jul.18-20	593-652
Barcelona	Sep.6	653-654
Valencia	Sep.15-21	661-710
Barcelona	Oct.3-7	713-732
Madrid	Oct.16-18	737-747
Barcelona	Oct.20	753-754
Madrid	Oct.31-Nov.7	770-815
Barcelona	Nov.14-Dec.20	816-871

1933

Madrid	Jan.4-11	872-913
Barcelona	Feb.2-18	930-975
Madrid	Apr.5	992-993
Barcelona	May.5-Aug5.	1040-1118
Madrid	Nov.1	1143-1144
Barcelona	Nov.25-Dec.2	1159-1166
Madrid	Dec.13-15	1167-1172

1933-34

Barcelona	Dec.21/33-Jul.8/34	1173-1273
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DILNUTT, G.W.

(matrix prefixes BK, BKR, CK, CKR, OK, 2K)

1921

Stockholm	Oct.6-13	2-98
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1922

Spain	Oct.24-Nov.4	1170-1200
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1923

Milan	Nov.27-Dec.12	1207-1255
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1924

Milan	Feb.11-May.19	1386-1490
The Hague	Aug.18-30	1491-1593
Tunis	Nov.10-11	1745-1764
Milan	Nov.21-Dec.19	1765-1824

1926

Milan	Jan.26	1825-1834
Milan	May.31-Jun.2	1835-1848
Milan	Jun.7-14	1849-1884
Milan	Oct.9-Nov.29	1895-1967

1927

Milan	Jan.15-Mar.16	1968-2017
Stockholm	u/k	2027-2078
Prague	Jun.14-Jul.1	2156-2243
Copenhagen	u/k	2281-2432
Bucharest	Nov.7-17	2487-2570
Belgrade	Nov.30-Dec.6	2611-2675

1928

Berlin	Jan.9-18	2700-2737
Paris	Mar.5-16	2746-2810
Vienna	Mar.24-Apr.26	2811-2939
Vienna	May.4	2998-3002
Paris	May.29-Jun.1	3023-3063

1930

Paris	Nov.28-early Dec	3064-3078
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1931 (matrix prefixes now OK & 2K)

Paris	Jan.5-27	7-117
Cairo	Apr.6-23	129-150
Stamboul	May.18-Jun.16	251-468
Stamboul	Nov.27-Dec.21	493-784

1932 (nb; from this point, Dilnutt's presence cannot be confirmed)

Cairo	Mar.17-Apr.14	823-1034
Athens	May.5-10	1135-1194
Stamboul	Aug.20-Sep.27	1195-1482

1933

Stamboul	Jan.2-5	1483-1544
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DICKSON, W.I.E.

(matrix prefixes OT & 2T)

1931

Copenhagen	Jan.15-29	11-80
Stockholm	Feb.3-12	87-141
Stockholm	May.11-Jun.9	150-296
Oslo	Aug.15-20	301-3??
Copenhagen	Sep.2-10	415-467
Stockholm	Sep.14-16	468-492

1932

Stockholm	Jan.9-15	521-556
Copenhagen	Jan.20-30	572-633
Copenhagen	May.6-18	641-702

(nb; from this point Dickson's presence cannot be confirmed)

Johannesburg	Oct.1/32-Feb.14/33	703-1205
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1933 (cont)

Copenhagen	May.15-19	1206-1223
Copenhagen	Jul.12-13	1226-1233
Oslo	Sep.2-8	1252-1272
Copenhagen	Sep.21-29	1294-132
Athens	Nov.23/33-Jan.13/34	1327-1549

1934 (cont)

Copenhagen	Mar.20-26	1550-1579
Athens	Jun.25-Aug.1	1580-1761

ELLIS, J.H.

(matrix prefixes BE & CE)

1929

Copenhagen	u/k	1321-1322
Helsinki	Apr.11-12	1326-1337
Goteborg	u/k	1404-1430
Helsinki	May.15-30	1532-1637
Stockholm	u/k	1878-1928
Stockholm	Dec.12	2075-2080

1930

Goteborg	Mar.10-22	2268-2354
Helsinki	May.27-Jun.6	2498-2566
Budapest	Sep.14-30	2623-2734

FLEMING, H,

(matrix prefixes BS & CS)

1921

Milan	Oct.22-Nov.8	1-30
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1922

Athens	Jan.28-Feb.16	33-240
Paris	Apr.21-Jun.2	255-421
Barcelona	Sep.13-19	431-445
Paris	Oct.10-Dec.20	473-672

1923

Barcelona	Feb.9	785-786
Paris	Feb.13-Mar.2nd	787-851
Valencia	Mar.7-9	853-860
Barcelona	Mar.14-15	861-872
Paris	Mar.20-28	876-901
Paris	May.14-Jun.26	902-1025
Valladolid	Sep.20	1032-1035
Barcelona	Oct.19-Dec.12	1062-1124

1924

Spain	Mar.6-Apr.5	1206-1250
Antwerp	Apr.28-May.7	1257-1324
Spain	Jun.14-Jul.30	1346-1402
Barcelona	Sep.9/24-Feb.20/25	1403-1598

1925

Valencia	Mar.13	1635-1640
Spain	Apr.15-29	1673-1697
Tunis	May.5-18	1698-1941
Spain	Aug.13-Sep.22	1961-2028
Valencia	Oct.10	2048-2049
Spain	Oct.19-Dec.21	2055-2169

1926

Spain	Jan.5-Mar.1	2182-2290
Spain	Aug.27-Dec.10	2343-2487
Scandinavia	-dates u/k	2747-2873
Stockholm	Sep.15-26	2900-3000

1929

Paris	Jan.7-mid Feb	3165-3345
Constantinople	Feb.20-Mar.12	3187-3400
Paris	March.18-30	3401-3483
Zurich	Apr.9-19	3484-3581
Paris	Apr.30-end May	3615-3746
Tunis	Jun.12-21	3747-3827
Casablanca	Jul.22-24	4135-4232
Paris	Sep.23-Nov.22	4233-4393

1930

Lisbon	Jun.24-Jul.2	4394-445
Constantinopole	Oct.9-12	4465-4923

FOWLER, EDWARD

(matrix prefixes BF, BFR, CF & CFR)

1926

Paris	Jun.22-23	1-13
Paris	Sep.24-Nov.12	14-269

1927

Paris	Jan.12-25	270-364
Paris	Jan.17-Apr.12	290-537
Paris	Apr.19-27	538-547
Tunis	Apr.30-May.12	548(?) -719
Athens	Jun.15-Jul.18	720-1030
Cairo	July.29-Aug.14	1031-1200
Constantinopole	Aug.31-Sep.30	1201-1483

1928

Milan	Jan.27-Feb.9	1484-1523
Milan	Feb.14-Mar.23	1524-1595
Milan	Apr.20-28	1638-1653
Athens	Jun.11-29	1664-1882
Constantinopole	Jul.11-Aug.7	1910-2225
Spezia (Italy)	Sep.11-19	2228-2280
Milan	Sep.23	2281-2290
Milan	Oct.30 & Nov.1	2429-2446
Milan	Dec.22	2560

1929

Constantinopole	Mar.10	u/k
Athens	Mar.18	u/k
Cairo	Mar.27-May.1	2561-2702

1930

Paris	early Jan.	2703-2722
Paris	Jan.15-Apr.13	2723-3135
Paris	Apr.8-14	3136-3160
Zurich	Apr.25-May.10	3161-3251
Paris	May.19-Jun.17	3256-3369
Paris	June	3370-3384
Naples	Aug.12-25	3385-3431
Milan	Sep.4	3432
Milan	Oct.22	3544-3545
Milan	Dec.20	3747-3750

1931 (matrix prefixes now OF & 2F)

Milan	Jan.5-Feb.6	4-80
Milan	Feb.12	81-111
Milan	Feb.16-Jun.15	112-495

1932

Milan	Mar.6	uk
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GOWER, E

(matrix prefixes BG & GG)

1929

Athens	May.11-Jun.8	6-25
Lisbon	Aug.17-Sep.6	256-359

1930

Cairo	Fe.24-Mar.16	366-507
Athens	Mar.7-26	508-807
Paris	Sep.22-mid Nov	808-1169
Paris	Sep.23-24	819-842
Paris	Nov.6	1095-1098
Paris	mid-Nov.	1168
Tunis	Nov.27-Dec.4	1170-1265
Casablanca	Dec.31	1503-1531

1931 (matrix prefixes now OG & 2G)

Casablanca	Jan.1-4	1-71
Paris	Jan.21-May.24	72-628
Marseille	May.24-5	731-738
Toulon	May.27	750-751
Paris	Jun.10-23	832-930

JACKSON, J.

