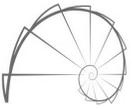


PHONOGRAPH

IN THE FIELD

**Early Studies
in Comparative
Musicology and
Turkey**

EDITORS



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To Avedis

Preface

Comparative musicology is a discipline that is considered outdated, both because of the assumptions on which it has built its theories and the way it works. Nevertheless, today's musicology goes beyond just a critical view of the more comparative musicology experience and the literature it has left behind. It is possible to talk about a current trend that brings together those who pay attention to the history of ethnomusicology and ethnomusicological methods, similar to classical musicology experienced in the 1970s, and those who believe it is time to implement the historical approach and method of musicology, especially with sound material collected in the field, and include the findings more effectively in musical information production processes.

Although we do not aim to summarize the history of comparative musicology, the motivation that has led us to conduct this work corresponds in several ways to the aforementioned trend. Firstly, we wanted to draw attention to internationally important sources, the first articles about Turkey written by comparative musicologists, translated into Turkish from the perspective of the musicology discipline, as well as the phonograph recordings made by Felix von Luschan in 1902 in Zincirli. Leaving aside the fact that these articles are based on the first phonograph recordings made in the field within the boundaries of today's Turkey, we also thought they would provide more insight into how comparative musicology worked with regard to the general narrative when it was still a young discipline –especially the two articles written by founders of the discipline such as Otto Abraham and Erich Moritz von Hornbostel.

It should be noted that two of the above-mentioned articles were previously translated into Turkish by Selçuk Ünlü and published in *Türk Folkloru Araştırmaları Yılığ* 1976 and *Türk Folkloru Araştırmaları 1981/1*. However, the translations in this book are different from Ünlü's translations in several ways. Firstly, Ünlü preferred to publish the song texts based on Luschan's text transcriptions in modern-day Turkish, probably because he did not have the opportunity to listen to the recordings. The translations of the song texts and phonograph recordings in this book were edited

after being listened to. The parts that were not on the recordings, but dictated to Luschan by Avedis who sang the songs, or added by Hakkı Tevfik who helped Luschan with text transcriptions, were shown with brackets and referenced in footnotes. To reflect the way Luschan and Hakkı Tevfik approached and interpreted the material, we also kept footnotes that Ünlü did not translate into Turkish. We present the musical transcriptions from the phonograph recordings of Abraham and Hornbostel, which were not published by Ünlü, in their original form. There are very important reasons for this choice: Firstly, in this study we do not aim to criticize or judge Abraham and Hornbostel, but to provide information about their approach and the methods they use. Abraham and Hornbostel make it clear in their article that they shape their transcriptional approach according to the European audience they addressed, and they take the initiative at many points. For this reason, it seems they prefer to use the time signatures they are accustomed to in *aksak* rhythms, and to determine the scales and “weight points” of melodies without evaluating them within the framework of the *maqam* tradition. However, we should mention that there are sometimes big differences between Abraham and Hornbostel’s musical transcriptions and the recordings we listen to, and that possible transcription studies carried out regarding such musical traditions with different techniques and methods will be different from Abraham and Hornbostel’s. Nevertheless, we specifically avoided producing our own transcriptions through listening to the recordings, because we had no idea about how reliable the recordings in hand would be at our frequency measurements, or how the phonograph recordings had reached this stage through analog/digital transmissions. This is because even the spin speed of the analog tools used in transmissions could have led to some deviations. So we adopted the frequency measurements that Abraham and Hornbostel’s article described identifying, as well as those mentioned under the scales. We expressed our comments about the time signatures and subdivisions of pieces in the footnotes.

We supported the articles by Luschan, Abraham, and Hornbostel with a chapter that covers the early period of comparative musicology from the perspective of the Vienna and Berlin schools. With the suggestion of ethnomusicologist Albrecht Wiedmann from the Berlin Phonogram Archive, we added the “Music” part of Luschan’s guide to the ethnographic observations and collections to be conducted in Africa and Oceania in 1904, as we considered it to be the result of Luschan’s experience at Zincirli and it showed the effort to include phonograph recordings in the process of obtaining ethnographic information.

