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in Susana Sardo, ur.

## Zgodovinski viri v sodobnem etnomuzikološkem diskurzu

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Pri založbi Cambridge Scholars je konec leta 2017 izšel zbornik znanstvenih prispevkov z naslovom *Historical Sources of Ethnomusicology in Contemporary Debate*. Gre za objavo referatov, ki so bili predstavljeni na dveh mednarodnih konferencah Študijske skupine za zgodovinske vire tradicijske glasbe pri ICTM (Study Group on Historical Sources of Traditional Music): prva je bila leta 2012 na Dunaju (Avstrija) in druga leta 2014 v Aveiru (Portugalska). Večine obravnavanega (torej zvočnega) gradiva v tiskani različici seveda ni mogoče neposredno predstaviti, kljub temu pa prispevki z bogatimi slikovnimi primeri prinašajo mnogo uporabnih podatkov o transkripcijah, inštrumentih, ikonografskih in drugih rokopisnih dokumentih.

Prispevki pretresajo tematike analize in interpretacije zgodovinskih zvočnih posnetkov, rokopisnih zapisov glasbe in drugih virov o glasbi, kot so terenski dnevniki, popisi posnetkov, rokopisne pesmarice ipd. Razvidno je, da raziskovanje zgodovinskih virov razkriva dve ključni paradigmi: po eni strani gre za neprecenljive dokumente, ki marsikateri etnični skupnosti/narodu omogočajo jasnejšo predstavo o določenih glasbenih pojavih in posledično lahko (pre)oblikujejo njihove identitete, a težava taistega gradiva je v tem, da je bilo odkrito razmeroma pozno, zato je kontekstualizacija za današnjega raziskovalca toliko bolj zahtevna in zato podvržena veliki meri z empiričnimi podatki nepodkrepljene interpretacije.

Knjiga je sestavljena iz osemnajstih prispevkov in uvoda, sicer pa je razdeljena na tri večje dele: *Rethinking Archives and Collections: From Fieldwork to Digital Humanities* [Novi razmisleki o arhivih in zbirkah: Od terenskega dela k digitalni humanistiki], *Written Documents and Musical Instruments as Sources* [Pisni dokumenti in glasbila kot viri] ter *Individual Memory, Musical Practice and Heritage* [Spomin posameznika, glasbena praksa in dediščina]. Prvi del monografije združuje prispevke o novih (pre)uporabah zgodovinskega zvočnega gradiva. Za koncept zbornika je tako izvrsten uvod s člankom Miguela A. Garcíe (»Sound Archives under Suspicion« [»Zvočni arhivi pod drobnogledom«]), ki arhiv kot zbirko »stvari« prevršča v zbirko »znanj«. Vzpostavlja različne znanstvene diskurze arhivov, ki jih kritično razume kot

prostor, odprt za širok razpon intervencij, s katerimi spodbuja, ponuja, provocira nove perspektive razumevanja (zvočnih) arhivov.

Če je prvi prispevek kritična analiza konceptov arhiva, so nadaljnji prispevki zasnovani na primerih posameznih zbirk in različnih metodoloških prijemov. Raziskovalna tema Susane Sardo (»Institutionalising and Materialising Music through Sound Sources: The Case of Bruce Bastin's Fado Collection in Portugal« [»Institucionalizacija in materializacija glasbe preko zvočnih virov: Primer zbirke fada Brucea Bastina na Portugalskem«]) se nanaša na posnetke portugalskega fada iz prve polovice 20. stoletja. V zvezi s to glasbo avtorica problematizira prevrednotenje zbirateljskega predmeta v predmet kolektivnega spomina ter simbol nacionalnega istovetenja in imaginativne glasbe. V zborniku je tudi prispevek slovenskega raziskovalca Draga Kuneja (»78 rpm Records as a Space for Ethnomusicology and Folklore Research: Experiences from Slovenia« [»Posnetki z 78 obrati na minuto kot prostor etnomuzikoloških in folklornih raziskav: Izkušnje iz Slovenije«]), ki obravnava historično analizo slovenske (tradicijske) glasbe, posnete na gramofonske plošče z 78 obrati na minuto, širši historiat snemanja slovenske glasbe, njenega izdajanja in dostopnosti na različnih (evropskih in ameriških) tržiščih, hkrati pa vzpostavlja pomen (novo)odkrite zvočne zbirke za (novo) razumevanje zvočnosti slovenske glasbe. Anda Beitāne (»Historical Sources and Fieldwork in Latvian Ethnomusicology: Experience and Results« [»Zgodovinski viri in terensko delo v latvijski etnomuzikologiji: Izkušnje in rezultati«]) spregovori o zapostavljenosti glasbenega elementa v zgodovini latvijskega etnomuzikološkega terenskega raziskovanja vse do 90. letih 20. stoletja in o pomenu na novo odkritih zgodovinskih virov, ki so postali norma za razumevanje glasbenih virov, pa tudi referenčna točka za aplikativne rabe glasbenega izročila.

