Fifty years of bird sound publication in North America: 1931-1981

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I DEDICATION

This paper is dedicated to the memory of Albert R. Brand, with whose support the world's first phonograph record that featured wild birds' voices was published in 1931.

II INTRODUCTION

The purpose of this paper is to present information on bird sound recordings, with special reference to those of North America. The term 'North America' should be taken throughout to mean the North American continent north of Mexico, with the inclusion of Greenland, Bermuda and Baja California. This follows the Fifth Edition of the American Ornithologists' Union's Check-list of North American Birds (A.O.U., 1957) and supplements. All avian nomenclature used in this paper also follows that authority where possible. The forthcoming (sixth) edition of the Check-list (A.O.U., in preparation) is to redefine North America to cover a wider area and this has been taken into account in the discography, which has an additional section dealing with publications of recordings from newly-included regions, i.e., Mexico south to Panama's border with Colombia, all of the West Indian islands south to Grenada, and Hawaii.

The discography is essentially a list of commercially-issued North American bird recordings. For the purposes of this paper 'North American Bird recordings' include the following categories:

a. wild birds recorded in North America, the recording having been published anywhere;

b. wild birds recorded in the newly included regions (see above) and published anywhere;
c. captive birds from anywhere recorded in North America;
d. birds, wild or captive, recorded in North America and published mixed with human music;
e. radiophonic music based on bird sound and published in North America, and
f. human imitations of birds published in North America.

These categories are all treated separately. It will be noticed that the categories are arranged in an order which progresses from real wild bird sound to artificial bird imitations. Many North American birds also occur and may have been taped in other zoogeographical regions; hence we have included a select bibliography of discographies from elsewhere in the world. They have in all over 600 entries.

North America has a number of important public collections of mostly unpublished bird sound recordings. They are housed, for example, in the archives of national institutions and universities. The final section of this paper cites all those which are known to us. It is hoped that this paper will inspire the curators of collections not listed to contact us. The section also includes references to some major sound collections outside North America, since these will include recordings of species whose distributions extend beyond North America, Central America and Hawaii.

III WORLD HISTORY OF BIRD SOUND RECORDING, WITH SPECIAL REFERENCE TO NORTH AMERICA

The earliest bird recording still known to exist is that of a captive Common Shama (*Copsychus malabaricus*) made in Germany in 1889 by Ludwig Koch on an Edison wax cylinder (Koch, 1955).

It is interesting to note that Edison himself anticipated the recording of bird song in drawing up his British patent specification for the phonograph, dated April 24, 1878 (B.P. 1644 or 1878, page 3, line 11): "For amusement or instruction the phonogram can be of a dog's bark, a rooster's crow, a bird's song, a horse's neigh, a lion's roar, and the like, and the phonogram can be used in a toy animal with a single phonet for the reproduction of the original sound."

The earliest reference in ornithological literature to the reproduction of bird sound is in the account of the 16th Congress of the American Ornithologists' Union in 1898, which mentions a "gramophone demonstration of a Brown Thrasher's (Toxostoma rufum) song" (Anon, 1899).

The first bird recordings from nature anywhere in the world were made in the Palearctic region. Cherry Kearton recorded a few notes of a Song Thrush (*Turdus philomelos*) and the song of a Nightingale (*Luscinia megarhynchos*) on a wax cylinder in England in 1900 (Kearton, 1938). The first in the Nearctic region were almost certainly those of a Song Sparrow (*Melospiza melodia*) Rose-breasted Grosbeak (*Pheucticus ludovicianus*) and a House Wren (*Troglodytes aedon*) made on optical sound film, with synchronized action film, on May 18, 1929 in Ithaca, New York (Kellogg, 1962a). After this, recording began in the Australasian region in 1931 (Littlejohns, 1931, 1933), the Antarctic region in 1934 (Boswall and Prytherch, 1969), the Oriental region in 1937 (Carpenter, 1940) and the Neotropical region during World War II (Wyring, Allen and Kellogg, 1945; Kellogg and Allen, 1950; Asch et al., 1952). Recording in the Afro-tropical region was formerly thought to have begun in 1929 by L. Koch, but the recordings in Heck and Koch (1933) are now believed to be of captive creatures in a European zoo. Further research is needed.

