

Structure and terminology of Maria Kapkidi's Ali Pasha discography:

This article provides extra information about Maria Kapkidi's **Ali Pasha discography**. In it both the structure of the discography and the terminology used will be clarified. This is a shortened version (*thanks, Paula!*) of the original article which can be viewed on www.recordingpioneers.com.

This discography is thematic: it contains both *acoustic* recordings and *electric* recordings on 78rpm gramophone records of songs about Ali Pasha and covers the period of 1904 to 1957. These recordings were made by a broad scala of record companies, big and small, which were active in the Ottoman Empire (Turkey) and Greece. The discography also contains recordings made in America and recordings that were originally made in Europe and later reissued in the USA. It clearly shows the various administrative practices of record companies during that period, but also shows how discographical practices of a particular company were subject to change with the passing of time.

The discography consists of a number of distinctive categories, divided over six columns. Here is a description of the content of each column.

column 1 :
REFERENCE NUMBER

The reference numbers in this column are for easy reference: they do not form part of the discographical data in the overview.

column 2 :
COMPANY / LABEL

In this column one finds the names of companies or labels which are featured in this discography in alphabetical order:

- companies/labels which (first) recorded and issued a recording
- companies/labels which reissued recordings which were originally not made/owned by them.

Bold type indicates an original first issue.

An **arrow (→)** plus reference number indicates that there are multiple issues elsewhere in this discography.

In the overview “abbreviated” names of labels are used. For instance Odeon was a record label: the company itself was called the “International Talking Machine Company”.

column 3 :
MATRIX NUMBER / SIDE NUMBER / COUPLING NUMBER

In this column one finds the **three different numerical codes** as they may appear in varying combinations in the dead or empty wax and on the actual record labels. Each code has a different function.

- (a) **matrix number** (or master number)
- (b) **side number** (or face number)
- (c) **coupling number** (or combination number).

Each cell in this column contains at least one such number or a combination of any of these numbers. Since each record company had its own administrative system, there are marked differences in the way these numerical codes functioned.

(a) **Matrix numbers**

The term **matrix number** (or master number) of a recording consists of a numerical part and in most cases is part of a consecutive numerical sequence. More often than not this numerical sequence represents the chronological order in which recordings were made. Matrix numbers were only meant for *internal* use: they made it possible to identify each recording for storage and during the production process.

When more than one recording of a title was made (an **alternate take**), an extra digit (-1, -2 or -3 etc.) was added to the matrix number to indicate a first, second or third take (see #16-20, #36, #52-68). Instead of a '2' The Gramophone Company sometimes also used '½' for a second take (see #34, #36).

Record companies often added a **letter** or a **combination of letters** to a matrix number for various purposes.

- Both the **Gramophone Company** and **Favorite** used single letters as *suffixes*, to indicate the recording engineer and the record size. Later The Gramophone Company began using letter combinations (see #44).
- **His Master's Voice** used combinations of 2 capital letters as *prefixes* to identify recording expert and record size (see #51-67).
- For a long time **Odeon** used capital letters preceding the matrix number to denote recording locations: 'C' for Constantinople, 'G' for Athens. It used the "x" symbol to indicate record sizes (-/x/xx/xxx).
- German **Polydor** made use of two-letter *suffixes* (see #106-109).

(b) **Side numbers**

The term **side number** (or **face number**) is a unique number which identifies only one specific side of a record. It is found on the label and in the wax. Use of the ambiguous term "**catalogue number**" has been avoided, because that term may denote completely different things. The much clearer term "*side number*" (or "*face number*") is preferred. It is the number which identifies only one side of a record: it is **unique** for each side and is allocated when a record is issued. Certain companies, such as The Gramophone Company and also Favorite, used side numbers for storing extra information about size, language group and genre (see #25-29, #30-44).

