

UNESCO INTERNATIONAL MEMORY OF THE WORLD REGISTER NOMINATION FORM

1.0 Title of item or collection being proposed

The Gramophone Discs and Papers of the EMI Archive Trust, 1897-1914

2.0 Summary (max 200 words)

The Gramophone discs and papers of the EMI Archive Trust 1897 – 1914 form an unparalleled collection in terms of scale, scope, richness and cultural depth, offering a substantial record of the world's first reflection of itself in recorded sound, not only exemplifying culture as it sounded, but culture as it was listened to.

The collection consists of approximately 116,000 virtually pristine sound recordings and over 100 metres of supporting paper assets documenting the birth of the global recording industry, and the technical innovation that set the template for the industry's rapid expansion.

The recordings encompass classical and popular music repertoires, urban and rural traditions as well as spoken word material. While the bulk of the material was recorded throughout Western and Central Europe, over 20,000 recordings document contemporary culture in the Arab States, Asia and Eastern Europe. They represent many cultures and groups not otherwise well documented, often prior to significant upheaval, including industrialisation, repression or genocide.

The company papers include board minutes, factory ledgers, correspondence, advertising catalogues, photographs and diaries. They permit rich contextualisation of the recordings, allowing analysis of the artists and repertoires, and of the methods and motivations behind the company and the ground-breaking pioneers making the recordings.

3.0 Nominator contact details

3.1 Name of nominator (person or organisation)

International Association of Sound and Audiovisual Archives

3.2 Relationship to the nominated material

The International Association of Sound and Audiovisual Archives (IASA) was established in 1969 in Amsterdam, to function as a medium for international co-operation between archives that preserve recorded sound and audiovisual documents. IASA has members in over 70 countries and supports audiovisual cultural heritage materials through standards documentation, training, and openly available resources. As an international NGO in official partnership with UNESCO, IASA recognises the outstanding significance and international importance of the EMI Archive Trust collection. The materials in the collection represent a remarkable range of materials, well contextualized for research and inquiry. The collection's nomination for inclusion in the Memory of the World Register has unanimous support from the Executive Board of IASA.

3.3 Address Suite 574, Kemp House, 152 City Road, London EC1V 2NX, UK

3.4 Telephone +1 865-712-1352

Email: president@iasa-web.org

4.0 Declaration of Authority

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.

Signature 

Full name and position: Donn (Tre) Howard Berney III

Date 29/11/2021

5.0 Legal information

5.1 Name of owner (person or organisation)

EMI Archive Trust, a charity registered in England and Wales with charity number 1056254

5.2 Address

4 Pancras Square, London, N1C 4AG

5.3 Telephone

Tel: +44 20 3932 7605

Email

Email: joanna@emiarchivetrust.org

5.4 Name and contact details of custodian IF DIFFERENT from the owner

N/A

5.5 Legal status

EMI Archive Trust Charity number: 1056254

Registration history: 18 June 1996: Standard registration

Organisation type: Charitable company

Other names: EMI GROUP ARCHIVE TRUST (Previous name)

Company number: [03197688](https://www.gov.uk/charity-commission/charity/1056254)

Independent Legal Representation: www.bdbpitmans.com

Charity Commission Annual Report [EMI ARCHIVE TRUST - 1056254 \(charitycommission.gov.uk\)](https://www.gov.uk/charity-commission/charity/1056254)

5.6 Copyright status

The collection consists of commercially issued sound recordings on disc, and unpublished text-based paper documents, all created by 1914. Under UK law sound recordings and musical performances published prior to 1963 are in the public domain. Copyright in composed works persists until 70 years after the death of the composer; this is understood to apply to a very small and diminishing percentage of the works contained in the collection.

5.7 Accessibility (note any restrictions, including cultural restrictions)

The physical collection can be accessed by appointment with the Trust's Heritage Curator.

The EMI Archive Trust is hosting and freely making available a database, created by Stephen Clarke and Roger Tessier, of Dr. Alan Kelly's discographical work on the recordings of The Gramophone Company (www.kellydatabase.org). This information is of vital importance to the community of researchers, academics and discographers who use the EMI Archive Trust's material. The launch of a newly updated and rebranded version of the website, The Gramophone Company Discography, is due in early 2022.

Recordings, photographs, paperwork, record labels, diaries and the cover artwork of global sales catalogues have been digitised as a part of projects with partners. They are preserved in a digital asset management system. Access to the files is via the Heritage Curator.