(matrix prefixes BP, BPR, CL & CLR)

1923

Spain	Jun.1-9	53-90
Paris	Nov.28-Dec.7	91-143

1924

Paris	Apr.4-16	144-208
Paris	Jun.13-Jul.3	209-310

1926

Paris	Jul.15-16	311-318
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LARTER, D.E.

(matrix prefixes BL, BLR, CL, CLR)

1924/5

Paris	Sep.19/24-Feb.9/25	1-244
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1928

Berlin	Jan.23	3780-3785
Berlin	Mar.27	4000-4003
Berlin	May.29-Jun.18	4070-4425
Berlin	Sep.14-15	4511-4516
Berlin	Nov.8	4722-4724
Berlin	Dec.19	4875-4878

1929

Berlin	Jan.8	4891-4894
Berlin	Feb.20	5057-5060
Berlin	May.4-6	5345-5350
Berlin	Jun.26	5510-5512
Berlin	Aug.23	5548-5549
Berlin	Nov.1	5752-5754
Berlin	Dec.20	5913-5916

1930

Berlin	Jan.10	5934-5935
Berlin	Feb.13-15	6059-6071
Berlin	Jun.6	6481-6484
Vienna	Oct.9-28	6565-6652
Prague	Nov.5-14	6675-6751
Brno	Dec.8	6800-6813
Vienna	Dec.18	6839

1931 (matrix prefixes now OL & 2L)

Vienna	Jan.17-30	46-90
Vienna	Mar.16	215-224
(from this point, the presence of Larter cannot be confirmed)		
Vienna	Jun.25-Sep.22	293-311
1933		
Istanbul	uk	507-679
Zurich	Mar.21-25	680-813
1934		
Copenhagen	May.29-Jun.6	816-847

LAWRENCE, A.D.

(matrix prefixes BW, BWR, CW & CWR)

1926

Berlin	May.7-Aug.30	1-270
Berlin	Sept.6	291-293
Berlin	Dec.8-16	611-651

1927

Berlin	Jan.17	666-670
Berlin	May.6	965-968
Berlin	late May	1025-1026
Berlin	Aug.24	1051-1054
Berlin	Sep.17	1140-1150
Berlin	Dec.16	1443-1444
Oslo	uk	uk
Stockholm	uk	uk
Helsinki	uk	uk

1928

Vienna	Sep.18-Nov.5	1797-1968
Budapest	Sep.19-Dec.15	2002-2110

1929

Vienna	Jan.9-Feb.5	2115-2210
Bucharest	Feb.17-Mar.20	2217-2326
Belgrade	Apr.4-14	2373-2440
Vienna	Apr.23-May.17	2449-2543
Prague	May.31-Jun.27	2570-2725
Prague	Sep.3-11	2728-2766
Vienna	Oct.7-8	2830-2909
Athens	Nov.25-Dec.21	2941-3101

1930

Vienna	Jan.3-Apr.1	3104-3300
Prague	Apr.8-9	3301-3324
Prague	u/k	3325-3382
Bratislava	May.6	3455-3460
Kosice	May.15-21	3530-3613

1931 (matrix prefixes now become OW & 2W)

Zurich	Apr.21-May2	1-81
Athens	May.11-Jun.14	82-347
Paris	Sep.14-Dec.22	451-1142

1932 (nb: Lawrence's presence can no longer be confirmed)

Algiers	Aug.8-Oct.5	1543-1867
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1933

Naples	Aug.23-Sep.6	1868-1858
Milan	Sep.14-Dec.23	1963-2289

1934 (matrix prefixes OW & 2W)

Milan	Jan.9-Jun.19	2290-2581
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1934 (cont)

(matrix prefixes OWX & 2WX)

Vienna	Jun.23	764-771
Vienna	Sept.22-23	598-605(sic)

RENNIE, F.

(matrix prefixes BA & CA)

1929

Vienna	May.23	20-23
Vienna	Jun.10-13	70-88
Vienna	Jul.2-3	117-125
Teheran	Oct.10-Nov.19(?)	155-368
Baghdad	Nov.20-26	369-477

SKELTON, A.

(matrix prefixes BE & CE)

1921

Paris	Oct.4-31	1-116
Copenhagen	Dec.5-8	117-144

1922

Paris	Jan.9-Mar.3	145-323
Milan	Mar.22-27	324-441
Vigo	Jun.5-8	442-458
El Ferrol	Jun.12	470-473
Spain	Jun.18-Jul.5	485-550
Copenhagen	Aug.24-29	564-608
Stockholm	Sep.1-14	609-741

(recorded at the Continental Hotel)

Copenhagen	Oct.23-28	742-781
Prague	Nov.16-20	825-845
Copenhagen	Dec.11-14	862-899

1923

Milan	Feb.1-March	900-983
Copenhagen	Mar.18-28	984-1063
Copenhagen	May.7-15	1064-1118
Stockholm	May.18-28	1119-1209
Milan	Jun.19-Jul.16	1210-1280

SOOY, R.R.

(matrix prefixes BA & CA)

1921

Milan	May.21-24	1-13
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TUNN, S.E.

(matrix prefixes BN, BNR, CN, CNR)

1928

Lisbon	Aug.10-Sep.3	1-189
Oslo	u/k	190-220

1929

Paris	Feb.18-Mar.16	288-457
Berlin	Apr.22-29	458-479
Munich	May.5-16	484-553
Berlin	Jun.4-26	576-623

1929 (cont)

Berlin	Aug.27-Nov.8	664-880
Buron	Nov.28-29	852-867
Spain	Sep.11-Dec.17	895-1155

1931 (matrix prefixes now become ON & 2N)

Barcelona	Jan.7-Feb.20	2-173
Madrid	Mar.3-11	190-249
Barcelona	Mar.20-Apr.21	250-405
Madrid	Apr.25-May.9	410-481
Granada	May.15-19	484-525
(recordings made at Palace Hotel)		
Madrid	May.28-29	542-547
Barcelona	Jun.10-22	548-600
Madrid	Jun.26-Jul.3	613-642

1932

Brussels	Mar.15-23	646-705
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(NB; at this point Tunn seems have made recordings in a number of locations within the period noted. These have been arranged to show the start of each matrix block in each city.)

(matrix prefixes OPF & 2PF)

Copenhagen	Sep.2-7	1-34
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(matrix prefixes OPG & 2PG)

Paris	Sep.26-Dec.15	38-418
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1933 (matrix prefixes OPG & 2PG)

Paris	Jan.16-Jun.30	440-929
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(matrix prefixes OPF & 2PF)

Copenhagen	Jan.20-Mar.25	126-174
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(matrix prefixes OPA & 2PA)

Stockholm	Feb.2-Apr.12	97-130
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(matrix prefixes OPG & 2PG)

Paris	Sep.28-Dec.13	1025-1292
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1934 (matrix prefixes OPD & 2PD)

Paris	Jan.16	12-14
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(matrix prefixes OPG & 2PG)

Paris	Feb.6-Jun.28	1296-1699
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(matrix prefixes OPD & 2PD)

Stockholm	Feb.22	231-232
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VOGEL, W.

(matrix prefixes BV & CV)

1928

Paris	Oct.2-Nov.14	17-297
Casablanca	Dec.23-26	465-526

1929

Marrakech	Jan.3-4	537-572
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UNKNOWN ENGINEERS

(matrix prefix OH)

1932

Monte Carlo	Aug.25-27	1-8
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(recordings made at the Hotel Metropole)

(matrix prefixes OZ & ZZ)

1933

Baghdad	Apr.5-14	1-88
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Persia &

Iraq	Jun.5	198
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TABLE C
THE GRAMOPHONE COMPANY OVERSEAS RECORDINGS AFTER 1934

AUSTRIA

PREFIXES OVH & 2VH

All recordings taken in Vienna

DATE(S)	MATRIX NUMBERS
1935	
Jan.30-Jun.26	59-116
Aug.22-Dec.20	117-140
1936	
Jan.16-Feb.4	141-150
Apr.17	165-168
Sep.2-Dec.18	180-244
1937	
Jan.12-Jun.8	245-306

BELGIUM

PREFIXES OLB & 2LB

DATE(S)	MATRIX NUMBERS
1938	
Apr.4-8	1-10
1951	
Mar.18	1001-1002
1953	
Nov.2	1003-1012
1954	
Mar.15	1013-1017
Oct.11-Dec.17	1018-1029
1955	
Jul.6-Oct.23	1030-1037