The history of bird voice recording in North America is dominated by the work initiated at Cornell in 1929 by A.A. Allen and P.P. Kellogg and supported from 1931 until his death by Albert R. Brand (Allen, 1937, 1944, 1948 and 1951; Brand, 1933 a and b, 1936, 1939; Kellogg, 1958, 1961a, 1962b). Other major long-term workers include Jerry and Norma Stillwell,

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Peter Paul Kellogg (left) demonstrating a new battery-operated amplifier to Albert R. Brand circa 1937. Photo/Arthur A. Allen.
Publication of bird sounds began in 1891, the first 'bird' phonograph records being of human imitations (Copeland and Boswall, in press). It was not until 1910 that genuine bird sound appeared on disc; later, recordings made of captive Nightingales at the Karl Reich aviary at Bremen, Germany, were published on HMV gramophone records (Anon, 1911). The first publication to present selections of recordings of wild birds was A.R. Brand and M.P. Keane’s Bird Songs Recorded From Nature which appeared in the U.S.A. in 1931. That a disc featuring a selection of wild birds’ songs was published in Germany in 1910 (Boswall, 1964, Brit. Birds 57: special supplement) is now believed by Boswall to be untrue. C. Weismann’s untitled set of five discs was produced in Denmark in 1934 and O. Heinroth and L. Koch’s ‘sound book’ Gefiederte Meistersänger was published in Germany in 1935. These were followed by many more selections of commoner wild species. A few discs have been devoted to individual species, one as early as 1931 to the voice of the Lyrebird (Menura superba), five such to the Mockingbird (Mimus polyglottos) (most recently S.A. Grimes’s 1979 LP on which Mockingbirds mimic 86 other species), one to the Common Loon (Gavia immer) (1980), and so forth. The first attempt at faunistic treatment—195 species on thirteen 78s—was that of M.E.W. North and E. Simms with Witherby’s Sound Guide to British Birds (1958). This was closely followed (1959) by P.P. Kellogg and A.A. Allen with their Field Guide to Bird Songs of Eastern and Central North America (c. 300 species on two LPs), and Kellogg’s (1962) western Nearctic album (c. 500 species on three LPs), both issued by the Laboratory of Ornithology, Cornell University. The largest such treatment so far is S. Palmér and J. Boswall’s European ‘field-guide’ (1981) which gives 612 species on sixteen cassettes; it is published by the Swedish Broadcasting Corporation.

A record by D.J. Borror and W.W.H. Gunn introduced, in 1959, the specialized treatment of individual variation in song. Warblers gives songs by 150 individuals of 38 species of Parulid. The first attempt to present the species’ repertoires of the birds of a country was V.C. Lewis’s Bird Recognition: An Aural Index, published in Britain in 1966. In the 1970s a number of records appeared which had the more serious educational purpose of presenting the biology of bird sound communication. These included Borror’s Bird Song and Bird Behavior (1972), a quartet of small German discs devised by G. Thielcke and H.-H. Bergmann (1973-78) called Biologie der Vogelstimmen, and R. Jellis’s masterly Bird Sounds and their Meaning (1977), an LP accompanied by a book. There is a Russian disc (about 1976) designed to scare off unwanted birds (including Bee-eaters (Merops apiaster) from hives!) and, in contrast, a cassette by D. Gibson from Canada, the purpose of which is to lure species into birdwatchers’ ken (1976). Since the first in 1971 more and more bird recordings have, like this, been published on tape cassettes.

A new development came in 1980 with a British record/cassette called Big Jake Calls the Waders. This production presents electronically enhanced human mimicry as an aid to field identification, and offers almost unbelievable verisimilitude. It represents a major breakthrough in the history of bird voice reproduction. So far the most prolific publishers of bird sound have been the Laboratory of Ornithology at Cornell University, U.S.A., Jean-Claude Roché in France, and the Swedish Broadcasting Corporation. The best selling bird-song discs are almost certainly B.N.
Veprintsev’s first three in his Russian 
Voices of Birds in Nature (1960-62) 
series, each of which had sold about 
250,000 copies, mainly within the 
sellers in North America is Gunn’s A 
Day in Algonquin Park, which, since 
its original publication in 1955, has 
sold 35,000 copies and is still selling. 

As can be added up from the dis-
cography, a total of 32 coarse groove 
records, about 150 microgroove rec-
ords, 4 reel-to-reel tapes and 19 tape 
cassettes that include recordings of 
North American birds were pub-
lished, from 1931 to 1982, mostly in 
the United States and Canada.

TECHNIQUES OF BIRD recording have 
been subject to considerable 
change since their beginning. The 
earliest recordings were made on wax 
disks. These were followed by wire 
(very occasionally), optical sound film 
which was much used in the 1930s by 
Cornell (Anon, 1935, Brand, 1931, 
1932, 1938), acetate discs, and 
finally—and most important of all the 
modern developments—magnetic 
tape, which was first used for bird 
sound recording by Palmér in Sweden 
in 1946. Most recordings have been 
made on 6.25mm wide tape recorded 
reel-to-reel, but since the late 1970s 
4mm tape cassette recordings have 
become technically acceptable. The 
parabolic reflector, which acts like a 
mechanical ear, enables the recordist 
to work at distances from the singing 
bird up to forty times as great as 
would be necessary with an open 
microphone. Dynamic microphones 
are still widely used, but transis-
torized condenser microphones—
‘gun mikes’—which incorporate a di-
rectional effect otherwise achieved by 
the parabolic reflector, are being 
used more and more. The parabolic 
reflector was first tried by the Cornell 
workers in 1932 (Kellogg, 1938) and is 
now regarded as an indispensable 
tool (Lanyon, 1957). Brand and Kel-
logg of Cornell were also the first to 
transmit the sounds of a bird by short-
wave radio for the purpose of record-
ing them; this was in Canada in 1936 
(Anon, 1937). Later, this method was 
used by Weismann in Denmark in 
1947, by Palmér in Sweden in the 
same year, and by Simms in England 
in 1954. The earliest stereo recordings 
of birds were made in about 1959 and 
a number have been published, the 
first selection on S. Wahlström’s disc 
Fåglar i Stereo in 1963. Wahlström also 
designed and used the first stereo 
parabolic reflector. 