In 2022, the EMI Archive Trust will continue to digitise its assets for confirmed projects with institutional partners for research purposes, historic recording releases and exhibitions, with commercial partners such as documentary makers or book publishers, and for corporate social responsibility projects such as education programmes.

The notebooks, diaries and photograph albums of the Gramophone Company's first sound engineers have been digitised and discussions are taking place in order to make them freely available online in partnership with The British Library.

The Trust has a website, a blog, social media accounts and a podcast series (Sound of the Hound) where users can connect with the history of recorded sound and the stories of the engineers, inventors, executives and performers who created an entirely new global industry. <https://soundofthehound.com/> and <https://www.emiarchivetrust.org/>

6.0 Identity and description of the documentary heritage

6.1 Name and identification details of the items/collection being nominated

The Gramophone Discs and Papers of the EMI Archive, 1897-1914.

Nominated by The International Association of Sound and Audiovisual Archives (IASA).

6.2 Type of document

The collection consists of sound recordings and text and image-based paper materials. There are around 115,900 recordings held on shellac disc, as well as approximately 2,000 metal master discs. All were recorded prior to the outbreak of the First World War. The recordings are primarily musical, including classical traditions as well as urban and rural traditional genres, but a significant minority of the recordings contain spoken word material, varying from speeches and religious readings to humorous monologues.

The paper-based material consists of 104 metres of business correspondence, technical files and blueprints, handwritten letters, studio recording session details, sales catalogues, contracts, company ledgers, periodicals and manufacturing records. The Trust also holds the personal notebooks, diaries and photograph albums of its first sound engineers Fred Gaisberg and William Sinkler Darby.

6.3 Catalogue or registration details

The shellac and metal master disc collections are organised according to the catalogue numbering system used by The Gramophone Company. The company operated ten separate catalogues, primarily though not exclusively according to language and market territory. Additionally, through a

longstanding partnership with the Victor Talking Machine Company in the USA it systematically received and preserved samples of recordings from North America. The catalogues, and the approximate number of recordings now held in the collection from each, are as follows:

Catalogue	No. of sound recordings held
"Orient"	22,000
Germany & Austria	20,800
British Isles	20,100
Russia	13,900
France	9,200
Scandinavia	7,700
Central Europe	7,300
Spain & Portugal	6,600
Italy	5,400
Holland & Belgium	1,900
North America	1,000
TOTAL	115,900

The so-called "Oriental" catalogue contains material from South and Central Asia, the Middle East and North Africa, South Eastern Europe and the Caucasus, as well as Jewish material from throughout Europe. A breakdown of this catalogue by recording location, detailing some of the cultures represented, is included as an appendix.

The Russian catalogue contains European material from throughout the Russian Empire.

The Central European catalogue contains Czech, Bohemian, Hungarian, Romanian, Serb, Croat and Slovenian sound recordings.

The collection contains approximately 104 metres of paperwork covering this period of the company's history. Cataloguing work is ongoing but the majority is recorded at shelf level, with the factory ledgers and Indian country files itemised down to folder level.

Paperwork	Quantity (metres)	Number of items	Description
Artist files	3	500	Includes contracts, recording sheets, handwritten letters, studio recording sheets
Catalogues	5		UK and global sales catalogues and machine manuals

Factory ledgers	5	200	Factory ledgers of global recordings pressed in Gramophone Company factories
Matrix cards	35	77,000	Information for records pressed at the factories, including matrix number, catalogue number and where they were released globally
Company correspondence	56		Minutes from AGMs and Hayes factory and sales committees; staff files; business correspondence for Gram Co companies; technical paperwork; periodicals; artist/business contracts
Diaries/notebooks	3	40	Sound engineers Fred Gaisberg and William Sinkler Darby's unpublished scrapbooks, diaries, journals, personal notes, and photographs
Total	104		

6.4 Visual and audio documentation

See supplied supporting files, as follows:

Image

- Adelina Patti disc label 1905.jpg
- Hebrew Thessaloniki disc label 1911.jpg
- Eftekhar Khanoum disc label 1912.jpg
- Chinese sales catalogue 1909.jpg
- Budapest sales catalogue 1908.jpg
- Gauhar Jan in Kolkata 1913.jpg
- Alfred Hertz with Berlin Philharmonic Orchestra ca 1913.jpg

Audio

- Trevor Williams – Morning on the farm, humorous imitations, London 1899 EXCERPT.wav
- Adele Moraw – Die Tanzgrete, Vienna 1901 EXCERPT.wav
- Hamid Mulla Djabrailov Chechen Choir – Zikr, Vladikavkaz 1911 EXCERPT.wav
- Unidentified female vocal, Tokyo 1903 EXCERPT.wav

6.5 History/provenance

The chain of ownership of the collection can be clearly traced from the moment of creation to the present; indeed the ownership and custodianship have changed only slightly in that time.

