Examining Dublin Core Metadata Usage in Digital Audio Collections

A Critical Analysis of
The Alan Lomax Collection of
Michigan and Wisconsin Recordings
& The Marvin Hedrick Collection

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1. Introduction

This project explores the use of the Dublin Core scheme within metadata records belonging to two different digital audio repositories. The Dublin Core Metadata Initiative describes metadata records as "a set of attributes, or elements, necessary to describe the resource in question. For example, a metadata system common in libraries -- the library catalog -- contains a set of metadata records with elements that describe a book or other library item: author, title, date of creation or publication, subject coverage, and the call number specifying location of the item on the shelf" (DCMI, 2005). A total of 60 records were chosen to be examined with 30 selected from each repository. The metadata labels for each repository were mapped to Dublin Core elements and locally added elements were observed. The repositories were compared in terms of controlled vocabulary, use of standardized guidelines, metadata quality, interoperability, and the overall effectiveness of the Dublin Core elements across both schemes.

When searching for repositories to study, I was drawn to the Library of Congress website because of their extensive ethnographic digital repositories especially in regard to folk music. While browsing repositories I came across the Alan Lomax Collection of Michigan and Wisconsin Recordings which is a project of the American Folklife Center in the Library of Congress. I found that when I looked at the page source for individual records in the collection, I could clearly see that Dublin Core elements were being used, for example "<link title="schema(DC)" rel="schema.dc" href="http://purl.org/dc/elements/1.1/"/>". The Alan Lomax Collection of Michigan and Wisconsin contains recordings of songs and stories from immigrants in the Great Lakes regions.

The second repository I chose is the Marvin Hedrick Collection which contains a series of Bluegrass music recordings donated to the Center for Popular Music at Middle Tennessee State University by Marvin Hedrick's sons. The Marvin Hedrick Collection online repository was built and designed using CONTENTdm. "CONTENTdm can handle document, image, video, and audio files of any kind, and it offers audio and video players for smooth play on mobile devices. With CONTENTdm, [users] have full control over your digital resources and their descriptions, access, and display. [Users] can fully customize metadata fields and maximize end-user discovery of your materials. CONTENTdm's integration with IIIF APIs allows you to share images across collections and connect your collections with many tools and viewers" (OCLC). CONTENTdm is a very popular collection management software that is utilized by many digital repositories which are expressed using Dublin Core elements. Both collections contain audio that that has been digitized and made accessible to the public. It is important for the descriptive metadata of these items to be interoperable, simple and accessible to all users who may use the repository regardless of whether or not they have previous cataloging knowledge.

2. Dublin Core

The Dublin Core schema was created in 1995 during OCLC/NCSA Metadata Workshop in Dublin, Ohio. The Dublin Core elements provide a simple list of interoperable terms to effectively describe digital and physical resources. The Dublin Core Metadata Initiative (DCMI) describes Dublin Core in simpler terms as "a small language for making a particular class of statements about resources. In this language, there are two classes of terms -- elements (nouns) and qualifiers (adjectives) -- which can be arranged into a simple pattern of statements. The resources themselves are the implied subjects in this language" (DCMI, 2005). Simple Dublin Core includes 15 main elements, while Qualified Dublin Core

contains refinements for the elements that get more specific and help enable increased resource discovery. All Dublin Core elements are repeatable, and none are mandatory, which leads to greater flexibility.

The 15 main elements of original Dublin Core set are:

"**Title** – The name given to the resource.

Subject – The topic of the content of the resource.

Description – An account of the content of the resource.

Type – The nature or genre of the content of the resource.

Source – A reference to a resource from which the present resource is derived.

Relation – A reference to a related resource.

Coverage – The extent or scope of the content of the resource.

Creator – An entity primarily responsible for making the content of the resource.

Publisher – The entity responsible for making the resource available.

Contributor – An entity responsible for making contributions to the content of the resource.

Rights – Information about rights held in and over the resource.

Date – A date associate with an event in the life cycle of the resource.