BELGIAN CONGO

PREFIXES OLBC & 2LBC

Recordings probably taken in Brussels

DATE(S)	MATRIX NUMBERS
1954	
May.26-Aug.21	11-45 (Leopoldville)
1955	
Jan-Mar.26	82-96
1956	
Nov.27-Dec.20	1001-1016

DENMARK

PREFIXES OCS & 2CS

All recordings taken in Copenhagen

DATE(S) MATRIX NUMBERS

1934

Aug.-Sep. 3-76

Nov.15-24 77-111

1935

Jan.12-24 112-165

May.8-11 166-187

Aug.20-27 188-223

Oct.29-Nov.12 224-286

1936

Jan.23-Feb.6 287-333

Ap.29-May.6 336-368

Jul.23-25 369-389

Aug.19-27 400-448

Oct.25-Nov.12 452-509

1937

Feb.2-10 525-559

Apr.1-8 562-575

May.21 578-581

May.24-26 584-601

Jul.6-8 602-629

Jul.30-Dec.9 630-784

1938

Jan.8-Jul.8 789-948

Aug.17-Dec.19 949-1097

1939

Jan.13-May.1 1100-1209

May.15-24 1210-1310

(field trip to Tallinn, Estonia)

1940

c.March 1600-1601

EAST AFRICA

PREFIXES OAF & 2AF

DATE(S) MATRIX NUMBERS

1938

Sep.1-Jan.25 1939 1-36 (Nairobi)

1939 (cont)

Apr.18-May.25 38-49

1954

Mar.25-Apr.29 248-261

EGYPT

PREFIXES OAC & 2AC

DATE(S)	MATRIX NUMBERS
1935	
November	1-31 (Alexandria)
1947	
Mar. 3-Apr. 28	32-105

ETHIOPIA

PREFIXES OAE & 2AE

DATE(S)	MATRIX NUMBERS
1955	
Sep. 13	1-18
Dec. 21	51-57
1956	
Nov. 12-28	120-162
1957	
Nov. 28	163-169

FINLAND

PREFIXES OBF & 2BF

DATE(S)	MATRIX NUMBERS
1951	
November	2-7
1952	
early March	8-10
Feb. 2 & 3(sic)	32-35
May. 7	44-45
Jun. 15	52-53
Oct. 3	60-63

FRANCE

PREFIXES OLA & 2LA

All recordings taken in Paris except where noted

DATE(S)	MATRIX NUMBERS
1934	
Sep. 7-Dec. 21	1-256
1935	
Jan. 4-Jul. 25	257-631
Sep. 19-Dec. 27	633-794
1936	
Jan. 8-Jul. 22	819-1206
Sep. 17-Dec. 31	1230-1426
1937	
Jan. 4-Jul. 24	1427-1944

1937 (cont)

Sep.10-11	2104-2127	(recordings of N.African musicians. Taken either in Paris or an unspecified location in N.Africa)
Sep.13-Dec.28	2128-2312	
1938		
Jan.10-Jul.11	2341-2692	
Se.27-Nov.21	2782-2880	
1939		
Jan.4-Jul.12	2885-3207	
Oct.31-Dec.20	3210-3237	
1940		
Jan.16-May.21	3238-3361	
Aug.5-6	3362-3367	
Sep.26-Dec.20	3368-3411	
1941		
Jan.6-Jul.30	3414-3606	
Sep.19-Dec.22	3607-3680	
1946		
Feb.18-Jul.16	4468-4687	
Oct.25-Dec.30	4746-4803	
1947		
Jan.11-Jul.22	4804-5039	
Sep.2-Dec.18	5040-5140	
1948		
Jan.5-Jul.21	5141-5350	
Aug.31	5351-5370	(Recordings taken either in Paris or Algiers)
Sep.23-Dec.31	5371-5463	
1949		
Jan.3-Jul.27	5464-5590	
Sep.8-Dec.28	5591-5684	
1950		
Jan.3-Jul.7	5685-5911	
Sep.9-Dec.27	5912-5970	
1951		
Jan.3-Jul.25	5971-6072	
Sep.18-Dec.28	6073-6189	
1952		
Jan.10-Jul.22	6190-6378	

GERMANY

PREFIXES ORA & 2RA

All recordings taken in Berlin

DATE(S)	MATRIX NUMBERS
1934	
Aug.16-Dec.21	16-294
1935	
Jan.8-May.30	295-647
Aug.19-Dec.12	659-966
1936	
Jan.9-Jun.12	1006-1367
Aug.26-Dec.22	1406-1693

1937

Jan.5-Jun.10	1700-2114
Aug.31-Sep.30	2204-2320

1938

Feb.11-Mar.15	2657-2746
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1947

Jun.11-17	6057-6072
Dec.15-Feb.18 1948	6074-6099

1948 (cont)

Jan.29-Feb.20	6104-6154
Jun.1-23	6155-6168
Dec.10-21	6169-6178

1949

Jan.7-Mar.29	6179-6216
Jun.23-30	6217-6224
Sep.12-Dec.23	6228-6253

1950

Jan.2-Apr.16	6254-6340
Apr.21-Jun.23	6341-6380
Aug.1-Dec.15	6381-6558

1951

Jan.5-Jul.2	6559-6765
Sep.5-Dec.20	6766-6873

1952

Jan.4-Jun.28	6874-6989
Aug.4-Dec.23	6990-7104

1953

Jan.15-Jul.8	7105-7201
Aug.21-Dec.19	7202-7259

GREECE**PREFIXES OGA & 2GA**

All recordings taken in Athens

DATE(S)	MATRIX NUMBERS
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1934

Nov.19-24	1-85
Dec.12-17	86-155
Dec.28-29	157-172

1935

Jan.4-7	173-202
Sep.20-28	203-252
Oct.4-10	253-279

1936

Jan.15-16	290-293
Jun.15-19	356-370

Files are incomplete from this point on until
Matrix 1148, recorded June 19 1946.

IRELAND

(NB; Although issued for the Irish market and allocated separate matrix prefix, these recordings were actually made in England, most probably at Hayes).

PREFIXES OEF & 2EF

DATE(S)	MATRIX NUMBERS
1937	
Apr.23-May.5	1-53
1938	
Mar.12-21	54-124
Nov.4	125-126
1940	
Aug.29-Sep.8	127-201
1942	
June	202-287
1944	
Feb.25-Mar.2	300-333
1945	
May.25-Jun.12	346-416
1948	
Feb.26	417-422
Nov.11-12	423-428

ITALY

PREFIXES OBA & 2BA

DATE(S)	MATRIX NUMBERS
1934	
Sept.3-Dec.14	28-340 (Milan)
1935	
Jan.14-Jul.11	357-766 (Milan)
Aug.26-Dec.16	771-1079
1936	
Jan.9-31	1087-1123 (Milan)
Dec.17-31	1670-1695 (Milan)
1937	
Aug.27-Dec.22	2094-2278 (Milan)
1938	
Jan.3-Apr.4	2281-2437 (Milan)
1946	
July 16-30	5953-5997 (Rome)
1947	
Jan.23-Feb.4	6107-6126 (Rome)
1948	
Feb.18-Mar.1	6452-6469

NORWAY

PREFIXES NOA & 2NA

DATE(S)	MATRIX NUMBERS
1935	
Mar.21-23	1-28
Sep.5-24	29-92
1936	
Feb.21-28	93-116
May.22-26	117-149
Sep.14-21	152-207
1937	
Jan.14-26	209-241
May.5-6	242-277
Sep.21-Oct.4	278-313
1938	
Jan.20-21	314-345
Apr.21-26	346-365
Jun.17-21	366-379
Aug.22-Sep.2	382-413
1939	
Jan.-Jul.21	427-491
Aug.23-30	492-500
1940	
Jan.6-Mar.15	512-531
Nov.27-Dec.11	532-548
1941	
Feb.4-Nov.24	549-578
1942	
Apr.10-Nov.3	579-590
1943	
Jan.9-Dec.9	591-608
1945	
Oct.23-Nov.26	609-650
1946	
Jun.21-Jul.4	651-660
1947	
Apr.11-Jun.19	663-702
Nov.6-Dec.11	713-720
1948	
Jan.19	721-722
Sep.17-Nov.30	723-750
1949	
Mar.3-Nov.21	751-820
1950	
Feb.28-Jun.26	827-851
Jul.29-Nov.30	872-911
1951	
Jan.12-Nov.9	912-943
1952	
Jan.12-Dec.18	944-989
1953	
Jan.13-	990
1955	
Jan.31-Apr.29	1137-1178
Dec.17-31	1202-1221