When it comes to phonograph recordings made in the field, we thought it would not be complete without mentioning Hubert Pernot’s recordings in Chios, an island located within the borders of the Ottoman Empire in 1898-1899. These recordings

are an important part of this history but have not been much mentioned in studies of Turkish phonograph recordings, both because Chios is outside the boundaries of today's Turkey and also because Pernot focused on collecting Greek songs. But we soon realized that Pernot's work carried a meaning beyond our original considerations. Like many of his contemporaries, Pernot approached folk music from a perspective based on the national, regional, and especially European-centric identity building, and evaluated studies on folk music as a way to confirm the accepted history and linguistics thesis of the period. The chapter in this book that focuses on Pernot and his work, *En Pays Turc: L'île de Chio*, dated 1903, shows how such studies conducted in the late nineteenth century and the early twentieth century were important in the identity-building of Europe and European nations. Pernot's Chios recordings also reveal that early field recordings and studies on these recordings had greater range, even if they were only discussed in terms of Western Classical Music. They were also included in new productions thanks to those who had access to these recordings, while they also played an important role in early twentieth century orientalism and exoticism. On the other hand, as Stavros K. Frangos points out, there are large gaps in our knowledge of phonograph recordings made in the field during studies carried out by European scientists in the Balkans and Anatolia, even though we have information concerning early commercial recordings, especially those made in Istanbul and Izmir. Therefore it should be underlined that the scientists and phonograph recordings discussed in this book are the names mentioned in the basic sources in this context. Our next goal is to trace the recordings made in the field in the late nineteenth century and the early twentieth century, based on the articles and books left behind by the scientists of the period, especially linguists, and thus to make up for the deficiency in knowledge.

As we think it is necessary to mention ongoing discussions of historical sources, historical methods, and resource criticism within ethnomusicology, as well as for the broad framework in which our study is based to be understood, we have also added a translation of Susanne Ziegler's article "Historical Sources in the History of Ethnomusicology - A Critical Review". This article -which is included in the book *Historical Sources and Source Criticism* (2010, Svenskt Visarkiv) featuring papers presented at a conference by the Study Group on Historical Resources within the International Council of Traditional Music (ICTM) in Stockholm in 2008- is important for understanding how the issue came up within the ICTM and which approaches came to the forefront in which periods.

It should be underlined that the above-mentioned conference took place 12 years ago and the book was published 10 years ago. Of course, the historical resources, historical methods, and source criticism studies carried out by ethnomusicologists

have continued to develop in the years since. Similarly, studies and publications on the subject have also been carried out in Turkey. However, many of these studies are the product of personal efforts. Our relevant institutions are either inadequate and unwilling or too introverted to carry out such historical studies. Barriers to access to institutional material that exist are often overcome only through special relationships and highly creative methods. Turkish musicology has been discussing this problem and trying to bring it to the agenda for years, without getting results. We therefore hope that the chapter on the Berlin Phonogram Archive, which contains a considerable amount of audio material related to Turkey, will once again prompt careful thinking, discussion, and evaluation of institutional audio archives and the material contained in these archives, as well as the issues related to the Berlin school of comparative musicology.

We owe thanks to Susanne Ziegler, who supported the publication of the Turkish translation of her article; Divin Gençođlan, Idil Özcan and Ela Alpman, who contributed to our work with their translations and original articles; the direction of Berlin Phonogram Archive and Albrecht Wiedmann for his valuable guidance on Felix von Luschan's phonograph recordings; Markos Dragoumis and Melpo Merlier Musical Folklore Archives for their valuable guidance on Hubert Pernot's Chios recordings; Onur Karabiber who prepared musical transcriptions by Otto Abraham and Erich von Hornbostel, and Erkan Çavdarođlu who prepared musical transcriptions by Paul Le Flem for the publication; Eirini Petsi, who translated Greek sources and song names to Turkish, and our esteemed and always supportive family members Nurcan Cantürk, Serkan Sevilgen, Ayten Önder, Sancar Ilhan, Aysun, Derviş and Emre Yavuz.

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