Format – The physical or digital manifestation of the resource.

Identifier – An unambiguous reference to the resource within a given context.

Language – A language of the intellectual content of the resource." (DCMI, 2005)

"The semantics of Dublin Core™ have been established by an international, cross-disciplinary group of professionals from librarianship, computer science, text encoding, the museum community, and other related fields of scholarship and practice" (DCMI, 2005). The basic elements of Dublin Core are all commonly and universally used terms so that that Dublin Core can used across a wide array of repositories from varying professional fields. While Dublin Core widely promotes interoperability and ease of use, ambiguity and confusion also exist because of semantic overlap between multiple elements. Common examples include Source vs Relation, Format vs Type and confusion across Creator, Contributor, and Publisher. Despite these elements of ambiguity, Dublin Core has been an important tool in increasing equitable accessibility of metadata records for all users.

Mapping the Repositories to Dublin Core

The Alan Lomax Collection of Michigan and Wisconsin Recordings

Repository Display Label	DC Element
Title	Title

Contributor Names	Contributor/Creator
Created/Published	Coverage
Location	Coverage
Dates	Date
Medium	Format
Format	Format
Call Number/Physical Location	Identifier
Language	Language
Repository	Publisher
Rights & Access	Rights
Source Collection	Source
Part of	Relation
Subject Headings	Subject
Genre	Type
Online Format	Type
Notes	Locally Added Element

The Marvin Hedrick Collection

Repository Display Label	**DC Element**
Performer	Contributor
Location	Coverage
Publisher	Creator
Date	Date
Description - Abstract	Description
Track list	Description
Lyrics/Transcription	Description
Format	Format
Extent	Format
Running Time	Format
Item ID	Identifier
Accession Number	Identifier

Identifier	Identifier
Identifier – Bibliographic Citation	Identifier
Contributing Institution	Publisher
Rights	Rights
Rights – Access Rights	Rights
Subject - LCSH	Subject
Type	Type
Notes	Locally Added Element
Audio Sample Information	Locally Added Element

The Alan Lomax Collection of Michigan and Wisconsin Recordings uses the label Contributor Names, which includes both the performer and collector. These two terms map to creator and contributor, which causes confusion since only one term is used for both elements. The Alan Lomax Collection of Michigan and Wisconsin Recordings uses 14 total Dublin Core elements. The only element excluded is Description, which I explore further in the Metadata Quality section on page 8. The Marvin Hedrick Collection uses 11 Dublin Core elements. The four elements that are not used are Language, Source, Relation, and Title. The absence of the Language element can easily be populated since the recordings are all in the English language. The repository does not include an individual title for each item record because each recording includes multiple tracks, which are described in the track listing. The lack of a Title element could lead to problems for users that are searching for a specific recording that includes a group of songs, especially if the song is repeated in different records. Perhaps the Title element could have been populated with the name of the concert or radio show and date to help searchability of specific recordings.

3. About the Repositories

My chosen digital repositories are the Alan Lomax Collection of Michigan and Wisconsin Recordings and the Marvin Hedrick Audio Collection. The Alan Lomax Collection of Michigan and Wisconsin Recordings is a project of the American Folklife Center in the Library of Congress. It includes 443 audio recordings of songs and stories collected by Alan Lomax from European and French-Canadian immigrants who lived and worked in Michigan and Wisconsin in 1938. The collection documents the ethnic diversity and oral traditions of ordinary people in the Great Lakes Region. "The recordings in this collection and related collections in the American Folklife Center provide early documentation of the Upper Midwest's rich culture. This collection is the result of a conscious decision by the Library of Congress to undertake regional documentation of American folk song in recognition that the voices of ordinary people have a place at the national library. The sound recordings in this online collection are presented in their raw form, as full disc sides without speed correction or other digital processing. The eight folders of manuscripts (primarily correspondence, song lists, and notes) and the films are not included at this time" (Library of Congress).