(c) **Coupling numbers**

A **coupling number** or **combination number** is an identical number which is found on both sides of a gramophone record label (and also in the wax), indicating how two recordings are coupled. Columbia USA added a E-prefix (Ethnic or Foreign repertoire) for 25cm issues, and later introduced an F-suffix (Foreign) following the coupling number

for 30cm records (see #16, #17-20). After ca. 1922 His Master's Voice (England) started introducing coupling numbers preceded by *prefixes* AO and AP for Greek repertoire on 25 cm and 30 cm discs (see #47, #49-53 and #58-63). A coupling number between square brackets ([]) means this number does not show up as such on the record label. However, it was used as a standard in corporate documents (see #89-90, #97-99, #116-117). In the USA coupling numbers of that type were often used to create side numbers by adding the letter -A or -B.

column 4 :

RECORD SIZE

This column contains information on the size of a record, both in centimeters (cm) and inches ("). In this discography the following record sizes can be found: 25cm (10") ; 27cm (converted as 10¾", 11" or 11,5") ; 30cm (12").

column 5 :

TITLE & COMPOSER / ARTIST(S) AND ACCOMPANIMENT

Greek spellings of titles and names on record labels often vary, but never to the point that they are unrecognizable. The discography makes use of transliterations. As for the absence of names of composers: most of the musical titles in this discography are anonymous traditionals.

ARTIST(S) AND ACCOMPANIMENT

Greek names of artists/performers (first name and surname) on record labels are often presented in the genitive. In this discography the names of the artists are reproduced in the nominative. Instead of the original Greek spellings, latin-script transliterations were chosen, as many readers may not be familiar with the Greek alphabet.

column 6 :

RECORDING LOCATION / RECORDING DATE

In most cases recording locations are known, either from corporate documents or from record labels. Locations on record labels do not always indicate the place where the recording was made, but may rather where the artist(s) came from. The availability of exact recording dates varies. In some cases day/month/year are known, sometimes only month/year, or just the year.

IDENTIFICATION LETTERS & NAMES OF RECORDING ENGINEERS

FAVORITE suffixes :

f = Otto Multhaupt (#25)

q = Max Birckhahn (#29)

t = Wilhelm Winkel (#26-28)

see **COLUMBIA USA** (#15)

see **CORONA RECORD** (#21)

GRAMOPHONE COMPANY & ZONOPHONE suffixes :

b = Fred Gaisberg (#34-39, #47-49)

e = Will Gaisberg (#30)

r = Max Hampe (#31-33, #126)

u = Charlie Scheuplein (#43)

y = Arthur Clarke (#40-42)
ah = Hugh Murtagh (#44)
see VICTOR (#116-120)
see POLYPHON (#111-112)
see HIS MASTER'S VOICE (#47-51)

HIS MASTER'S VOICE (HMV) prefixes :

BF = Edward Fowler (#56-61, #63)
BG = Ernest Gower (#64-65)
BJ = Harold E. Davidson (#52-55)
BK = George W. Dillnutt (#62)
BW = Arthur D. Lawrence (#66)
OGA = unknown (#67-68)
see VICTOR (#124)
see GRAMOPHONE COMPANY & ZONOPHONE (#47-51)

ODEON identification letters :

(handwritten) HG = Hans Gloetzner (#76-77, #79)

ODEON USA identification letters :

(handwritten) HG = Hans Gloetzner (#89)

PREMIER RECORD :

(handwritten) G = Antal Greiner

POLYDOR suffixes :

ar = identity engineer unknown (#106-108)
BF = identity engineer nknown (#109)

POLYPHON suffixes

see **GRAMOPHONE COMPANY & ZONOPHONE** (#31, #38)

For more details on the above-mentioned recording engineers see
www.recordingpioneers.com

Hugo Strötbaum is a retired lecturer of Turkish language at Radboud University, Nijmegen. He is especially interested in Greek and Turkish music. He has written articles on many music-related subjects and compiled discographies with his main research specializations on the early years of 78rpm recording industry. He has worked on Tanburi Cemil Bey IV & V (2 CDs Traditional Crossroads of Harold Hagopian), contributed an essay and other material to Tanburi Cemil Bey Külliyyatı (book, 10 CDs and 1 LP), Kalan 700. He has worked with Aristomenis Kalyviotis (author of 4 books in Greek), served as a discographical consultant for website Εικονικό Μουσείο Αρχείο Κουβάδη and with Maria Kapkidi (discographical assistance on several of her projects). He has provided discographical research for an Albanian 4-CD set (JSP Records 77216). For the Lindström Project he has written articles on Favorite (Vol. 2), Beka (Vol. 3), Premier Record (Vol. 4), Greek & Turkish terminology (Vol. 5), and Beka (Vol. 6) in Yearbooks of Gesellschaft für Historische Tonträger (GHT) 2010-2015). His website offers detailed information on recording engineers and other musical items: www.recordingpioneers.com