1956

Mar.14-May.22 1222-1264

Aug.3-Oct.29 1266-1300

1957

Feb.20-Dec.20 1301-1334

1958

Feb.24-Aug.8 1335-1352

PORTUGAL

PREFIXES OPC & 2PC

Recordings taken in Lisbon except where noted

DATE(S)

MATRIX NUMBERS

1944

Aug.12-Dec.16 13-31

1945

Apr.8-Jul.12 32-41

1946

Jan.9-Jul.19 42-95

Sep.14-Dec.2 96-111

1947

Mar.3-Jun.9 112-127

Jun.17 128-137 (Braga)

Jul.5 138-143 (Matosinhos)

Jul.10 144-149 (Figueira da Foz)

Jul.18-Aug.8 150-163

1948

May.27 164-167

Sep.24-Oct.11 168-183

1951

Apr.6 289-302

1952

Mar.16-Jun.27 303-315

1953

Jan.28-Feb.13 319-328

May.25-Nov.24 329-347

Nov.2 & Dec.18 1001-1003

1954

May.6-24 1004-1020

July.5-13 1021-1030

Oct.15-Dec.16 1031-1040

1955

Mar.9-Jun.21 1041-1050

Oct.14-28 1051-1070

1956

Jan.26-Sep.28 1071-1109

Oct.10 1110-1113 (Gulpilhares)

Oct.3(sic) 1114-1117 (Porto)

Nov.26-Dec.7 1118-1125

SOUTH AFRICA

PREFIXES OAS & 2AS

DATE(S)	MATRIX NUMBERS	
1937		
Nov.18-Dec.2	1-86	(Durban)
1938		
Feb.8-Mar.9	87-148	(Johannesburg)
Jun.10-Jul.18	149-168	(Johannesburg)
Oct.31	169-170	(Johannesburg)
Nov.6-Dec.8	175-213	(Bulawayo)
1939		
Apr.30-Jun.19	215-236	(Johannesburg)
Jul.3-5	237-270	(Durban)
Aug.14	271-272	(Johannesburg)
Oct.4	273	
1940		
May.2	274-279	
Jun.10	283-290	
1946		
Mar.2	291-294	
1947		
Jan.15-17	295-308	
May.26	309-312	
Jun.26	313-315	
Sep.5	320	
Sep.23	321-322	
1949		
Feb.14	323-330	
1950		
May.16	331-334	
Jul.9	335-337	
Aug.18	340-342	
Sep.7 & 27	346-347	
Sep.12	349-352	

SOUTH EAST AFRICA

PREFIXES OAM & 2AM

DATE(S)	MATRIX NUMBERS	
1956		
Jun.12	1-5	
Jul.5-Dec.4	248-261	

SPAIN

PREFIXES OKA & 2KA

DATE(S)	MATRIX NUMBERS	
1934		
Sep.22-Oct.17	1-6	(Barcelona)
Nov.2-24	7-56	(Madrid)
1935		
Jan.16-May.1	61-91	(Barcelona)
May.20-Jun.8	92-133	(Madrid)

SPAIN-cont

Jul.24	134-135	(Barcelona)
Nov.30	229-230	(Barcelona)
1936		
Jan.4-10	245-256	(Madrid)
Jan.13-May.23	257-316	(Barcelona)

The gap in recording is attributable to the Spanish civil war and the 1939-45 war.

All subsequent recordings taken in Barcelona

1945

Jan.30-Jul.26	769-848
Sep.4-Dec.31	849-882

1946

Jan.6-Jul.12	883-970
Aug.6-Dec.30	971-1036

1947

Jan.2-Jul.28	1037-1149
Sep.12-Dec.28	1150-1204

1948

Jan.7-Aug.4	1205-1364
Sep.15-Dec.31	1367-1419

1949

Jan.14-Jul.21	1420-1528
Sep.15-Nov.16	1529-1556

1950

Mar.6-Jun.6	1557-1608
Sep.12-Dec.27	1609-1660

1951

Jan.11-Aug.6	1661-1699
Sep.17-Dec.14	1700-1763

1952

Mar.1-Jul.28	1764-1792
Dec.27	1796-1799

1953

Jan.7-May.9	1800-1845
Oct.9-Nov.19	1846-1852

1955

Jul.26-Oct.28	1906-1909
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1956

Oct.10-26	1912-1915
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SWEDEN

PREFIXES OSB & 2SB

All recordings taken in Stockholm

DATE(S)	MATRIX NUMBERS
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1934

Sep.4-Dec.	1-65
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1935

Jan.22-Jul.24	66-165
Sep.5-Dec.12	166-241

1936

Jan.14-Jun.4	242-341
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SWEDEN-cont

Jul.30-Dec.18 1937	352-456
Jan.18-Jul.22	459-561
Aug.23-Dec.29 1938	562-666
Jan.13-Jul.29	671-771
Sep.1-Dec.19 1939	789-870
Jan.-Jul.15 1940	871-988
Apr.3-Jul.30 1943	1148-1186
Feb.16 1945	2272-2273
Sep.25-Dec.18 1946	2555-2592
Jan.18-Jun.29	2593-2682
Sep.26-Nov.28 1947	2683-2725
Jan.22-Jul.14	2736-2850
Aug.30-Dec.18 1948	1851-2894
Feb.4-Jun.17	2896-2915
Aug.31-Dec.28 1949	2916-2971
Jan.10-Dec.21 1950	2972-3146
Jan.3-Jul.5	3147-3276
Aug.8-Dec.19 1951	3277-3394
Jan.8-Jul.7	3395-3534
Aug.2-Dec.13 1952	3535-3626
Jan.2-Jul.2	3627-3667
Aug.19-Dec.30	3668-3754

SWITZERLAND

PREFIX OZA

DATES	MATRIX NUMBERS
1937	
Apr.24-May.7	1-116
Sep.21	117-130
1938	
Jun.20	131-140
Aug.20-27	151-176
1939	
Feb.23	177-178
May.1-2	183-196
May.23	197-202

TURKEY

PREFIXES OTB & 2TB

DATE(S)	MATRIX NUMBERS
1935	
Jan.19-Mar.8	1-352
1936	
Nov.7-Dec.23	571-592
1937	
Jan.23-Jun.30	613-714
Jul.17-Oct.7	742-852
1938	
Feb.19-May.18	867-974
1946	
Mar.23-May.4	1856-1895

WEST AFRICA

PREFIXES OAB & 2AB

DATE(S)	MATRIX NUMBERS
1937	
Sep.9	1-166
Oct.-Dec.	1000-1037
1940	
Jan.8	1038-1047
Sep.19-23	1048-1067
1943	
Jun.-Sep.	1068-1135
1947	
Nov.	1169-1215
1955	
Oct.13-14	5000-5001

Sirota of the Golden Voice has no equal amongst the Rabbis of the World. His glorious voice places him foremost in the wonderful art of Hebrew cantillation. His "Twin" records give you this voice, which draws to Warsaw devout followers from all parts of Russia, in all its natural beauty in your own home.

Religious: CHIEF CANTOR SIROTA.

650 { צדיק צחוק
Tzaddik Kattumor.
The Righteous shall flourish.

רצו
K'etsei.
Accept our prayers.

651 { חבנו יקר לי אפרים
Havain Yakkir le Aphrayim.
Ephraim, my dear son, is a precious child.

רצו
K'etsei.
Accept our prayers.

652 { ברכות כוהנים
Birchot Kohanim.
The blessings of the Priests.

קבור
K'akkoras.
As a shepherd feedeth his flock.

653 { חבנת שבת
Tiki no Shabbos.
Thou hast established the Sabbath.

אל קלם רחמים
Eil mele' rach'mim.
O God, who art full of compassion.

654 { חתחדש בטובו
Hamm'chadesh Htuboh.
Who reneweth in His goodness.

צור ישראל
Tsur Yisrael.
Rock of Israel.

655 { נחמנו חנף
Oon'sanneh Tuvkef.
We will celebrate His mighty holiness.

בראש השנה
B'reash Hasanno.
On the first day of the year.

Chief Cantor SAWEL KWAR IN.

659 { חשכיבנו
Haskivinu.
Cause us to lie down in peace.

יחדשנו
Y'chad'shion.
Renew unto us (this month).

660 { צור ישראל
Tsur Yisroel.
Rock of Israel.

יחלל
Y'hulil.
Praise ye (the Lord).

661 { יקום פקדון
Y'kum Pardon.
May Salvation (from Heaven).

מי שברך
Mei Shabberach.
May He who blessed (our fathers).

Chief Cantor GOS. BASSER.