The Marvin Hedrick Collection includes 287 culturally significant Bluegrass music recordings collected by documentarian Marvin Hedrick between 1954 and 1973 in Indiana. This project was funded by a Preservation Implementation Grant from the GRAMMY Foundation. The recordings in the collection were donated to the Center for Popular Music at Middle Tennessee State University by Marvin Hedrick's sons in April of 2015. "Each of the tapes in the collection is cataloged here, including detailed searchable information about artists, songs, dates, and other elements. One audio sample from each tape is provided as streaming audio for educational purposes. The entirety of the tapes' digitized contents is available to researchers on site at the Center for Popular Music, located on the campus of Middle Tennessee State University in Murfreesboro, Tennessee" (Marvin Hedrick Collection).

4. Controlled Vocabularies

Both repositories use Dublin Core and utilize Library of Congress Subject Headings for subject element description. The Alan Lomax Collection is part of the American Folklife Center and is housed on the Library of Congress website. I was able to locate the American Folklife Center's Metadata and Standards document of recommended best practices. I was able to identify the use of LCSH in subject description based on records in both repositories. The Metadata and Standards document from the AFC website confirmed that they do indeed use LCSH for subject/keyword items along with the American Folklore Society Ethnographic Thesaurus, Library of Congress Name Authority File (LCNAF) and EAC-CPF (Encoded Archival Context for Corporate Bodies, Persons, and Families). Other standards referenced by the American Folklife Center include ISO 8601, DACS, geonames.org, and PREMIS.

The LCSH subject headings frequently use pre-coordinated subject strings for example, "Folk Music - - Michigan" or "Storytelling - - Michigan". These strings include the general subject followed by a more specific descriptor such as geographic location, which provides context for the subject. There are also subject strings that narrow down the geographic location such as "United States -- Michigan - - Pewabic". Both collections contain a Notes element, which utilizes uncontrolled vocabulary.

The Marvin Hedrick Audio Collection is part of the Center for Popular Music at Middle Tennessee State University. While I could not find an authority file regarding metadata best practices for the collection, the Dublin Core element subject is represented as "Subject-LCSH" in the collection, which clearly denotes that the repository uses Library of Congress Subject Headings for subject description. When browsing the collection there is a side bar that allows users to narrow their search by Subject-LCSH element, Date element and Format element. The use of controlled vocabularies allows the users to easily navigate the collection to find items that are categorized as a particular subject. In the reading from *Information Architecture for the World Wide Web* it is noted that "in many large metadata-driven web sites, controlled vocabularies have become the glue that holds the systems together" (Morville & Rosenfeld, 2002). Without controlled vocabularies, it would be very difficult to sift through large quantities of metadata and get precise results.

There are 17 LCSH subject headings used in the collection with the 3 most popular subject headings being "live recordings" (243 instances), "banjo music (bluegrass) (227 instances)" and "fiddle tunes" (205 instances). The Hedrick Collection notes that "each of the tapes in the collection is cataloged here, including detailed searchable information about artists, songs, dates, and other

elements" (Marvin Hedrick Collection). This shows that when they were creating the collection, they prioritized using controlled vocabulary to ensure that item description use language that increases the searchability of the collection and make it more user friendly.

In Dr. Park's lecture notes it is noted that "the main purpose of controlled vocabulary is to achieve consistency in the resource description. Such consistency makes possible the effectiveness of information retrieval" (Park, 2020). Without the consistency of controlled vocabulary, it would be very difficult for users to navigate repositories and locate the information that they are seeking. Controlled vocabularies that are accepted and utilized worldwide also promote increased searchability, access and collaboration across repositories. Elaine Svenonius writes of the importance of the universality of controlled vocabularies noting that "in a global and increasingly interdisciplinary environment, where cross-database searching is the norm, a domain-specific vocabulary is of limited use. The more universal the vocabulary, them more useful it will be" (Svenonius, 2000, p. 154-155). The standardization of controlled vocabulary provides a level of consistency across repositories and aids users in finding the information they seek. My overall impression is that while controlled vocabularies may not be all encompassing, they are a beneficial and crucial tool for consistent information retrieval in digital repositories.