In addition to the use of the reflect-
or and shortwave transmitter there 
are several simpler field techniques. 
One such is to play back recordings 
of advertising sounds to birds in the 
field in the hope that this will stimu-
late a reply and lure the birds within 
range of the microphone. Simpler still 
is to conceal the microphone near 
favored singing positions or by the 
nest. The former technique, if em-
ployed too often, could impair breed-
ing success of sensitive species, al-
though this has not yet been proven 
(Glinski, 1976).

Key American references to early 
technique are those to Brand (1935) 
and Kellogg (1938). Rather later we 
find Kellogg (1960 and 1961b), 
McCchesney (1959), Reynard (1958) 
and Stillwell (1964). Up-to-date advice 
is given by Gulledge (1976), Bradley 
and Sellar (1976), and the paper by 
Wickstrom (in press) is thus far the 
most thorough review of the subject.

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species of bird, with all the major individual, seasonal, geographical and other variations. The progress towards this is slow, as shown partly by the table below, but, with the ever-increasing likelihood of extinctions of, for instance, tropical rain forest birds, it needs to be stepped up.

Table 1: Recordings of bird sound

<table>
<thead>
<tr>
<th>Region</th>
<th>Total no. spp. recorded (approx.)</th>
<th>No. spp. published (approx.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nearctic</td>
<td>850</td>
<td>600</td>
</tr>
<tr>
<td>Neotropical</td>
<td>1650</td>
<td>550</td>
</tr>
<tr>
<td>Palearctic</td>
<td>850</td>
<td>800</td>
</tr>
<tr>
<td>Afro-tropical</td>
<td>1500</td>
<td>650</td>
</tr>
<tr>
<td>Oriental</td>
<td>450</td>
<td>125</td>
</tr>
<tr>
<td>Australasian</td>
<td>600</td>
<td>250</td>
</tr>
<tr>
<td>Antarctic</td>
<td>50</td>
<td>20</td>
</tr>
</tbody>
</table>

No world total is given because many species have been recorded in more than one region. Totals for the Nearctic region are slightly greater than those for the 'North American' region covered by this paper, which excludes most of Nearctic Mexico.

The uses of bird sound recordings are many and varied. They are employed for purposes of personal pleasure and used on gramophone records, in radio programs, in television films. They can have a formal educational purpose, and may be used informally to help with identification. Recordings may be played back in the field by birdwatchers who wish to lure birds into view, ornithologists who wish to experiment or undertake censuses of secretive birds (Marion et al., 1981), hunters who wish to lure vermin or sporting birds within range of weapons (although in the U.S.A. this may be illegal). Recordings in the form of "voice-prints" (sound spectrograms or sonagrams) have been a common feature in ornithological journals for over twenty-five years, illustrating studies of bird behavior, ontogeny, learning ability, heredity and taxonomy. They also appear in two recent general handbooks (Bauer and Glutz von Blotzheim, 1966, and Cramp and Simmons, 1977) and even in one field guide (Robbins, Bruun and Zim, 1966). Spectrograms are a central feature of Bondesen's 1977 volume...
North American Bird Songs. Strictly, Cramp and Simmons (op. cit.) give "melograms" not sonagrams; for an up-to-date assessment of this kind of auditory imagery see Hall-Craggs (1979).

At least one species thought to be extinct was rediscovered by means of a recording of its voice: the Puerto Rican Whip-poor-will (Caprimulgus noctitherus) (Reynard, 1962).

Tape recordings of birds are used to scare gulls (Laridae) from airfields and fish-markets, Starlings (Sturnus vulgaris) from orchards, stands of valuable timber and buildings. Avian tapes are also used by the composers of radiophonic music (for example, by Delia Derbyshire for the title music of the BBC television series Wildlife Safari to the Argentine).

IV THE DISCOGRAPHY

The following is a list of all bird sound publications known to the authors that fit the categories mentioned in the Introduction, except that human imitation records published for pure entertainment value are excluded. The entries are arranged within the categories chronologically and include the following information: a) person or persons primarily responsible for production (usually the recordist); b) date of publication; c) title, including number of a series where appropriate; d) number of discs, cassettes etc. making up entry; e) mode of publication i.e., whether a disc, cassette, etc., when appropriate preceded by measurements of size and speed; f) label (sometimes) and number where applicable; g) publisher and/or distributor and whether included with book or article, with addresses; h) number of species of birds and other animals to be heard on disc, cassette, etc., and i) any other information, such as references to reissues, or errors, added as 'note'.