658 { מלך על כל הארץ
M'loch al kol haarets.
He who reigneth over all the world.

לאל עידון
L'eil boruch.
To the blessed God.

H. I. REISSMAN.

Vocal Male with Choir and Violin.

658 { Der Bathden
The Jester at a Marriage.

A gite Woch
Wishing the advent of a good week.

Secalar :

J. GUTTMANN

and Chorus from Theatre, Lemberg. (Jewish Jargon, Comic with Choir.

657 { Kale Besingen Hochzeitsscene
Singing to a Bride—Marriage Scene.

Hakkofos
Rejoicing with the law. Procession with scrolls of the law. A festival scene.

Chapter 6

Commercial Recordings in African Languages

COMMERCIAL RECORDINGS IN AFRICAN LANGUAGES

Location of ethnic and linguistic groups in Africa and their recordings. The key letters and numbers represent issue number prefixes allocated by the record companies. Because research into recorded African music is far from complete, the absence of entries for many language groups should not be read as proof of their non-existence.

ABBREVIATIONS;

A=ODEON : A242.000= ODEON : A248.000=ODEON : AE=COLUMBIA
 AMC=HMV : B=PARLOPHONE : CO=GALLOTONE : D=COLUMBIA
 DC=GALLOTONE(Tropic) : EO=COLUMBIA : EZ=ZONOPHONE
 F=EDISON BELL WINNER : GB=GALLOTONE : GE=GALLOTONE
 GR=REGAL : GU=HMV : GV=HMV : JL=HMV : JP=HMV : JVA=HMV
 JZ=HMV : KE=GALLOTONE MA= HMV : MEL = MELODISC :N=HMV
 PLJ=ODEON(Par.) : PLK=ODEON(Par.) :PLR=ODEON(Par.)
 PO=PARLOPHONE : S=SENAPHONE :TA=TABANSI :TM=HMV
 UG=GALLOTONE : UTC=PARLOPHONE : WA=DECCA : WE=COLUMBIA
 YE=COLUMBIA : X=PATHE : 1200=EDISON BELL RADIO
 3000=ZONOPHONE : 4000=ZONOPHONE : 5000=EDISON BELL WINNER

EA = East Africa : C.A.R. = Central African Republic
 RSA = Republic of South Africa : WA = West Africa

LANGUAGE	AREA	LABEL PREFIX
ABNNEMA	WA	EZ
ACHOLI	UGANDA	
ADANGME	GHANA	
(Adanjme)		
AHANTA	GHANA	
AKAN	WA(Kwa)	
AKUAPEM	WA	UTC
ALUR	UGANDA	
ANECHO	WA	EZ
ANKOLE	UGANDA	
ANLO-EWE	GHANA	
ANYI	IVORY COAST	
ANYI-BAULE	IVORY COAST	
APAWANGA	EA	EO
ARABU	EA	GB : WE
ARUSHA	KENYA & TANGANYIKA	GB : GE
ASANTE	WA	UTC
ASHANTI	GHANA	B : EZ : JZ : UTC
ASIKARI	EA	WE
ATESO	KENYA & TANGANYIKA	
AZANDE	GHANA:N.CONGO	
BAGANDA	UGANDA	
BAHIMA	UGANDA	
BAMBA	RHODESIA	GB : GE
BAMBARA	MALI	
BANDIYA	N.CONGO	
BANTU	RSA	A : GB : GE : DC : JL : KE

BARIBA	DAHOMAY	
BAROTSE	ZAMBIA	JP
BASHI	ZAIRE	
BASOTHO	RSA	AE
(Basutu)		
BAULE	IVORY COAST	
BAYA	C.A.R.	
BEMBA	ZAMBIA	GB
BENI	WA	EZ
BIISA	N.RHODESIA	GB : GE
(Bisa)		
BONDEI	TANZANIA	
BRIFOR	GHANA	
BUILSA	GHANA	
BUKUSU	KENYA	KE
BUMUM	CAMEROONS	
BUNYOR	EA	EO
BUSHMEN	KALAHARI DESERT	
BUSOGO	RSA	GB
BWALI	TANZANIA	
CHAGA-MERU	TANGANYIKA & TANZANIA	GB : GE
CHADO-HAMITIC	NIGERIA-see HAUSA	
CHICARANGA	RSA	GE : GR
CHIKALANGA	RSA	GE
CHINYANJA	EA	EO : WE
CHITONGA	RSA	GE
CHOKWE	ANGOLA	CO
(Chokwi)		
CHOPI	MOZAMBIQUE	AE : GB : GE : GR : 4000
CIOKWE	N. RHODESIA	GB
CREOLE	WA	EZ
CUABO	PORTUGUESE EA	GB
DAGARTI	GHANA	
DAGOMBA	GHANA	UTC
DHOLA	UGANDA	GB
DHULO	EA	EO
DIGO	KENYA	
DINKA	SUDAN	
DJERMA	NIGER	
DUALA	WA	EZ
DYULA	WA	
EFIK	NIGERIA	EZ : F : PO
EKONDA	ZAIRE (Congo)	
ETON	CAMEROONS	
EWE	GHANA	EZ : F : JZ : S : UTC WA : 3000
FANG	CAMEROONS	
FANTI	GHANA	EZ : F : GV : JVA : JZ PLJ : PLK : UTC : 5000
FON	DAHOMAY (Benin)	PO
FRAFRA	GHANA	
FULAH	GHANA/NIGERIA	
GA	GHANA	D : EZ : JZ : PLJ : UTC WA
GANDA-SOGA	UGANDA	DC : GB : UG
GIRIAMA	KENYA	GB
GISHU	UGANDA	GB
GISU	KENYA	GB

GOGO	TANGANYIKA & TANZANIA	DC : GB : GE
GOLA	WA	
GONJA	GHANA	
GU	WA (Kwa)	
GUANG	WA (Kwa)	
GUN	DAHOMY (Benin)	
GUR	GOLD COAST (?)	
GRUNSHIE	GHANA	UTC
GWERE	UGANDA	
HANGA	RSA	GB
HAUSA	NIGERIA	A248.000 : EZ : PLJ : PO TA : UTC : WA
(Hausa)-see also Chado-Hamitic		
HAYA	RSA	GB
HEHE	TANGANYIKA & TANZANIA	GB : GE : WE
IBANI	NIGERIA	A248.000
IBO	NIGERIA	EZ : F : PO : WA
IFON	WA	PO
IJAW	NIGERIA	PO
IJESHA	NIGERIA	
ILA	RSA	JP
IRAKU	UGANDA & TANZANIA	
ISHAN		PO
ISIOKPO	WA	PO
ITESIO	KENYA & TANGANYIKA	
ITSEKIRI	WA	PO
JABO	LIBERIA	
JALOU	EA	EO : MA : WE
JEKRI	WA	EZ
JOLOF	WA	EZ
KABERE	TOGO	
KAKAMEGA	EA	EO
KALA	C.A.R.	
KALABARI	WA	PO
KAMBA	RSA	GB
KARANGE	RHODESIA	
KARIMOJONG	UGANDA	
KASSENA		
-NANKANI	GHANA	
KAWANGO	EA	EO
KIARABU	EA	WE
KIGANDA	UGANDA	WE
KIHERE	EA	WE
KIKUYU	RSA/EA	EO : GB : KE : MA : WE
KIMAKUA	PORTUGUESE EA	A
KIMANYEMA	EA	WE
KIMEDO	PORTUGUESE EA	A
KIMUANE	PORTUGUESE EA	A
KINGAZLIJA	TANZANIA	WE
KINGONI	EA	WE
KINGWANA	(see Swahili)	
KINYAMWEZI	EA	WE
KIPSIGI	KENYA	AMC : DC : GB
(Kipsigis)		
KIRUFIJI	EA	WE