5. Metadata Quality

While I could not find specific local guidelines that addressed which elements are mandatory or optional, I was able to find the American Folklife Center Metadata and Standards document which provides examples and access points along with Dublin Core mapping. The only Dublin Core element listed on the American Folklife Center Metadata and Standards document that is missing from metadata records in the Alan Lomax Collection of Michigan and Wisconsin Recordings is Description. The American Folklife Center Metadata and Standards document describes the Dublin Core element of Description within the context of ethnography as "Context/history circumstances of the creation of this object" and lists "Could be: Summary or abstract" as an example (AFC). While the context of each recording is not given in the individual metadata records, there is more information given about the historical context of the collection as a whole in the "About this Collection" page on the Library of Congress website. Both collections include the locally added element Notes. The Notes element in the Hedrick collection mainly includes comments on the quality of the audio while the Notes element in the Lomax collection includes the physical location identifier and the title of the recording.

Similarly, I did not find a guideline for the Marvin Hedrick Audio Collection, however I did make observations about its completeness in relation to Dublin Core and more generally in an overall sense of metadata quality. I noticed that Language and Title were both elements that were missing from the metadata records. The recordings are all related to American Bluegrass music, so they are it can be assumed that the vocalizing is in English, but that that is not noted in the absence of the Language element. A string of letters of numbers (for example HED-099c-2), which corresponds to the Identifier element, is at the top of the webpage for each record where there would usually be a title and no title element is listed on the records of these recordings. The records do, however, include a track list for each record which covers the title of each song and interlude on the recordings. I mapped the Track list element to Description, which DCMI describes as "an account of the content of the resource. Description may include but is not limited to an abstract, table of contents, reference to a graphical representation of content or a free-text account of the content" (DCMI, 2005). In the context

of the Marvin Hedrick Collection metadata records, the track list acts as a descriptive representation of the audio content. I also noted that the Lyrics/Transcription element was not consistently used throughout the records in the collection, which also made me question the completeness of the collection. This could be that the audio is indecipherable or perhaps the cataloger had not had time to transcribe the audio and it will be revisited at a later time for completion.

The American Folklife Center Metadata and Standards document maps "formats, digital and/or analog" to "Format. Extent Type [genre]" (AFC). In my evaluation of these two repositories I felt a level of uncertainty when mapping the listed elements to Dublin Core. In *Metadata Quality in Digital Repositories: A Survey of the Current State of the Art*, it is noted that "the study indicates that semantic overlap among certain DC metadata element names and corresponding definitions (e.g., type vs. format; source vs. relation) create conceptual ambiguities and consequently hinder consistent metadata application (Park, 2009). The listed terms across both repositories that I mapped to either Format or Type element are Type, Format, Extent, Running Time, Genre, Medium and Online Format. Regarding Element Content and Controlled Vocabularies, the DCMI User Guide notes that "Each Dublin Core™ element is optional and repeatable, and there is defined order of elements" (DCMI, 2005). When I mapped the elements listed in both digital repository metadata records to Dublin Core, I found that many mapped DC elements repeated including Identifier, Format, Source and Description.

Overall Usage of DC Elements

DC Elements Used		
Element	**Alan Lomax Collection**	**Marvin Hedrick Collection**
Contributor	30	23
Coverage	30	16
Creator	30	30
Date	30	30
Description	0	30
Format	30	30
Identifier	30	30
Language	29	0
Publisher	30	30
Relation	30	0
Rights	30	30
Source	30	0
Subject	30	30
Title	29	0
Type	30	30

In the Alan Lomax Collection Contributor, Coverage, Creator, Date, Format, Identifier, Publisher, Relation, Rights, Source, Subject, and Type are all used 100%. In the Marvin Hedrick Collection Creator, Date, Description, Format, Identifier, Publisher, Rights, Subject, and Type are all used 100%. Overall, Dublin Core elements were used in 92.4% of total possible instances in records across both repositories.