Some addresses of publishers referred to more than three times, are not given in full but are subsequently listed together. In a few cases we do not have all the relevant information for an entry (often indicated by a '?') and would be interested to hear from readers who can fill these gaps.

There are several important collections of bird sound records, etc., which include many of the entries in this discography. They include those of the British Library of Wildlife Sounds (see p. 942), the Library of Natural Sounds, Cornell Univ. (see p. 941), the British Broadcasting Corporation, Broadcasting House, White-ladies Road, Bristol BS8 2LR, England, the sub-department of Animal Behavior, Cambridge Univ., Madingley, Cambridge CB3 8AA England, the Laboratory of Biological Acoustics, Naturhistorisk Museum, 800 Aarhus C, Denmark, and the private collections of Jeffery Boswall and David G. Hanna.

This discography is based on Boswall and Kettle (1974) and Hanna (1979). We would be pleased to hear from any reader who knows of omissions from this or the following lists.

If you have old records issued prior to 1950 and are willing to dispose of them, the senior author would be most happy to acquire them.
IV a. WILD BIRDS RECORDED IN CURRENT A.O.U. AREA

21 species, plus 1 amphibian.


35 species.

5 species.


43 species, plus 2 amphibians.

8 species.

1 species.

1 species.

38 species, plus 1 insect.

32 species.

c. 11 species.

51 species.
Note: for revised LP edition see 34 below.

1 species.


? species.


51 species.

Note: for revised LP edition, see 26 below.


10 species.

Note: for LP edition, see 88 below.


1 species (imitates more than 30 species).


1 species.

20. Lynch, M.L. 1952-53? *Lynch's Crow Calling Record*: (a) The Riot Call and Live Crow and Hawk Fight; (b) The Great Horned Owl and Live Crow Fight; (c) The Rally and Fighting Call of Live Crows and Come Back Call of Live Crows; (d) Crippled Crow Call with Live Fighting Cocks; (e) The Feeding and Get Together Call of Young Crows. Five 17.5cm 45 rpm discs, 100-104. M.L. Lynch Company, P.O. Box 377, Liberty, Mississippi 39645.

1 species.


49 species.

Note: for combined edition see 44 below.


23 species.


Includes 1 species, the Wood Thrush (*Hylocichla mustelina*).


10 species, plus 6 amphibians.


54 species.

Note: for combined edition see 44 below.


51 species.

Note: LP edition of 16 above.


1 species.


12 species, plus 10 amphibians, 6 reptiles, 3 mammals and 2 insects.


1 species (imitates 32 species).

10 species.


25 species.

Note: for further editions see 35 and 48 below.


24 species.

Note: for a later edition see 63 below.

33. Lynch, M.L. c.1955. (a) Record for Calling Coon (actually crippled bird’s call); (b) Record for Calling Quail; (c) Record for Calling Duck; (d) Record for Calling Geese. Four 17.5cm 45 rpm discs, 300, 700, 800 and 900. M.L. Lynch Company, P.O. Box 377, Liberty, Mississippi 39645.

c.4 species.


60 species.

Note: revised edition of 13 above.


25 species.

Note: second edition of 31 above; for further revision see 48 below.


21 species, plus 3 amphibians, 2 insects and 1 mammal.

Note: for further edition, see 49 below.


68 species.

Note: for combined edition see 44 below.


24 species.

Note: disc first published in 1953 to accompany a game.


51 species.

40. Anon. c.1957. (a) *Ducks (Black Ducks and Mallards)* and (b) *Black Ducks, Mallards and Pintails*; (c) *Crows (Feeding and Riot Call)*, (d) *Young and Nesting and Fighting and Distress Calls*; (f) *Geese*; (g) *Wild Turkeys*. Seven 17.5cm 45 rpm discs. D-101-2, C-100-102, G-200 and T-300. Animal Trap Company of America, Lititz, Pennsylvania.

6 species.


12 species.

Note: Recordings by J. and N. Stillwell.


22 species.


27 species, plus 5 amphibians.


c. 165 species.

Note: a combined edition of 21, 25 and 37 above.


20 species (including 4 captive), plus 14 mammals (some captive), 2 insects, 1 reptile and 1 amphibian.


C. 300 species.
38 species.

25 species.
Note: third edition of 31 above; for second edition see 35 above.

21 species, plus 2 amphibians, 2 insects and 1 mammal.
Note: Second edition of 36 above.

16 species.

28 species.

43 species.

37 species.

Includes 1 species, the Common Crow (Corvus brachyrhynchos).

16 species, plus 2 mammals.

c. 26 species.
Note: For further edition see 64 below.

17 species (including domestic hen, Gallus gallus) plus 7 fishes, 6 insects and 5 amphibians (some captive).

c. 25 species.
Note: Reissued 1963.

c. 25 species, plus 2 amphibians.