From its beginnings as an informal unincorporated business selling gramophones and discs in a hotel in London in summer 1897, the Gramophone Company retained examples of its wares. Growing rapidly it established its own premises at 31 Maiden Lane in 1898, moving to 21 City Road in 1902 before moving again to a purpose-built Head Office in Blyth Road, Hayes in 1911. At all stages throughout this process and afterwards the company retained its own business papers, library of sample discs and a selection of metal master discs, both created at the 'home' disc factory at Hayes, and gathered in from its growing number of branch factories in Hannover, Paris, Barcelona, Riga and Kolkata.

In 1931 the Gramophone Company merged with the Columbia Graphophone Company to form Electric and Musical Industries Ltd (EMI), retaining their archives at Hayes. In 1996, recognising the value of the archive and seeking to protect it as a coherent body of material, Chairman of EMI Sir Colin Southgate initiated the creation of the EMI Group Archive Trust, a registered charity to whom the discs and papers of EMI and its constituent companies prior to 1946, was legally gifted. The Trust, now formally the EMI Archive Trust, remains the owner and custodian of the collection, which at the time of writing remains at Hayes.

6.6 Bibliography

There have been many hundreds of books and journal articles published based around the artists and recordings of the Gramophone Company. The following bibliography and discography offer only a selective overview of publications which are based on actual research carried out using the physical collection held by the EMI Archive Trust.

- Bayly, Ernie and Michael Kinnear: *The Zon-O-Phone record. A discography of recordings produced by the International Zonophone Company and associated companies in Europe and the America, 1901-1903.* Bajakhana Publications
- Belchior, Susana: *Sinkler Darby's 1900 Expedition for the Gramophone Company in Portugal. The Lindstrom Project, Vol. 5, 2013.*
- Belchior, Susana: *Manufacturing Records: The Gramophone Company and Victor Talking Machine Co. Vs their Competitors, 1898-1911. The Lindstrom project, Vol. 9, 2017.*
- Burrows, Terry: *The Art of Sound: A Visual History for Audiophiles.* Thames & Hudson, 2017.
- Erkomaishvili, Anzor: *Georgian Folksong: The First Sound Recordings, 1901-1914.* International Centre for Georgian Folksong, 2006.
- Farrell, Gerry: *The Early Days of the Gramophone Industry in India: Historical, Social and Musical Perspectives.* British Journal of Ethnomusicology, Vol. 2, issue 1, 1993.
- Kelly, Alan: *His master's voice (Four volumes containing discographical data on the Gramophone Company's Italian, French, Dutch and German catalogues).* Greenwood Press, 1988 – 1997.
- Kinnear, Michael: *The Gramophone Company's Persian Recordings 1899-1934.* Bajakhana Publications, 2nd Ed., 2016.
- Kinnear, Michael: *The Gramophone Company's First Indian Recordings 1899 to 1907.* Bajakhana Publications, 2nd Ed., 2019.
- Kinnear, Michael: *The Gramophone Company's Indian Recordings, 1908 to 1910.* Bajakhana Publications, 2000.
- Martland, Peter: *Since Records Began: EMI The First Hundred Years.* B T Batsford Ltd, 1997.
- Martland, Peter: *Recording History: The British Record Industry, 1888-1931.* Scarecrow Press, Inc, 2013.
- Moore, Jerrold Northrop: *Sound Revolutions: A Biography of Fred Gaisberg, Father of Commercial Sound Recording.* Sanctuary Press, 1999.
- Petts, Leonard: *The Story of 'Nipper' and the 'His Master's Voice' Picture Painted by Francis Barraud.* Ernie Bayly, 1973
- Sampath, Vikram: *My name is Gauhar Jaan: the Life and Times of a Musician.* Rupa & Co, New Delhi, 2010.
- Southhall, Brian: *The A-Z of Record Labels.* Sanctuary Publishing Limited.2003.
- Various authors: *The City of London Phonograph & Gramophone Society Reference series.* The CLPGS (the oldest such society in the world, founded in 1919) have for many years regularly published research into the history of sound recording, using the materials from this collection.