Frequency of DC Element Usage Within Repositories

	Alan Lomax Collection			Marvin Hedrick Collection			Total		
		% of total elements	% of records		% of total elements	% of records		% of total elements	% of records
	n=30	n=448	n=30	n=30	n=339	n=30	n=60	n=787	n=60
Element									
Contributor	30	6.7%	100%	23	6.80%	77%	53	6.7%	88%
Coverage	30	6.7%	100%	16	4.70%	53%	46	5.8%	76%
Creator	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Date	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Description	0	0.0%	0%	30	8.85%	100%	30	3.8%	50%
Format	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Identifier	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Language	29	6.4%	97%	0	0.00%	0%	29	3.6%	48%
Publisher	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Relation	30	6.7%	100%	0	0.00%	0%	30	3.8%	50%
Rights	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Source	30	6.7%	100%	0	0.00%	0%	30	3.8%	50%
Subject	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Title	29	6.4%	97%	0	0.00%	0%	29	3.6%	48%
Type	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
Dublin Core Totals	418	93.3%		309	91.15%		727	92.4%	
Locally Added Elements	30	6.7%	100%	30	8.85%	100%	60	7.6%	100%
All Totals	448	100.0%		339	100.0%		787	100.0%	

While examining the accuracy of data value and input in the Marvin Hedrick Audio Collection I questioned their use of the element Publisher. Marvin Hedrick is listed as Publisher for every record in the collection. Since Hedrick himself was the one who actually recorded all items in the collection, I would be inclined to list him as the Creator and the Publisher would be the Center for Popular Music at

Middle Tennessee State University. In the DCMI guidelines it is noted that "some information may appear to belong in more than one metadata element. While there will normally be a clear preferred choice, there is potential semantic overlap between some elements. Consequently, there will occasionally be some judgment required from the person assigning the metadata" (DCMI, 2005). This semantic overlap can be seen in the ambiguity of Type vs. Format.

In the Alan Lomax Collection of Michigan and Wisconsin Recordings, the Contributor Names element includes both the performers and Alan Lomax, who recorded all the audio in the collection. I would list the performers within the Contributor element and Lomax in the Creator element. While both are included in the Contributor Names element, the distinctions between performer and collector are noted in parenthesis after the names for example from record AFS 02334 Maki, Emil, 1893-1957 (Performer), McCormick, Ed (Performer), Lomax, Alan, 1915-2002 (Collector).

Within the Marvin Hedrick Audio Collection, one of the records had noticeable error, specifically in the Track listing element. In the majority of the records the individual tracks in the Track list element as separated by semicolons, but in the entry for HED-110-1 after the 15th track the songs are no longer separated and its goes on in one long run-on entry. I do not have guidelines or context on how the metadata was entered for this collection, so I cannot say for sure if the error is human in nature or machine generated, but my inclination is that it is perhaps a human error.

In record AFS 02320 from the Alan Lomax Collection there is a song titled listed in Polish, but the Polish letters do not translate so they show up as question marks. The title should read as "Chodźcie gąski moje", but instead it appears in the record as "Chod?cie g?ski moje". Perhaps this issue could be solved by adding the glyphs from the Polish alphabet for increased international language coverage. The exclusion of these letters could lead to a lack of semantic interoperability across digital repositories. As noted in the lecture, "without achieving metadata quality based on semantic interoperability, there are inevitable pitfalls in resource sharing and discovery across ever growing digital collections" (Park, 2020). Semantic interoperability a key factor to improving access and discovery for users and between repositories.

All text within the Marvin Hedrick Collection metadata records is linked so that when you click on a word it will search the entire repository for instances of that word. While in some contexts this can be helpful, it includes words such as "you", "do", and "is". In the context of Subject Headings, Location or Date, the linked data would be helpful for narrowing searches, but I am not sure how helpful it is to have every individual word in a descriptive paragraph as a live link. The listing of performers is also not consistent in format as some performers have their birth/death years listed after their names, while others do not. In comparison, the Alan Lomax collection uses links on a side bar for each record which includes the elements Part of, Format, Contributors, Dates, Location, Language and Subjects. These linked elements are all important search tools for guiding users towards the information they seek and increase the searchability of the repository in a focused way, unlike the random linked words in the Marvin Hedrick Collection which hinder interoperability. Overall, I found the metadata quality to be more consistent, accurate, and found the records easier to navigate in the Alan Lomax Collection of Michigan and Wisconsin Recordings.