64 species, plus 4 mammals.

515 species.

62. Anon. 1963. Song of the Texas Mockingbird. One 17.5cm 33⅓ rpm disc, Panasonic Records MLP 763. Les Miller Enterprises, 3023 Hillcrest Drive, San Antonio 1, Texas.
1 species.
Note: Revised title Mockingbird after Midnight.

c. 24 species.
Note: revised edition of 32 above.

c. 26 species.
Note: revised edition of 56 above.

17 species.
   36 species.

   31 species.
   Note: short edition of preceding disc.

   13 species.

   At least 11 species, plus 3 amphibians, 1 mammal and some insects.

   21 species, plus 2 insects, 1 amphibian and 1 mammal.

   1 species, with 6 others in background.

   70 species.

   10 species.

74. Gibson, D. 1965. Voices of the North Woods. One 17.5cm 45 rpm disc, VNW 1. Dan Gibson Productions Ltd., Toronto, Ontario.†
   5 species, plus 2 amphibians and 1 mammal.

   97 species.

   17 species (13 captive), plus 12 mammals, 2 insects, 1 amphibian and 1 reptile.

   11 species.

   1 species.

   1 species.

   c.35 species from North America, with poetry and prose readings.

   60 species.

   63 species.

   c.22 species, plus 3 mammals and 1 amphibian.

   1 species.
   Note: An introductory record to the series, see also nos. 90, 106, 125 and 126 below.

   17 species.

   3 species.
2 species, plus 8 amphibians and 1 mammal.

10 species.
Note: LP version of 17 above.

3 (or 4) species from North America.

26 species from North America.

2 species from North America.

8 species.

8 species.

20 species.

56 species, plus 6 amphibians and 4 mammals.
Note: also published as cassettes, C-1 to C-4.

60 species.

60 species.

13 species.

15 species, plus 9 amphibians, 2 mammals and 1 reptile.

11 species.
Note: the tape includes a species not listed in the printed notes, the Varied Thrush (*Ixoreus naevius*).


82 species.
Note: also published as a stereo tape cassette, Z0-5-1 and a stereo 8-track tape cartridge, Z0-8-1. All distributed by London Records of Canada Ltd.

48 species.

*Published in Canada by Pyramid Books Ltd., Toronto.*

25 species from North America, plus 6 amphibians and 1 mammal.


12 species.


Includes 40 species from North America.


1 species.


17 species, plus 8 amphibians and 1 mammal.


50 species.

Note: no further volumes were published.


Includes 3 species from North America (2 captive).

THE WRENS: A guided tour of the voices of over 40 species in perhaps the ultimate songbird family by John Williams Hardy


12 species.


c.8 species from North America.


33 species, plus 1 mammal.


Includes 7 species from North America.


83 species.


7 species, plus 3 amphibians and 2 mammals.


1 species (imitates 86 species).

118. Brigham, F.M. 1979. The Songs of the Seasons. One 30cm 33⅓ rpm stereo disc, WRC1-703. The Ottawa Field-
Naturalists’ Club. Obtainable from R.M P Wildlife Recordings, P.O. Box 70, R.R.1, Manotick, Ontario KOA 2NO.

54 species, plus 4 amphibians and 1 insect.


86 species.
Note: the disc includes a species not listed on the label, the Red-bellied Woodpecker (Melanerpes carolinus). The Dusky Seaside Sparrow (Ammospiza maritima nigrescens) is now extinct in the wild.


48 species, plus 4 amphibians and 1 insect.


59 species.


c 20 species from North America.
Note: a very few sleeves refer to a species not found on the disc, the Long-tailed Potoo (Nyctibius aethereus).


3 species, plus 1 mammal.


134 species, plus 5 amphibians.
Note: a composite reissue of 13, 17, 43 and 56 above.


21 species from North America.


95 species from North America.
Note: a completely revised edition of nos. 90, 106 and 125 above.


c.80 species, plus 5 mammals, 5 amphibians and some insects.


39 species.


1 species.


28 species, plus 4 amphibians and 3 mammals.


1 species, several races.


1 species.


52 species.


? species.


? species.
Note: a completely new production of 46 above.


c.200 species.

b. WILD BIRDS RECORDED IN ADDITIONAL FUTURE A.O.U. AREAS

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The sixth edition of the AOU Check-list will include the following extra regions. Middle America from Mexico southwards to the Panama/Colombia border, all of the Caribbean islands south to Grenada, and Hawaii. The following list is of publications that include species recorded in the additional areas, except those already included in the main discography. Readers particularly interested in these new areas should also consult the following entries in the main discography: 46, 61, 76, 105, 111, 112, 114, 122, 128.

11 species, plus 7 amphibians and 1 mammal. (Panama.)

c.22 species (some captive), plus c.6 amphibians, 1 mammal and a few insects. (Panama.)

10 species.

74 species.

2 species. (Midway Island, Hawaii.)

54 species. (Puerto Rico).