Discography: indicative selection of sound recordings commercially reissued from originals held within the collection

- American Epic: The Collection. 5x CD. Sony Music, 2017.
- Before the Revolution: A 1909 recording Expedition in the Caucasus and Central Asia by the Gramophone Company. CD, Topic Records, 2002.
- Drinking Horns and Gramophones: The First Recordings in the Georgian republic, 1902-1914. CD, Traditional Crossroads, 2001.
- Eastern European Klezmer Music from the EMI Archives 1908-1913. CD, Renair Records, 2015.
- Historic Masters, Takley, England. Over 200 vinyl reissues pressed from metal masters held by the EMI Archive Trust, including larger collections and previously unpublished recordings by Fernando De Lucia, Nellie Melba, Adelina Patti, Francesco Tamagno and others.
- Jewish Music Research Centre: Eastern Mediterranean Judeo-Spanish Songs from the EMI Archive Trust (1907-1912). 4x CD, Jewish Music Research Centre, 2020.
- Scott's Music Box - Music from Terra Nova The British Antarctic Expedition (1910-1913). CD, EMI Gold, 2012.
- The Voice of Komitas Vardapet. CD, Traditional Crossroads, 1995.

6.7 Names, qualifications and contact details of up to three independent people or organisations with expert knowledge about values and provenance of the nominated material.

- 1) Daniel Leech-Wilkinson, Emeritus Professor of Music, King's College London. daniel.leech-wilkinson@kcl.ac.uk
- 2) Edwin Seroussi, Director, Jewish Music Research Centre, The Hebrew University of Jerusalem edwin.seroussi@mail.huji.ac.il
- 3) Virginia Danielson, Associate of the Department of Music, Harvard University g inny.danielson@gmail.com

7.0 Assessment against the selection criteria

7.1 Primary criteria - significance value to the world

7.1.1 Historic significance

This collection documents the way much of the world sounded at the beginning of the twentieth century. Commercial sound recording transformed the creation and consumption of music globally, and the collection captures that point of transformation, in two ways. First, it documents the sound of a world not yet familiar with recordings, that had only ever heard music in a live performance context, whether concert, wedding or other social event. Second, it represents the first common template for all future commercial sound recording, the base material listened to, learned from and developed by subsequent artists and audiences in the overlapping eras of music culture that followed, across several continents.

Through music and spoken material, the collection offers us an unparalleled international overview of cultural content deemed at the time to be popular enough to commercially exploit. It offers us an understanding of taste and contemporary culture, of genre, repertoire, performance styles as well as humour. To pick some examples: the large proportion of middle eastern instrumental recordings in the collection appears to refute the modern day perception that early 20th century Arabic music was dominated by vocal repertoire; analysis of the use of humour may reveal underlying attitudes, stereotypes, hopes and anxieties in particular communities; the cosmopolitan nature of many locations

such as Chennai, Istanbul and Tbilisi is revealed in the numbers of languages and cultures represented in the recordings. These intimate views are particularly valuable when documenting cultures subsequently endangered or repressed at different times, including but not limited to Armenian, Bosniak, Chechen, Jewish and Kumyk.

The sheer quantity of recordings allows many possibilities for comparative research. To pick a single example, there are over 1,100 Jewish recordings in the collection made in Europe and North Africa, including at least 238 made in Warsaw between 1902 and 1913. Anyone wishing to analyse and compare cantorial styles could select a single work such as the *Kol Nidrei* declaration. They would be able to listen to seven different performances of it from Warsaw, and compare them to 12 other performances in the collection of the same declaration, recorded in Berlin, Budapest, Chernivtsi, London, Lviv, St Petersburg, Vienna, Vilnius and Wrocław.

While the discs allow us to listen, the papers allow us to contextualise the recordings: to understand when, why and how they were made; the degree to which they might accurately represent the cultures they purport to represent; the degree to which those responsible for making the recordings understood the material they were recording; which artists and repertoires were in fact popular.