6. Conclusion

In conclusion, Dublin Core can be used to effectively describe digital audio resources with proper guidelines and training. Most elements are used and the metadata across these two repositories is mainly consistent and of high quality, although interoperability can be hindered by typographical errors

in records and ambiguity caused by semantic overlap of elements such as Creator, Contributor and Publisher. Even though there are a few errors throughout the records, the metadata does a solid job of describing the items and provide a searchable platform for users to explore and discover different aspects of these repositories. The American Folklife Center metadata standards document acted as a guideline for the Alan Lomax Collection and in turn led to greater consistency across metadata records. As noted in *Metadata Quality in Digital Repositories: A Survey of the Current State of the Art*, "metadata guidelines and (semi) automatic metadata generation tools appear to be the most frequently utilized mechanisms for quality assurance" (Park, 2009). The more repositories use guidelines and standardization, the more consistent their metadata quality will be across the board.

7. Works Cited

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8. Appendix

A. Digital Repositories:

Alan Lomax Collection of Michigan and Wisconsin Recordings: https://www.loc.gov/collections/alan-lomax-in-michigan/

The Marvin Hedrick Audio Collection: http://cdm15838.contentdm.oclc.org/cdm/landingpage/collection/p15838coll12

B. American Folklife Center Metadata and Standards:
https://www.loc.gov/folklife/edresources/edcenter_files/Dublincorerev201406.pdf

American Folklife Center Metadata and Standards Document

News	Ethno-graphy	Dublin Core	Access Points	Standards	Examples
Who	Collaborators Interviewees Informants	Creators	Name of interviewee	creator LCNAF; EAC-CPF	
Who	Speakers, Community, Interviewer	Contributors are co-creators	Name of interviewer; Name of sponsoring organization	co-creator, LCNAF; EAC-CPF	

Who	If interview is about named people or organizations	Subject	Names as Subjects	LCNAF; EAC-CPF	
When	Date and time; time of day is important	Date.Created	Date of recording = Date of creation	ISO 8601 DACS	yyyymmdd _____ yyyy Month dd
Where	Address of interviewee	Place (of creator)	Not public; administrative		
Where	Place of interview	Place	Place of recording, observation	http://www.geonames.org/	Place name: neighborhood, city, state
Where	Description of place talked about during interview	Subject / Keyword	Place discussed or about	LCSH; LCNAF	
What	Focus of interview, keywords in field notes	Subject / Keyword	What the interview is about; topics	Controlled vocabularies: Ethnographic Thesaurus; LCSH	
What	Formats, digital and/or analog	Format.Extent Type [genre]		Controlled vocabulary recommended	.wav, PDF, word file,
Why	Context/history circumstances of the creation of this object	Description	Who + what + where + when briefly	DACS Scope & Content	Could be: Summary or abstract
Rights metadata	Obtaining signed permission form; Permission to deposit in archive; Open for research use; copyright	Rights [Dublin Core uses this for copyright, but there are access rights too for archival materials]		DACS Institutional policy PREMIS	
Title [event]		Title [event]	Who + What + Where + When	Local, AFC	Los Tres Reyes Concert, Library of Congress, 2012-07-09
Title		Title	Who + What	DACS Title element	Jamila Jones oral history interview
Language	Language, dialect of speakers	Language	Language		
Type of material		type DC: collection, dataset, event, image, sound, text, moving image			

C. Metadata Record Examples:

Alan Lomax Collection: AFS 02320: https://www.loc.gov/item/afc1939007_afs02320a/

About this Item

Title
Goldmine in the Sky; Chod?cie g?ski moje (Come My Little Geese); Weloznej fabryce (In the Steel Mill)