2 species. (Martinique and Grenada.)

c.13 species, plus 4 insects and 3 amphibians.

c.24 species, plus 1 mammal and 1 amphibian.

c.60 species. (Many from Central America.)


100 species.

2 species.


c. CAPTIVE BIRDS RECORDED IN NORTH AMERICA

This section lists publications dealing only with captive birds. Several productions include both captive and wild birds and these have been placed in the wild bird recordings section for preference. They are nos. 45, 57, 76 and 110 from the current A.O.U. area section and no. 138 from the additional future A.O.U. areas section. Provided the entry is published in North America, it is included here regardless of whether the birds are North American. Recordings of captive North American birds made and/or published outside North America are not included here. For the few that are, see Couzens and Mehta (in prep.).

1 species.

1 species.

2 species, the domestic hen and the Rhea (Rhea americana). Note: see Collias and Joos (1953).

c.1 species.

d. BIRDS RECORDED IN NORTH AMERICA MIXED WITH HUMAN MUSIC

This section presents publications on which the recording of a living bird is mixed with human music.

1 species, the Canary (*Serinus canaria*).
Note: originally issued by Warner-Brunswick Ltd.

1 species, the Canary.
Note: the number given is French; the disc may not have been published in America.)

e. RADIOPHONIC MUSIC BASED ON BIRD SOUND

This section cites the one bird sound publication so far devoted to radiophonic music (otherwise known as musique concrète) which uses recorded bird sounds in intant or (more usually) modified form to create musical works to the exclusion of any sound from conventional musical instruments.

12 species.
Note: recordings by J. and N. Stillwell.

f. HUMAN IMITATIONS OF BIRDS PUBLISHED IN NORTH AMERICA

There have been many records of bird mimicry published in North America, most of which were made for pure entertainment. For a wider treatment, which includes, see Copeland and Boswall (in press). The following list is only a selection, citing publications thought to have been produced with scientific, educational or hunting aims.

158. Clark, W. M. 1895 or 1896. *Whistling Mocking Bird*. One 17.5 cm 70 rpm disc, Berliner 403.
1 species.

159. Clark, W.M. c.1896. *Imitations of Birds etc*. One 17.5 cm 78 rpm disc, Berliner 428.
? species.

20 species.
Note: for electric replacement see 168 below.

161. Gorst, C.C. 1915a. *Bird Imitations, Whistling and Ex-

planatory Talk on Bird Imitations*. One 25 cm 80 rpm disc, Edison Diamond Disc 50276.
? species.

13 species.

? species.

10 species, plus 1 insect.

? species.

166. Avis, E. 1920. *A Day with the Birds* and *Spring Birds*. One 25 cm 80 rpm disc, Columbia A 3118.
? species.

? species.

20 species.
Note: electric replacement for 160 above.

169. Avis, E. 1929. *Bird Songs*. Two 25 cm 78 rpm discs, Columbia Personal Record 104-P.
c.30 species.

c.40 species, plus 3 mammals, 2 amphibians and 1 insect.
Note: for LP reissue see 176 below.

c.2 species.
Note: the original recording would have been on a 78 rpm disc; it was re-published in 1957 with speed at 45 rpm.

7 species.

1 species.

4 species, plus 5 mammals.

c.40 species, plus 3 mammals, 2 amphibians and 1 insect. Note: LP version of 170 above.

7 species.

2 species.

1 species.

1 species.

3 species.

c.5 species.

1 species.

1 species.

1 species.

1 species.

1 species.

188. Anon In preparation *Ott’s Instruction Cassettes*. Four cassettes, three featuring birds. Philip S. Ott Company 3 species.

Í. ADDRESSES OF PUBLISHERS

ARA Records, 1615 N.W. 14th Avenue, Gainesville, Florida 32605
Houghton Mifflin Company, 2 Park Street, Boston, Massachusetts 02107
British Broadcasting Corporation, 35 Marylebone High Street, London W1M 4AA, England
Cornell University Laboratory of Ornithology, 159 Sapsucker Woods Road, Ithaca, New York 14850
Dan Gibson Productions Ltd., P.O. Box 1200, Station Z, Toronto, Ontario M5N 227
Dover Publications Inc., 180 Varick Street, New York, New York 10014
Droll Yankees Inc., Mill Road, Foster, Rhode Island 02825
Federation of Ontario Naturalists, 1262 Don Mills Road, Don Mills, Ontario M3B 2W8
Ficker Recording Service, 430 Arcadia Road, Old Greenwich, Connecticut
Folkways Records and Service Corporation, 43 W. 61st Street, New York, New York 10023
Lohman Manufacturing Company Inc., P.O. Box 220, Neosho, Missouri 64850
National Audubon Society, 950 Third Avenue, New York, New York 10022
Nature Canada Bookshop, B10-75 Albert Street, Ottawa, Ontario K1P 6GL
Swedish Broadcasting Corporation, Stockholm 105 10, Sweden

V HUMAN MUSIC INSPIRED BY BIRDS

For the sake of completeness, mention has to be made of human music inspired by birds. This subject has been treated by Dearling, Dearling and Rust (1981), Fisher (1966), Howes (1964), Roberts (1966) and Scholes (1955) but for a singularly scholarly treatment see Hall-Craggs and Jellis (in press).