Contemporary local advertising catalogues held in the collection offer further descriptions and depictions of relationships between artists and repertoire which can be found nowhere else, including wider social relationships, and interactions with neighbouring cultures. These include performers singing in more than one language or repertoire, and the presence and influence of migrant musicians, for example Afghan performers in Russian Turkestan.

In some cases the recordings document artistic performers already celebrated and well-known, such as Dame Nellie Melba in the UK or Mulla Tuichi Tashmuhamedov in Tashkent. In other cases, appearance on commercial gramophone discs was the means by which relatively unknown artists were elevated to fame before the First World War, such as Enrico Caruso of Milan or Bagrat Bagramiants of Tbilisi.

The notebooks, diaries, private recordings and photo albums of the pioneering Gramophone Company sound engineers Fred Gaisberg and William Sinkler Darby give a unique insight into the history of sound recording. The diaries outline the challenges of travelling around the globe and recording in the field, giving descriptions of artists, musical instruments and performances. The authors also outline the complex science behind recording, the emerging technology and act as a cross reference tool in connecting artist, recording location and date.

7.1.2 Form and style

The first flat sound discs made from a shellac compound are thought to have been produced in 1896 or 1897 in the USA. The first discs pressed in Europe were those made for the Gramophone Company in 1898 in Hannover, Germany. As such, this collection comprehensively represents the beginning of a brand new international industry and the innovation in the technology required for a rapidly evolving business. The papers of the technical department uniquely document the techniques and materials used to improve manufacture, in what was a highly competitive and secretive commercial endeavour.

The recordings were not made by researchers, but by technical experts using cutting edge recording equipment for the time and are of a correspondingly high quality, relative to other contemporary recordings.

7.1.3 Social, community or spiritual significance

There can be few communities in the world, if any, that do not prize the musical or spoken record of their own predecessors. This collection has played a key role in preserving, revitalising or celebrating national or cultural identities on several occasions. To pick two examples:

- Anzor Erkomaishvili, musicologist and founder of the Rustavi Ensemble of Georgia carried out extensive research into the collection, using recordings of Georgian polyphony held by the Trust to enrich and expand the repertoire of the Rustavi Ensemble. The recordings were subsequently reissued internationally in the book/four compact disc set *Georgian Folk Song: the First Sound Recordings, 1901-1914*, published in 2006.
- In 2020 The EMI Archive Trust provided almost 80 recordings from the collection to the Jewish Music Research Centre in Jerusalem, which were subsequently published as a four CD set *Eastern Mediterranean Judeo-Spanish Songs from the EMI Archive Trust (1907-1912)* and made freely accessible via <https://jewish-music.huji.ac.il/content/22952>

7.2 Comparative criteria

7.2.1 Rarity

The shellac discs in the collection were on the whole mass-produced, in some cases selling over a million copies, in others selling very few, to highly specific and localised audiences. Where high-selling discs are held within the collection, it is likely that the copies held are among the best preserved anywhere, being library samples that frequently show no sign of having ever been played. In a great many cases however, particularly in the so-called “Orient” catalogue, collection items have proven to be the only known surviving examples.

The metal master discs are understood to be unique and can be considered the originals of the recordings that they contain. They also contain several unpublished recordings.

The company papers contain sales catalogues, copies of some of which may survive elsewhere. The vast majority of the paper-based collection however consists of unique, unpublished material, including handwritten letters from artists, correspondence, manufacturing data and original contracts with artists, from opera singers such as Nellie Melba and Adelina Patti, to Levi Babakhanov, *ratifaxar* (court musician) to Muhammad Alim Khan, last Emir of Bukhara.

7.2.2 Integrity, completeness, condition

The collection does not contain every single recording published by the Gramophone Company during the period, but is understood to contain perhaps two thirds of the published output, and so can be considered representative of the Company’s activity at that time.

The collection is made up of largely unplayed discs, ensuring that the recordings held by the EMI Archive Trust are in most cases the most pristine in existence. However from detailed sampling it is assumed that around one per cent of the discs have become cracked or damaged during their history.

Examples of Gramophone Company discs do survive in other collections, but not on a scale as large or as complete, or in a condition in any way comparable with that of the EMI Archive Trust collection, being the original collection begun at the very start of The Gramophone Company.

There is no intention or plan to add to the collection. While the collection is fixed in extent, knowledge of it continues to evolve however.