Contributor Names
Romel, Sylvester, 1913-1994 (Performer)

Romel, Adolph, 1909-1986 (Performer)

Lewandowski, Edwina (Performer)

Lewandowski, Stephanie (Performer)

Lomax, Alan, 1915-2002 (Collector)

Created / Published
Posen, MI, September 7, 1938

Subject Headings
- Folk music -- Michigan

- Field recordings

- Songs

- United States -- Michigan -- Posen

Genre
Field recordings

Songs

Notes
- A01-English; Gene Autry recording; A02-"In the evening by the water" listed in catalog; Polish title given by Jim Leary

- AFS 02320: A01-Goldmine in the Sky; A02-Chod?cie g?ski moje (Come My Little Geese) by Edwina and Stephanie Lewandowski; A03-Weloznej fabryce (In the Steel Mill) by Adolph and Sylvester Romel

Medium
sound disc, analog, 12 in.

Call Number/Physical Location
AFC 1939/007: AFS 02320 A

Source Collection
Alan Lomax Collection of Michigan and Wisconsin Recordings (AFC 1939/007)

Repository
American Folklife Center

Language
English

Polish

Online Format

audio

Part of

Alan Lomax Collection of Michigan and Wisconsin Recordings (444)

American Folklife Center (37,184)

The Library of Congress Celebrates the Songs of America (97,972)

Format

Audio Recording

Contributors

Lewandowski, Edwina
Lewandowski, Stephanie
Lomax, Alan
Romel, Adolph
Romel, Sylvester

Dates

1938

Location

Michigan
Posen
United States

Language

English
Polish

Subjects

Field Recordings
Folk Music
Michigan
Songs

Rights & Access

Marvin Hedrick Collection: HED-110-1:
http://cdm15838.contentdm.oclc.org/cdm/ref/collection/p15838coll12/id/88

Description	
Item ID	HED-110-1
Accession Number	14-060
Identifier	HED-110-1
Description-Abstract	Tape named "Records with Edd". Seems to be mainly an audio test recording. Performances by the Hedrick Boys (David Hedrick, Gary Hedrick, Marvin Hedrick) perhaps joined by Birch Monroe or Roger Smith on fiddle. Some commercial recordings of the Lo
Notes	Audio file 1 of 2.
Audio Sample Information	Title: Worried man blues ; Performers: Hedrick Boys; Time in-Time out: 11:51-13:45
Type	sound recordings
Format	0.25 inch audiotape
Extent	1 audiotape reel (7 inch)
Date	circa 1970-1980
Subject-LCSH	Bluegrass music -- 1961-1970. Bluegrass music--1971-1980. Fiddle tunes. Fiddling. Live recordings.
Performer	Louvin Brothers Hedrick Boys Hedrick, David Hedrick, Gary Hedrick, Marvin
Publisher	Hedrick, Marvin
Location	Not identified
Track list	Picture on the Wall; Orange Blossom Special; I Know You're Married but I Love You Still; Wreck of the Old 97; Down Yonder; Worried Man Blues; Mountain Dew; All the Good Times are Past and Gone; Burglar Man snippet; In the Pines snippet; Alabama; Mary the Wall Orange Blossom Special I Know You're Married but I Love You Still Wreck of the Old 97 Down Yonder Worried Man Blues Mountain Dew All the Good Times are Past and Gone Audio testing Azimuth Adjust Untitled Marker 12 Azimuth Adjust the Pines snippet Alabama Mary of the WildMoor
Lyrics/Transcription	It takes a worried man to sing a worried song It takes a worried man to sing a worried song It takes a worried man to sing a worried song I'm worried now but I won't be w I went across the river and I laid down to sleep I went across the river and I laid down to sleep When I woke up, there were shackles on my feet Twenty one links of chain Twenty one links of chain around my leg And on each link, the initials of my name I asked the judge what's gonna be my fine I asked the judge what's gonna be my fine I a on the Rocky Mountain Line If anyone should ask you who composed this song If anyone should ask you who composed this song If anyone should ask you who composed
Running time	26:00
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D. Alan Lomax Collection Raw Data – Frequency of Metadata Label Instances in Each Individual Record