VI SELECT WORLD BIBLIOGRAPHY OF BIRD SOUND DISCOGRAPHIES

This is a selective list. For more complete coverage see Boswall (1974 and 1979b).

WORLD

—. 1976. Discographie zoologique critique II. Aves 13 1-228.

AMERICAS


PALEARCTIC


NEOTROPICAL

AFRO-TROPICAL

ORIENTAL

AUSTRALASIAN

ANTARCTIC

VII NORTH AMERICAN INSTITUTIONALIZED BIRD SOUND COLLECTIONS
The entries in this and the next list provide the following information: a) name of the collection; b) address where the collection is held with telephone number (in North America); c) number of recordings of birds (world) held by collection; d) number of species represented from 1) World, 2) ‘North America’ by A.O.U. Check-list, 5th edition and 3) new regions of ‘North America’ by A.O.U. Check-list, 6th edition; e) summary of other classes of animals in the collection; f) zoogeographical region or regions best represented; g) special additional features (sometimes), h) person or persons in charge of the collection; i) catalog, if any. Many of these libraries hold copies of private recordings under an agreement which forbids their use for commercial purposes without permission from the recordist. Furthermore, financial terms for their use have to be negotiated with the recordist or copyright holder, the library, therefore, often serving only to put the would-be user in touch with recordists who will themselves supply the copy recordings.

The world list is a selection only. For further information see Boswall and Kettle (1979) and Sellar (1979). These lists may be compared with those of Banks, Clench and Barlow (1973) and supplement (Clench, Banks and Barlow, 1976) which deals with North American collections of bird skins, skeletons, eggs and nests.

The Bioacoustic Archives, Florida State Museum, University of Florida, Gainesville, Florida 32611. Tel. 904 392-1721. 5000 recordings of 1) 1000, 2) 200 and 3) 300 species; some mammals, reptiles, amphibians and other animals; Nearctic, Neotropical; the Ben B. Coffey Jr. Collection is soon to be housed here and catalogued separately. Dr. J.W. Hardy.

Bioacoustics Laboratory, California Academy of Sciences, San Francisco, California. Tel: 415 221-5100. 1000s of recordings of 1) 200, 2) 170 and 3) 0 species; Dr. L. Baptista.

The Borror Laboratory of Bioacoustics, Department of Zoology, Ohio State University, 1735 Neil Avenue, Columbus, Ohio 43210. Tel: 614 422-8088. c.18,000 recordings of 1) 800, 2) c.550 and 3) c.50 species; some mammals, reptiles, amphibians, fishes and insects; Nearctic, Dr. L. Fairchild. A catalog on computer print-out is available.

U.S. Fish and Wildlife Service, Denver Wildlife Research Center, Building 16, Denver Federal Center, Denver, Colorado 80225. Many recordings of 1) 50, 2) 50 and 3) 0 species; other animals; Nearctic; G.A. Hood. One of a total of 25 sources listed by Schmidt and Johnson (1982) from which the voices of about 80 "pest" species may be obtained.

Division of Life Sciences, Geosciences and Geography, Sam Houston State University, Huntsville, Texas 77341. Many recordings of 1) c.200, 2) c.200 and 3) 0 species; Nearctic; Prof. R.R. Moldenhauer. See Moldenhauer (1979).

The Gunn Library of Wildlife Natural Sounds, P.O Box 738, Bobcaygeon, Ontario K0M 1A0. Tel: 705 738-3432. c.5000 recordings of 1) c.750, 2) c.500 and 3) few species; Nearctic, Neotropical, Afro-tropical; Dr W.W.H. Gunn. A catalog is available. (A private commercial organisation).

The Library of Natural Sounds, Cornell University Laboratory of Ornithology, 159 Sapsucker Woods Road, Ithaca, New York 14850. Tel: 607 256-5056. 45,000 recordings of 1) 4500, 2) 800 and 3) 300 species; some mammals, amphibians, insects and others; Nearctic, Neotropical, Oriental, Afro-tropical; Dr. J.L. Gullage. Computer-generated catalogs and indices are available. See Gullage (1979).

The Memorial University of Newfoundland Sound Library, St. John's, Newfoundland. Tel: 709 737-7472. 1000s of recordings, totalling 500-1000 hours, of 1) 20, 2) 20
and 3) 0 species, some mammals, Nearctic; Dr. J. Lien
A catalog is available.

The Moore Laboratory of Zoology, Occidental College, 1600 Campus Road, Los Angeles, California 90041. Tel: 213 259-2573. c.1000 recordings of 1) c.340, 2) c.20 and 3) c.300 species; Nearctic; (the Laidlaw Williams collection not yet cataloged); Dr. John Hafner. See Anon (n.d.).