7.3 Statement of significance

As a body of material, the company papers and recordings comprising this collection form a rich, complex and intimate record of many cultures throughout the Arab States, Asia, Europe and North America at a time of significant change.

Created and held by the same organisation for most of its life, it presents a direct link to the birth of an international industry, one which has played a dominant cultural role globally throughout the twentieth and early twenty-first centuries.

While the recordings themselves were mass-produced and sold, the items in this collection are either unique or extremely rare in their pristine condition. The integrity and utility of the shellac collection is amplified by the vast collection of paper and business records. The sheer scale and depth of the collection means that in many cases they are the only recordings of their kind in existence, often documenting cultures subsequently transformed, endangered or repressed.

8.0 Consultation with stakeholders

8.1 Consultation with relevant stakeholders about this nomination

Key stakeholders in the research community, both individual academics and institutions such as the British Library and the City of London Phonograph and Gramophone Society have been consulted with regard to the nomination and have been uniformly supportive.

9.0 Risk assessment

Risk: EMI Archive Trust is reliant on one benefactor, Universal Music Group (UMG).

The EMI Archive Trust is wholly supported by UMG, including the provision of heritage standard storage facilities in London, and pro-bono support from UMG executives for legal, financial, technology and IT expertise. UMG funds the salary of a full-time independent Heritage Curator and offers The Trust a yearly donation for preservation and purchases. The Trust raises income through donations, fees for commercial use of assets and charges for digitisation.

Mitigation: The Trust is actively seeking additional partnerships and sources of funding. It is hoped that inclusion in the Memory of the World International Register might assist in this.

10.0 Preservation and access management plan

All EMI Archive Trust assets have been stored in a bespoke facility for the past 25 years, featuring climate controls, Inergen fire-suppression, VESDA detection and 24-hour security. The condition of the assets is constantly monitored over each 12 month period, with the Heritage Curator reporting to the Board of Trustees at quarterly meetings.

The Trust have begun an ambitious project to transform how they care for and share their collection globally. The entire collection, including the Gramophone Company discs and papers 1897-1914, currently held at UMG Hayes Archive in London are in the process of being photographed, packed and moved into new, secure, environmentally-controlled heritage storage facilities in London.

In 2019 the EMI Archive Trust successfully applied for a Scoping Grant from the Archives Revealed fund, administered by the UK National Archives. This facilitated a detailed audit of the collections and has addressed shelving, storage and cataloguing priorities.

COVID pandemic-related access restrictions and the imminent move have put Phase 1 of the resulting cataloguing strategy on hold until late 2022/23. Phase 1 will involve employing an Archivist for 12-18 months to undertake high-level cataloguing work focusing on the discs, paperwork, artist files and photographs. Further details on the results of the scoping work are available from the Trust on request.

A new website is currently under construction to improve online access to the collections, the first phase will link the online Gramophone Company discography.

The Trust runs several education programmes on the early global history of recorded sound. It is working with a local primary school and musicians from a youth community programme (XLP), providing early music recordings as teaching resources and for creative projects.

Appendix

The following three tables provide an overview of the sound recordings in the collection created as part of the “Oriental” catalogue, organised by recording location, using modern day place and country names for consistency. The list of cultures is incomplete, using terms and designations as applied by the company at the time of recording.

1. Arab states

Country	Location	No. of recordings	Cultures represented
Algeria	Algiers	578	Arabic, Berber, Jewish, Kabyle
Algeria	Blida	29	Arabic
Algeria	Oran	102	Arabic
Algeria	Sidi Bel Abbes	18	Arabic
Egypt	Alexandria	74	Arabic
Egypt	Cairo	1189	Arabic, Egyptian, Greek, Turkish
Lebanon	Beirut	542	Arabic, Syrian
Morocco	Marrakesh	42	Arabic, Berber
Tunisia	Tunis	177	Arabic