KISSI	GUINEA	
KISWAHILI	(see Swahili)	
KISWALI	EA	EO
KIYAO	EA	WE
KIZARAMU	EA	WE
KONKOMBA	GHANA	
KONTON-KOLI	TOGO	
KOREKORE-BUDYA	RHODESIA	GB : GE
KROO	WA	EZ : JKL : JVA
KRU	LIBERIA	
KURIA	KENYA	
KUSASI	GHANA	
KUSU	KENYA	
KWAHU	GHANA	UTC
KWAYA-JITA	TANGANYIKA	GB : GE
LALA	RHODESIA	GB : GE
LANGO	UGANDA	
LELE	ZAIRE (Congo)	
LENJE	RHODESIA	GB : GE
LLA	RHODESIA	GB : GE
LOBI	GHANA	
LOBI-DAGARTI	GHANA	
LOGO	ZAIRE (Congo)	
LOHIA	EA	EO
LOKELE	ZAIRE (Congo)	
LOVEDU	TRANSVAAL	
LOZI	RHODESIA	GB : GE
LUBA	RSA	GB
LUBA-KASAI	RSA	CO
LUBA-LULUA	RHODESIA	GB : GE
LUHAZI	RHODESIA	GB : GE
LUGANDA	UGANDA	A : EO : GB : GR : MA : WE
(Lugananda)		
LUGBARA	UGANDA	
LUGURU	TANZANIA	
LUHYA-KABARASI	KENYA	AMC
LULUHYA	EA	EO
LUMBWA	EA	EO
LUO	KENYA & TANGANYIKA	DC : GB : GE : KE
LUSOGA	EA	EO
LUUNDA	RHODESIA	GB : GE
LUVALE-CHOKWE	RHODESIA	GB : GE
LUYIA	RSA	GB : KE
LUXIA	RSA	GB
MAGANDA	EA	WE
MAMBONE	MOZAMBIQUE	A
MADUBU	ZAIRE (Congo)	
MADI	UGANDA (Buganda)	
MAKUA	ZANZIBAR	DC : GB
MAKUA-LOMWE	NYASSALAND	Gallotone 1396(12")
MAUA	MOZAMBIQUE	A
MALINKE	GUINEA	
MAMPRUSI	GHANA	
MANDE	SIERRA LEONE	
MANDINKA/		
MANDINGO	GHANA/NIGERIA	
MANGABETU	N. CONGO	
MANO	WA	

MASAI	TANZANIA	GB : GE
MBA	TANZANIA	
MTAKA	GABON	
M'CHOPI	see Chopi	
MENDE	WA	EZ : WA
MERU	EA	EO
MINA	WA	PO
MOGANDA	EA	MA
MOGANDA-		
DINGIDI	EA	MA
MOSHIE	GHANA	UTC
(Mossi)		
MUKAMBA	EA	EO
MVELE	CAMEROONS	
M'XOSA	see Xhosa	
NANDI	KENYA	GB : WE
NDEBELE	RSA	DC : GB : GE
NDONDE	TANGANYIKA	GB : GE
NGALA		CO : GB
NGINDO	TANZANIA	
NGOMBE	C.A.R.	
NGONI	EA	WE
NGUJA	ZANZIBAR	DC : GB : TA
NGUNI	RSA	
NGUU	TANZANIA	
NIKA		GB
NILOTES	UGANDA	
NSENGA	ZAMBIA	DC : GB
NUBI	EA	WE
NUER	SUDAN	
NUPE	NIGERIA	
NYAKYUSA	TANZANIA	
NYAMWEZI	TANGANYIKA	DC : GB
NYAMWEZI-		
SUKUMA	TANGANYIKA	GB : GE
NYANJA	RHODESIA	DC : GB : GE
NYASA	TANZANIA	
NYATURU	TANZANIA	
NYIRAMBA	TANZANIA	
NYIANSU	TANZANIA	
NYOFO		GB
NYORO-NKOLE	UGANDA	GB : TA
ORA	WA	PO
PANGWA	TANZANIA	
PEDI	RSA	
PENDE	ZAIRE	
PONDO	RSA	JP
PYGMY	ZAIRE(Congo)	(Gramophone Company, 1902)
QUELLMANE	PORTUGUESE EA	A
RONGA	PORTUGUESE EA	A
RUNDI-HANGAZA	TANGANYIKA	GB : GE
SAMBAS	TANZANIA	
SANDAWE	TANZANIA	
SARA	CHAD	
SEBEI	UGANDA	
SECHUANA	RSA	GE : JP : 4000
(Secwana)		
SEFWI	WA	JVA
SENUFO	IVORY COAST	

SEPEDI	RSA	GE
SERELONG	RSA	GE
SESSE	EA	EO
SESUTHO	RSA	AE : GB : GE : GU : JP YE : 4000
(Sesuto/Sesotha)		
SHANGAAN		
-TSONGA	RSA	AE : GB : GE : GR : JP YE : 4000
SHILUK	SUDAN	
SHIRAZI	ZANZIBAR	GB
SHONA	RSA	DC : GB : TA
SHONA-KARANGA	RHODESIA	AE : DC : GE
SINDEBELE	RSA	GE : JP
SISALA	GHANA	
SIXHOSA	see Xhosa	
SOBO	WA	EZ : PO
SOGA	UGANDA	DC : GB
SONGHAI	NIGER	
SONJO	TANZANIA	
SOTHO		GB : GE
SSAMIA	EA	EO
SUKUMA	TANZANIA	
SUKITA		DC
SUSU	WA	WA
SWAHILI	EA	A : A242.000 : AMC : CO DC : EO : GB : MA : N TA : WE : X
SWAHILI-		
HADITHI	EA	EO : WE
SWAHILI-NGUJA	TANGANYIKA & ZANZIBAR	DC : GB : GE
SWAZI	RSA	AE : GU : JP
SWAZI-BACA	RSA	GB : GE
TABANSI	NIGERIA	T
TAITAI		GB
TALLENSI	GHANA	
TAPAS	GHANA/NIGERIA	
TEMNE	WA	WA
TESO	UGANDA/KENYA	GB : GE
TIV	NIGERIA	
TONGA	ZAMBIA	GB : GE
TSHIVENDA	RSA	GB : GE
TSWANA	RSA	GB : GE
VALLEY-TONGA	ZAMBIA	A
TWI	WA	EZ : F : GV : JVA : JZ MEL : PLJ : PLK : PLR UTC : WA
TUAREG	(Berber)	
UROBOH	WA	PO
(Urhobo)		
UVWIE	WA	PO
VENDA	RSA	GB
WAKAMBA	EA	EO : MA : WE
WALA	GHANA	
WOLOF	SENEGAL	
XHOSA	RSA	AE : GB : GE : GU : JP YE
(xosa)		

YAO		GB : GE
YOGO	N.CONGO	
YOMBE	ZAIRE(Congo)	
YORUBA	NIGERIA	B : EZ : F : MEL : PLR
		PO : WA
YORUBA(ORO)	WA	PO
ZARAMO	TANZANIA	GB : GE : WE
ZEZURU		GB : TA
ZULU	RSA	A : AE : DC : GB : GE
		GU : JP : TA : YE : 4000
ZULU-NDEGELE	RHODESIA/RSA	GB : GE

BANTU LANGUAGES

Amba : Bahutu(Pygmies) : Batwa(Pygmies) : Bemba : Bena
 Biisa : Bira : Caga : Cewa : Ciokwe : Cisinja : Conya
 Copi : Cuabo : Dgoni : Dguni : Dkoya : Dkundu : Duala
 Fan : Fipa : Ganda : Genya : Giriama : Gisu : Gogo
 Gusii : Haya : Hehe : Hemba : Hima : Ila : Kamanja
 Kaonde : Karanga : Kikuyu : Kisi : Kongo : Kuanyama
 Kunda : Lala : Lambia : Lenji : Lozi : Luba-Kasai
 Luba-Katanga : Lucazi : Luena : Lulua : Luo
 Mambuti(Pygmies) : Mambwe : Manda : Manjanja : Manyemi
 Manyika : Mbede : Munda : Meru : Mongo : Mpondo : Ndonga
 Ngombe : Nika : Nsenja : Nyanja : Nyanjkole : Nyika
 Nyikyusa : Nyoro : Nyamwezi : Nzeli : Pidi : Sena
 Shangaan : Soli : Sukuma : Suthu : Swahili : Tenjo
 Tonja : Toro : Tswana : Tumbuka : Tutsi : Usi : Venda
 Wanga : Xhosa (Xosa) : Yanzi : Zaramo : Zezuru : Zulu

Appendix 1

National Anthems

NATIONAL ANTHEMS

The following table is intended to identify the many recordings of national anthems that the reader will frequently encounter. Most national anthems are performed by orchestras, military bands or concert performers and few can be regarded as genuinely "folk" or "ethnic" in character. Anthems in the English language have been omitted, as have anthems written or used since 1960.