The L. Irby Davis Collection, Museum of Zoology, Louisiana State University, Baton Rouge, Louisiana 70803. Tel: (504) 388-2855. 4459 recordings of 1) 3000+, 2) c.50 and 3) c.3000 species; (L.I. Davis, pers comm, October, 1982) Nearctic, Dr. J.P. O'Neill.

The Museum of Vertebrate Zoology Library of Wildlife Sounds, University of California, Berkeley, California 94720. Tel: 415 642-6000. 2016 recordings of 1) 286, 2) 109 and 3) 44 species; some other animals; Nearctic, Neotropical; Dr. N.K. Johnson and V.M. Dziadosz.

The National Museum of Natural Sciences, Ottawa, Ontario K1A OM8; c.500 recordings of 1) 150, 2) 150 and 3) 0 species; few other animals; Nearctic; Dr. H. Ouellet.

The ‘Nature of Things’ Wildlife Sound Archive, Box 500, Station A, Toronto, Ontario, Canada MSW 1E6. Tel. (416) 925-3311. 700 recordings of 1) 230 2) 75 3) 0 species. James Murray.

VI Select World List of Institutionalized Bird Sound Collections

PALEARCTIC

The British Library of Wildlife Sounds (B.L.O.W.S.), British Institute of Recorded Sound, 29 Exhibition Road, London SW7 2AS, England. 7000 recordings of 1) 1600, 2) c.100 and 3) c.25 species; mammals, amphibians, insects and some other animals; Palearctic, Afro-tropical, Antarctic, Australasian; duplicate of B.B.C. Natural History Sound Archives collection (6000 recordings); R. Kettle. See Burton (1979 and references therein); Kettle (1979).

The Library of Wildlife Sounds of the Academy of Sciences of the U.S.S.R., Institute of Biophysics, Puschino, Moscow Region 142292, U.S.S.R. 1000 recordings of 1) c.300, 2) 0 and 3) 0 species; Palearctic; Prof. B.N. Veprtsiev. Three catalogs are available. See Boswall (1979a), Boswall and Dickson (1982) and Veprtsiev (1979).

NEOTROPICAL

Laboratorio de Bioacoustica, Universidade Estadual de Campinas, Depto. Zoologia, C.P. 1170, 13,100 Campinas, Sao Paulo, Brazil. 3000 recordings of 1) 600, 2) 0 and 3) 0 species; amphibians and some other animals; Neotropical; Dr. J. Vielliard.

Museo Argentino de Ciencias Naturales ‘Bernardino Rivadavia’, Instituto Nacional de Investigacion de las Ciencias Naturales, Av. Angel Gallardo 470, Casilla de Correo 220, Sucursal 5, 1405 Buenos Aires, Argentina. 5500 recordings of 1) 400, 2) 0 and 3) 0 species; mammals, amphibians and some other animals; Neotropical; R.J. Straneck.

AFRO-TROPICAL

The Fitzpatrick Bird Communication Library, Transvaal Museum, P.O. Box 413, Pretoria 0001, Republic of South Africa; 3800 recordings of 1) a few hundred; 2) 0 and 3) 0 species; Afro-tropical; T. Harris. See Kemp and Harris (1979).

ORIENTAL

The Library of Malaysian Bird Song, University of Malaya Zoology Department, Lembah Pantai, Kuala Lumpur, Malaysia. Many recordings of 1) 200, 2) 0 and 3) 0 species, Oriental; K. Scriven.

AUSTRALASIAN

The C.S.I.R.O. Division of Wildlife Research, Helena Valley, Western Australia. 5000 recordings of 1) 500, 2) 0 and 3) 0 species; Australasian; T.A. Knight. A catalog is available. See Robinson (1979).

The New Zealand Wildlife Service Sound Library, Department of Internal Affairs, Wellington, New Zealand. 500 recordings of 1) c.200, 2) 0 and 3) 0 species; Australasian, J.L. Kendrick. A catalog is available. See Kendrick (1979) and McPherson (1979).

IX Private Bird Sound Collections

It was originally intended to include a list of privately owned bird sound collections from North America in this paper. However, our knowledge of these collections is far from comprehensive. In order to build up enough information to publish a useful list at a later date, we would be glad to hear from any person who owns such a collection. To take a couple of random examples, Chandler S. Robbins in about twenty-five years has taped about 700 species of birds, including 350 from the United States and Canada and 100 in Central America. George B. Reynard has taped about 750 species, mostly in North and Central America. Many of the private collections have been partly or completely deposited in (or bequeathed to) institutionalized collections. Some have not, but all should be!

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XI Literature Cited


—The Natural History Unit, B.B.C., Broadcasting House, Whiteladies Road, Bristol BS8 2LR, England (Boswall)—The British Library of Wildlife Sounds, British Institute of Recorded Sound, 29 Exhibition Road, London SW7 2AS, England (Couzens)