2. Asia

Country	Location	No. of recordings	Cultures represented
China	Hong Kong	118	Cantonese
China	Shanghai	270	Mandarin
China	Shuiding	8	Taranchi
India	Agra	5	Hindi
India	Amritsar	26	Hindi, Punjabi, Sikh
India	Chennai	485	Canarese, Gujerati, Hindustani, Malayalam, Marathi, Sanskrit, Tamil, Telugu
India	Delhi	313	Hindustani, Persian, Punjabi, Sikh
India	Hyderabad	13	Hindustani
India	Kolkata	1241	Arabic, Bengali, Hindi, Madrasi, Malay, Peshawari, Pashto, Punjabi
India	Lucknow	58	Hindustani, Multani, Sindhi
India	Mumbai	471	Gujerati, Hindi, Pashto, Persian, Telugu
India	Mysore	4	
Islamic Republic of Iran	Teheran	246	Persian
Kyrgyzstan	Karakol	6	Dungan, Kyrgyz
Kazakhstan	Zharkent	4	Taranchi
Kyrgyzstan	Bishkek	10	Dungan, Kyrgyz
Kyrgyzstan	Tokmok	4	Kyrgyz
Japan	Tokyo	260	
Indonesia	Bandung	31	
Indonesia	Jakarta	70	Javanese
Indonesia	Yogyakarta	10	
Malaysia	Penang	22	Malay
Myanmar	Yangon	403	
Pakistan	Lahore	98	Hindustani, Multani, Punjabi, Persian
Pakistan	Multan	144	Baluchi, Hindi, Pashto, Punjabi, Sindhi
Singapore	Singapore	265	Chinese, Dutch, Javanese, Malay
Sri Lanka	Colombo	66	
Thailand	Bangkok	148	
Turkmenistan	Mary	176	Andijan Sart, Afghan, Khivan, Kurdish, Kyrgyz, Persian, Tekke, Turki Sart
Uzbekistan	Bukhara	124	Afghan, Bukharan, Bukharan Sart, Turki Sart
Uzbekistan	Fergana	84	Kashgari, Taranchi, Turki, Sart
Uzbekistan	Kokand	57	Andijan Sart, Khujand Sart, Turki
Uzbekistan	Samarkand	282	Afghan, Bukharan, Khivan, Kokand Sart, Sart, Tajik, Turki
Uzbekistan	Tashkent	176	Farsi, Kyrgyz, Sart, Tashkent Sart
?	?	18	Tibetan
(as yet unidentified)	South Asia	5926	(as yet unidentified)

3. Europe and North America

Country	Location	No. of recordings	Cultures represented
Albania	Shkoder	94	Albanian, Montenegrin
Austria	Vienna	238	Jewish
Azerbaijan	Baku	88	Azeri, Armenian
Bosnia & Herzegovina	Sarajevo	227	Sephardic Jewish, Bosniak
Bulgaria	Sofia	469	Bulgarian
France	Paris	85	Algerian, Japanese
Georgia	Kutaisi	52	Georgian, Gurian
Georgia	Tbilisi	1012	Armenian, Azeri, Bukharan, Digor, Georgian, Gurian, Kabardian, Megrelian, Ossetian
Germany	Berlin	118	Jewish
Germany	Hannover	8	Jewish
Greece	Athens	67	Greek
Greece	Thessaloniki	422	Albanian, Bulgarian, Greek, Sephardic Jewish, Turkish
Hungary	Budapest	29	Jewish
Italy	Milan	28	Greek
Lithuania	Vilnius	196	Jewish
Poland	Warsaw	279	Jewish
Poland	Wrocław	7	Jewish
Romania	Bucharest	3	Jewish
Russian Federation	Armavir	73	Armenian, Cherkess, Kabardian
Russian Federation	Kazan	87	Tatar
Russian Federation	Makhachkala	86	Dagestani, Jewish, Karachay, Kumyk
Russian Federation	Moscow	162	Armenian, Crimean Tatar, Kazan Tatar
Russian Federation	Nizhny-Novgorod	38	Kazan Tatar
Russian Federation	St Petersburg	174	Jewish, Tatar
Russian Federation	Vladikavkaz	204	Armenian, Chechen, Digor, Georgian, Ingush, Jewish, Kabardian, Kumyk, Megrelian, Ossetian, Persian
Slovenia	Ljubljana	88	Slovenian
Turkey	Istanbul	1563	Albanian, Armenian, Greek, Kabyle, Sephardic Jewish, Turkish
Turkey	Izmir	338	Greek, Turkish
United Kingdom	London	261	Greek, Jewish, Mbuti Pygmy, Persian, Turkish,
United States of America?	?	98	Cantonese
United States of America	Camden, NJ	10	Jewish
Ukraine	Chernivtsi	38	Jewish
Ukraine	Lviv	321	Jewish
Ukraine	Odessa	57	Jewish
Ukraine	Poltava	8	Jewish