TITLE	COUNTRY
A Portuguesa	Portugal
Alcanzamos por fin la victoria	Panama
Al combate corred bayamese	Cuba
Apres des siecles d'esclavage	Belgium
Bolivianos, el hado propicio	Bolivia
Ceylon Matha	Ceylon
Die Stem van Suid-Africa	South Africa
Der er et yndigt land	Denmark(1)
Du gamla, du fria, du fjallhoga nord	Sweden
Dulce patria, recibe los votos	Chile
Einigkeit und Recht und Freiheit	Germany
Fratelli d'Italia	Italy
Gloria al bravo pueblo	Venezuela
Guatemala! feliz	Guatemala
Hatikvah	Israel
Hej Slaveni	Yugoslavia
Hen Wlad fy Nhadau	Wales
Himno Istmeno	Panama
Hymne Cherifen	Morocco
Hymni i Flamurit	Albania
Indonesia Raya	Indonesia
Inno and Marcia Pontificale	Vatican City
Inno di Memeli	Italy (since 1946)
Innu Malti	Malta
Isten aldd a Magyart	Hungary
Istiklal Marsi	Turkey
Itypya hoy dass yiballish	Ethiopia
Ja, vi elsker dette landet	Norway
Jana Gana Mana	India

NB: although composed in 1912 the Indian anthem was not officially adopted until 24th Jan. 1950, two days before full independence from British colonial rule. Prior to this, the British had attempted to suppress the anthem due to its association with the struggle for independence.

Jeszcze Polska nie zgnela	Poland
Kde domov muj	Czechoslovakia
Kimi ga yo wa	Japan
Kong Kristian stod ved hojen Mast	Denmark(2)
Korkma! Sonmez bu safaklarda yuzen al sancak	Turkey(1921)
Kullu na lil watan lil 'ula 'alam	Lebanon
La Bayamesa	Cuba
La Brabanconne	Belgium
La Borinquena	PuertoRico
La Dessalnienne	Haiti
La Marseillaise	France

La Tchadienne
Land der Berge, Land am Strome
Lofsongur
Maamme Laulu
Majaulah Singapura

Marcha Real
Mexicanos, al grito de guerra
Nanminek Erinalik
Negara Ku

Chad
Austria
Iceland
Finland
Singapore
(since 1959)
Spain
Mexico
Greenland
Malaysia

NB; Adopted as national anthem when Malaya achieved independence on 31st August 1957. It was previously known in Malaya and Indonesia as a popular song called Terang Bulan (Moonlight), but this popular version of the tune is now banned. When Malaysia was founded in 1963, Negara Ku was retained as the national anthem.

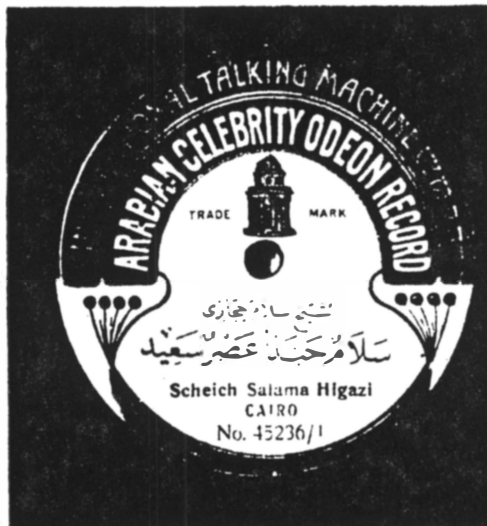
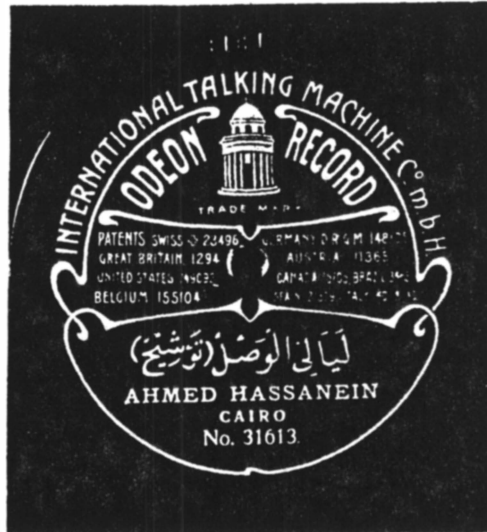
Noble patria, tu hermosa bandera
O Arise All You Sons
O Go vors lands
Oben am jungen Rhein
Oh! Gloria inmarcesible
Oid, morales, el grito sagrado Libertad
Ons Hemecht
Orientales, la patria o la tumba
Ouviram do Ipiranga
Paraguayos republica o muerte!
Phing Sad Lao
Psalm Suisse
Qassaman
Quisqueyanos valientes, alzemos

Rreth Flamuri te per bashkuar
Ry tanindrazanay malala o!
Saludemos la patria orgullosos
Salve a ti Nicaragua
Salve, oh patria!
San Mn Chu I
Sanrasoen Phra Barami

Se gnrizo apo tin kopsi
Shahanshah e ma zendeh bad
Shoumi Maritsa
Somos Libres, seamoslo siempre
Soyuz nerushimy respublik svobodnykh

Te slavim Romanie, pamint stramosesc
Tierra adorada (national Hymn)
Traiasca Regele
Trittst im Morgenrot daher
Tu alfagra land mitt
Tu bandera es un lampo de cielo
Vart Land (in Swedish)
Willhemus van Nassauwe

Costa Rica
Papua New Guinea
Iceland
Lichtenstein
Colombia
Argentina
Luxembourg
Uruguay
Brazil
Paraguay
Laos
Switzerland
Algeria
Dominican
Republic
Albania
Madagascar
El Salvador
Nicaragua
Ecuador
Taiwan
Thailand
(since 1934)
Greece
Iran
Bulgaria
Peru
USSR
(since 1944)
Rumania
Philippines
Rumania
Switzerland
Faroe Islands
Honduras
Finland
Netherlands



Appendix 2

Resource List

RESOURCE LIST

- A&R BOOKSEARCH High Close, Winnick Cross,
Lanreath, Looe, Cornwall,
PL13 2PF, England
Mail order specialist books.
- ANTIQUÉ RECORDS 301 Murray Avenue
Bridgeville, PA 15017
U.S.A.
78rpm record sales
- ARHOOLIE RECORDS 10341 San Pablo Ave
El Cerrito, CA 94530
U.S.A.
Sound recordings
- ASSOCIATION FOR RECORDED
SOUND COLLECTION (ARSC) PO Box 10162,
Silver Springs, MD 20914
U.S.A.
Association & journal
- AUDIO 78 ARCHIVAL SUPPLIES PO Box 387
Pacifica, CA 94044
U.S.A.
Specialist playback equipment
- BASILISK RECORDS Eipeldauerstr 23?43?5
A-1220 Wein
Austria
Sound recordings
- CLADDAGH RECORDS 2 Cecilia Street
Dublin 2
Eire
Walk-in & mail order store
- CLUB DU DISQUE ARABE 125 Bd. Menilmontant,
75011 Paris
France
Sound recordings.
- DIRTY LINEN PO Box 66600
Baltimore, MD 21239
U.S.A.
Bi-monthly journal
- DOUG SEROFF 2242 Gideon Road
Greenbriar, TN 37073
U.S.A.
Mail order 78rpm sales

DOWNHOME MUSIC	10341 San Pablo Ave El Cerrito, CA 94530 U.S.A. Walk-in store
ENGLISH FOLK DANCE & SONG SOCIETY	2 Regents Park Road London NW1 7AY, England Research facilities
EXPERT STYLUS COMPANY	PO Box 3, Ashted Surrey KT21 2QD, England Specialist playback equipment
FM ARCHIVES	SMP, SA 18 Kritis Str. 111 46 Galatsi, Athens Greece Sound recordings.
FOLK ROOTS	PO Box 337 London, N4 1TW, England Monthly journal
FOX & 78	Am Richleranger 6 W8157 Dietrainzeic Germany 78rpm sales lists
GREEN RIVER AUCTIONS	Box 267, Mill Spring, NC 28756 U.S.A. 78rpm record sales
HISTORICAL RECORDS	185 The Wheel Ecclesfield, Sheffield S30 3ZA England 78rpm sales lists/magazine
INTERNATIONAL DISCOGRAPHER	Box 89072, Kowloon City Post Office, Hong Kong Occasional journal
INTERNATIONAL LIBRARY OF AFRICAN MUSIC	PO Box 138 Roodeport, Transvaal, South Africa Research facilities
INTERSTATE MUSIC	20 Endwell Road Bexhill on Sea Sussex TN40 1EA, England Harlequin & Heritage CD's