Elements	AFS 02240	AFS 02242	AFS 02262	AFS 02266	AFS 02313	AFS 02315	AFS 02325	AFS 02342	AFS 02346	AFS 02363	AFS 02364	AFS 02370	AFS 02377	AFS 02388	AFS 02392	AFS 02397	AFS 02439	AFS 02461	AFS 02478	AFS 02481	AFS 02484	AFS 02472	AFS 02475	AFS 02479	AFS 02320	AFS 02321	AFS 02324	AFS 02329	AFS 02334	AFS 02337
Title	1	1	2	2	3	2	1	3	2	1	2	1	1	1	2	1	4	1	1	2	1	1	1	1	3	4	1	2	3	3
Contributor Names	4	2	2	3	2	4	2	3	3	2	2	3	3	3	2	2	3	2	2	5	3	3	3	2	5	3	2	2	3	2
Created/Published	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Subject Headings	4	5	4	6	4	4	5	6	4	5	5	5	5	5	5	6	6	5	5	5	6	4	6	6	4	5	5	6	5	6
Genre	2	2	2	3	2	2	2	3	2	2	2	2	2	2	2	2	3	2	2	2	2	2	2	2	2	2	2	3	2	3
Notes	1	1	2	2	3	2	1	1	2	1	1	1	1	1	2	1		1	1	1	1	1	1	1	2	2	1	1	2	2
Medium	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Call Number/Physical Location	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Source Collection	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Repository	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Language	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	2	1	1	2	2
Online Format	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Format	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Dates	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Location	4	4	3	3	3	3	4	3	3	3	3	3	3	3	3	4	3	3	3	3	3	3	3	3	3	4	4	4	3	3
Rights & Access	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Part of	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Featured In							1																							
Unknown																														
Undetermined																														

E. Marvin Hedrick Collection Raw Data - Frequency of Metadata Label Instances in Each Individual Record

	HED-060-1	HED-066	HED-071-2	HED-074c-1	HED-075c-1	HED-080c-2	HED-086c-1	HED-090c-2	HED-099c-2	HED-102-2	HED-105stc-1	HED-106-4	HED-110-1	HED-117stc-2	HED-073-2	HED-118stc-1	HED-120-1	HED-124stc-4	HED-129stc-1	HED-130stc-1	HED-138-1	HED-143-1	HED-145-4	HED-146-1	HED-156-1	HED-177c-1	HED-190-2	HED-225-4	HED-241-1	HED-243-2
Item ID	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Accession Number	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Identifier	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Description- Abstract	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Notes	1	1	1	1	1	3	1	1	3	2	3	1	1	5	1	1	1	2	1	1	1	3	1	1	2	2	1	1	2	2
Audio Sample Information	3	3	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	1	3	3
Type	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Format	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Extent	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Date	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Subject-LCSH	4	8	6	3	1	6	7	5	3	2	8	8	5	3	5	9	3	7	5	8	2	4	10	5	8	6	4	1	1	6
Performer	2	6	6	2	3	5	6	2	5	1	6	5	5	2	2	3	1	10	1	5	1	7	7	8	5	18	1	1	1	1
Publisher	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Location	1	1	1	2	2	1	1	1	2	1	2	2	1	1	1	1	1	1	1	1	2	2	2	1	2	1	2	1	1	1
Track list	10	26	16	3	10	19	16	2	5	1	15	4	31	20	12	16	17	20	3	16	4	19	6	22	5	49	2	1	4	7
Lyrics/Transcription	1			1						1	1	1	1	1		1	1													
Running Time	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Rights	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Identifier - Bibliographic Citation	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Contributing Institution	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Rights - Access Rights	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

| Not Identified |
| No Audio Sample |
| Fiddle Tune- No Transcription |
| Titles not separated by semicolon |