

AM/SW

28th September, 1973.

Professor Darius L. Thieme,
Department of Music,
Fisk University,
Nashville,
Tennessee 37212,
U.S.A.

Dear Professor Thieme,

It was good to have your letter of September 3rd and to know that you are also interested in 'combined (music and movement) notation', or 'film-and-tape transcription'. Whatever we call it, I agree that our interests are parallel to some extent.

I enclose a list of the equipment we used for the Groote Eylandt Field Project. It was not quite what we wanted, but the best we could get together in the time. One of our three sponsors delayed their decision and we had less than a fortnight to make all the preparations, including the chartering of a small plane. Perhaps you are in a better position than we were then, with plenty of the necessary equipment readily available at your university. As you will see from the list a great deal of ours had to be hired. Moreover, it had to be hired from Sydney, then checked out and re-packed in Melbourne.

Due to difficulty in obtaining compatible equipment, most of our duplicate filming was done with one Arriflex (24 frame) and the Eclare (25 frame). From the point of view of notation (both kinds) this was not serious, but the discrepancy in pitch between the frontal sideside film shots is of course clearly audible.

I notate the music from copies of the original field tapes, not from the film. And because of the constant stick-beating (by the singers), there is no difficulty in relating music to movement in the combined notations. During studio processing we were lucky in having the services of an experienced editor who, in consultation with Elphine and myself (we were present throughout the entire editing), was able to rescue some of the footage on which sync looked doubtful.

There were minor faults during filming, inevitably. A cable gave us trouble. Sync pulse failed momentarily on one camera. And when we got to the third filming session the dancers preferred to perform several items in succession without clapper-board interruption. Fair enough! But it is only in the shorter shots that we were able to get really good sync.

The film, which lasts about 32 minutes is issued from this Institute at a cost of \$140. 00 a print (in colour) should you wish to arrange for a purchase. Eventually you may be able to hire it from Berkeley, California.- Don't hesitate to write again if there is anything else you wish to know.

Best Wishes.

Yours sincerely,

Alice Moyle,
Research Fellow.

GROOTE EYLANDT FIELD PROJECT, 1969.

Hired Equipment

- 1 16mm Eclare camera - 25 frame. Motor MK4.
- 2 16mm Arriflex cameras - 24 frame.
- 2 16mm lens.
- 2 25mm lens.
- 2 50mm lens.
- 3 12/120 Zoom lens.
- 3 3v batteries.
- 6 400' magazines.
- 2 sync. pulse motors.
- 2 torque motors.
- 1 constant speed motor.
- 3 Miller LP w/standard camera tripods.
- 2 changing bags.
- 3 85 filter Series 9.
- 1 85 filter 2" x 2".
- 1 Nagra III NP tape recorder.

Equipment supplied by Audio Visual Aids, Monash University

- 1 power cable block.
- Avo testing equipment.
- 1 Tandberg IIP tape recorder.
- 6 AKG microphones.
- 1 Pye sound mixer.
- 2 Splitting boxes.
- 3 sets headphones.

Tool box.

Audio cable.

Film 7255 ektachrome in 400 ft rolls