- | | |
|--|---|
| IRISH TRADITIONAL MUSIC
ARCHIVE | 6 Eustace Street
Dublin, 2
Ireland
Research facilities |
| JACK'S RECORD CELLAR | 254 Scott Street
San Francisco, CA 94117
U.S.A.
Walk-in store & mail-order |
| JEWISH MUSIC CENTRE | PO Box 232
Harrow, Mddx
HA12NN, England
Sound recordings |
| JOHN MARSDEN | 218 Bannerdale Road
Sheffield, Yorks
S11 9FE, England
Hawaiian research |
| KESKIDEE | 98b Ashingdon Road,
Rochford, Essex
SS4 1RE, England
Occasional journal |
| LAGNIAPPE CHEMICALS LTD | 21 Williamsburg Road
St.Louis, MO 63141
U.S.A.
78rpm cleaning equipment |
| LIBRARY OF CONGRESS
Archive of Folk Culture | Washington DC 20540
U.S.A.
Research facilities |
| LOTZ-LISTE
Dr.Rainer Lotz | Jean-Paul Strasse 6
53173 Bonn,
Germany
Mail order 78rpm sales |
| MUSICAL TRADITIONS | 98 Ashingdon Road
Rochford, Essex,
SS4 1RE, England
Quarterly journal |
| NA PIOBAIRI UILLEANN | 15 Henrietta Street
Dublin, 1
Ireland
Irish Piper's Society |
| NATIONAL SOUND ARCHIVE | 29 Exhibition Road
London SW1, England
Library & research facilities |

NIPPER	PO Box 4 Woodstock, NY 12498 U.S.A. Quarterly journal
NORMAN STEVENS	48 Eversley Avenue Barnehurst, Kent DA7 6RB< England Mail order 78rpm sales
ORIGINAL MUSIC	Route 1, Box 190 Tivoli, NY 12583 U.S.A. Sound recordings
RECORD COLLECTOR	17 St.Nicholas Street Ipswich, Suffolk, England Discographical journal
RECORD RESEARCH	65 Grand Ave Brooklyn, NY 11205 U.S.A. Discographical journal
RECORDS REVISITED	34 West 33rd Street New York NY 10001 U.S.A. Specialist 78rpm store
RED LICK RECORDS	PO Box 3 Porthmadog, Gwynedd Wales, U.K. Mail order CD's, tapes, books
RETROAFRIC RECORDS	26 Gassiot Road London SW17, England Sound recordings
RHYTHM MUSIC MAGAZINE	872 Mass Ave, Suite 2-7, Cambridge, MA 02139 U.S.A. Quarterly journal
ROUGH GUIDES	1 Mercer Street London WC2H9QJ England Rough Guide to World Music
ROUNDER RECORDS	One Camp Street Cambridge MA 02140 U.S.A. Sound recordings

- RUBEN RECORDS
Kaggeholmsvagen 33
S-122 40 Enskede
Sweden
78rpm sales lists
- SCHOOL OF SCOTTISH STUDIES
Faculty of Arts
University of Edinburgh
Scotland, U.K.
Research facilities
- SHELLAC KING
24 Norcliffe Road
Blackpool, Lancs
FY2 9AW England
78rpm sales lists
- SILEX RECORDS
39 Rue P.V. Coufurie
94250 Gentilly,
France
Sound recordings
- SMITHSONIAN INSTITUTE
Office of Folk Life
Program
955 L'Enfant Plaza, Suite 2600,
Washington DC 20032
U.S.A.
Research facility
- SOCIETY OF INDIAN RECORD
COLLECTORS
207 Parashara TIFR-HSG Colony
Navynager, Colaba, Bombay
400-005 India
Quarterly journal
- STERNS AFRICAN RECORD
CENTRE
74 Warren Street
London W1P 5PA
England
Sound recordings
- TOPIC MAIL ORDER
50 Stroud Green Road
London N4 3EF
England
Mail order CD's & tapes
- TREHANTIRI
365-366 Green Lanes
Haringay, London
N4 1DY, England
Greek sound recordings
- VETERAN MAIL ORDER
44 Old Street,
Haughley, Suffolk
IP14 3NX, England
English, Scottish, Irish music
- VINTAGE JAZZ MART
1 Station Cottages, Moor Road
Bestwood Village, Nottingham,
NG8 8SZ, England
Quarterly 78rpm sales journal

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UN de Colombia
1973
- ADCOCK, Mike Devilish Tunes : Norway's
Hardanger Fiddle Tradition
Folk Roots NO.139/140
Jan/Feb 1995
- ADOLFO SIERRA, Luis Historia De La Orquesta
Tipica; Evolucion
Instrumental Del Tango
Orestes SEC, Buenos Aires
1966
- AL FARUQI, Luis Ibsen An Annotated Glossary Of
Arabic Musical Terms
Greenwood Press, CT
1981
- ALFORD, Violet Pyrennean Festivals
OUP
c.1935
- ALVARENGA, Oneyda Musica Popular Brasileira
Liveraria Duas, Cidades
1982
- ANDERSEN, Johannes Maori Music
AMS, New York
1934
- ANDERSSON, Muff Music In The Mix: The Story Of
South African Popular Music
Ravan, Johannesburg
1981
- ANDREWS, Frank &
BADROCK, Arthur Complete English Regal
Catalogue 1914-32
A&R Booksearch-see Sourcelist
- ANDREWS, Frank (1) The Zonophone Record
Hillandale News No.166
February 1989
- ANDREWS, Frank (2) English Columbia 10" Records
1904-1930
A&R Boosearch-see Sourcelist
- APPLEBY, David P. The Music Of Brazil
Univ. of Texas, Austin
1983
- ARMSTRONG, Lucille Dances Of Portugal
Max Parrish, London
1948

- | | |
|--|--|
| AWAD, Mahmud | The Umm Kulthum Nobody Knows
Mu'assasat Akhbar Al-Yawm,
Cairo (nd) |
| AYALA, Cristobal Diaz (1) | Cuba Canta Y Baila-Discografia
De La Musica Cubana Vol.1,
1898-1925
Fundacion Musicalia, San Juan
1994 |
| AYALA, Cristobal Diaz (2) | Musica Cubana Del Areyto a
La Nueva Trova
Cubanacan, San Juan
1981 |
| BADROCK, Arthur | English Parlophone Red Label
Popular Series E5000-E6428
A&R Booksearch-see Sourcelist |
| BADROCK, Arthur &
HAYES, JG | English Brunswick Issues
1930-35
A&R Booksearch-see Sourcelist |
| BADROCK, Arthur &
HAYES, JG | English Decca Fl500 Series
1929-34
A&R Booksearch-see Sourcelist |
| BALLANTINE, Christopher | Marabi Nights
Ravan Press, London
1994 |
| BARBALHO, Gracio,
DeAZEVEDO,
M.A., SANTOS, Alcino &
SEVERIANO, J. | Discografia Brasileira 78rpm,
1904-66 (5 volumes)
Edicao Funarte, Rio
1982 |
| BARNOW, E. &
KRISHNASWAMY, S | Indian Film
OUP, NY
1980 |
| BARR, Steven C. | The (Almost) Complete 78rpm
Record Dating Guide
Toronto, author
1908 |
| BARRETO, Mascarenhas | Fado: Origens Liricas e
Motivacao Poetica
Aster, Lisboa
(nd) |
| BENDER, Wolfgang | Sweet Mother -
Modern African Music
Chicago Univ. Press
1991 |

- BENOIT, Real
La Bolduc
Les Eds. del'homme, Montreal
1958
- BERGMAN, Billy
African Pop: Goodtime Kings
Blandford Press, Poole, U.K.
1985
- BLEGEN, T.C. &
RUUD, M.B.
Norwegian Emigrant Songs
and Ballads
Univ. of Minneapolis Press
1937
- BRADSHAW, Harry
William Clarke, The Ballybay
Piper
Musical Traditions No.9
Autumn 1991
- BRADSHAW, Harry &
SMALL, Jackie
John McKenna. Leitrim's Master
of the Concert Flute
Musical Traditions No.7
Mid 1987
- BUTTERWORTH, K. &
SCHNEIDER, S.
Rebetika: Songs From The Old
Greek Underworld
Komboloi, Athens
1975
- CAMPA, A.L.
Spanish Folk Poetry in
New Mexico
Albuquerque
1946
- CAROLAN, Nicholas
A Short Discography of
Irish Folk Music
Folk Music Society of Ireland
1987
- CHANDLER, Keith (1)
(A forthcoming volume on the
history of British melodeon
playing)
- CHANDLER, Keith (2)
Discographies of Ethnic Music
Review and Overview
Musical Traditions No.8
Early 1990
- CHANDLER, Keith (3)
Ribbons, Bells & Squeaking
Fiddles. The Social History of
Morris Dancing 1660-1900
Hisarilk Press, Enfield, UK
1993
- CHANDLER, Keith (4)
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