of your video footage should include the whole body (Guest 1989), and at least some of it should include the whole performance group including audience participation in order to document entrainment.

7.3.4 Music production for local access

The following section deals with some methods and workflows developed for providing local access to music recordings in several song documentation projects in northern Australia. This method is only suitable for public music that community members have agreed to share at a community level. Most of the procedures described can be implemented in the course of the fieldwork trip. While my description refers to some specific technologies and implementations, the functions described may well be achievable using different software tools and formats. This account focuses on audio editing and production, because of the issues I have already described in managing video in the field.

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7.3.4.1 Setting up and using a music database for local access

For local access in communities I have used the free iTunes software, which allows for adding metadata, managing, and sharing music files (Barwick et al. 2005; Barwick and Thieberger 2006; Braue 2004). I have found that this is very quick and easy to set up, although its limitations in metadata management and linking to other digital objects such as images and texts mean that it is no substitute for specialist data and metadata management tools. In most cases a suitable computer was already present in the community in the local library, language centre, council, school, or arts centre. From this local repository community members could then select their own preferred songs for listening or burning to CD.

7.3.4.2 Digital recording of music

Like most researchers, I now record directly in uncompressed digital audio formats, using a minimum of 24-bit 48khz audio (the audio quality standard adopted by the sound archive of the Australian Institute of Aboriginal and Torres Strait Islander studies, where I usually deposit my recordings). As soon as possible after recording I transfer the file to the hard drive of my computer using USB or firewire connection, name it according to our project conventions, and write a backup copy of the complete recorded file to CD or DVD as well as an external hard drive. Our project filenaming conventions use a reversed date system, and contain some information about recordist and sequence, which assists in local file management on our computer systems during fieldwork. For example, the filename 20110824LB2.wav would be the second file recorded by me on 24 August 2011.

7.3.4.3 Excerpting music items

An hour-long musical recording of Murriny Patha *djanba* songs, for example, would typically contain 15–30 song items of about a minute's duration, interspersed with discussion by the performers. Using a sound-editing application I open the file and insert markers at the beginning and end of each song item, leaving about 3 seconds before and after to ensure there is a complete item. I label the song items according to sequence in the file (e.g. 20110824LB2-03 indicates the third song item contained within the master file), and then use the application's ‘split file’ command to create new excerpt files, having first set the export file format to CD-audio quality (16-bit, 44.1khz), which enables the files to be opened and annotated in most standard transcription and annotation software, as well as providing optimal quality when burning to CD from within iTunes. In this case I am mainly interested in the musical excerpts, which I now import into iTunes. I usually undertake basic mastering and organization of the music database on my own laptop, and then transfer the music files to an iTunes enabled computer.