Trije prispevki temeljijo na primerih zgodovinskih zvočnih posnetkov afriške glasbe. Avtorica prvega, Susane Fūrniss (»Recordings of the Mabi People, Different Places Same Time: Cameroon 1908 and Berlin 1909« [»Posnetki ljudstva Mabi v istem času in na drugem kraju: Kamerun 1908 in Berlin 1909«]), skuša na primeru zvočnih zbirk glasbe iz južnega Kameruna, posnetih na voščenih valjih, kontekstualizirati gradivo. Kljub metodološki jasnosti in zavedanju, da imajo zgodovinski zvočni posnetki neprecenljivo vrednost, avtorica zaradi pomanjkanja metapodatkov ne zmore premostiti zgodovinske vrzeli med zvočnim podatkom in znanstveno rekonstrukcijo glasbe. Če Fūrnissova problematizira pomanjkanje metapodatkov pri raziskovanju, pa Claire Lacombe (»Fieldwork in Archives': A Methodological Approach of the Fang's Xylophone Music through Sound Archives« [»Terensko delo v arhivih': Metodološki pristop h glasbi za ksilofon ljudstva Fang preko zvočnih arhivov«]) prihaja do drugačnega zaključka: na primerih glasbe za ksilofon centralnoafriškega ljudstva Fang, posnetih med 1908 in 2009, vzpostavlja analizo spominov različnih akterjev in konstruira izbrano glasbeno zvrst. Središče prispevka Émeline Lechaux (»When Past and Present Hold a Dialogue through Music: The Diachronic Comparison of Bwétè Ceremonies (Gabon)« [»Ko preteklost in sedanjost ustvarita dialog v glasbi: Diahrona primerjava obredij bwétè (Gabon)«]) je opis metodološkega pristopa znanstvene rekonstrukcije iniciacijske šege v srednjeafriški državi Gabon s pomočjo zgodovinskih zvočnih posnetkov, pri čemer z etnomuzikološkimi metodami ponuja prepoznavanje obglasbenega okvira za potrebe antropološkega vidika.

Prispevek Joséphine Simonnot (»The CNRS - Musée de l'Homme Sound Archives from 1900 to the Present: A Long Way between Heritage, Knowledge and Technologies« [»Zvočni arhivi Musée de l'Homme CNRS od leta 1900 do danes: Dolga pot med dediščino, znanjem in tehnologijami«]) razkriva historični vidik nastajanja arhiva v pariškem Musée de l'Homme s številnimi zbirkami različnih nosilcev zvoka (od voščeni valjev do sodobnih oblik zvočnega zapisa), predstavi proces digitalizacije gradiva in postavitve platforme za spletno dostopanje do gradiva. Njeno pozitivno vrednotenje možnosti javnega dostopa do zvočne dediščine se nadaljuje v prispevku Marie-France Mifune (»Automatic Indexation and Analysis of Ethnomusicological Archives: Issues and New Challenges« [»Avtomatično indeksiranje in analiza etnomuzikoloških arhivov: Problematike in novi izzivi«]), ki predstavlja platformo Telemeta CNRS - Musée de l'Homme za dostopanje do glasbe in z njo povezanih metapodatkov. Na problemski ravni se avtorica posveča multidisciplinarnemu konceptu projekta, ki združuje vidike različnih ved - z namenom razviti orodja za računalniško prepoznavanje vrst zvočnega gradiva in posledično ciljno izbiranje zvočnih vsebin za raziskovanje.

Prispevki v drugem delu knjige z zvočnega gradiva prehajajo k rokopisnim in ikonografskim virom in njihovi uporabnosti za analize. Shai Burstyn (»Remarks on Israeli Song Notebooks« [»Opažanja o izraelskih pesmaricah«]) skuša s pomočjo rokopisnih pesmaric zapolniti tisti prostor, ki je ob t. i. uredniški, ideološko motivirani politiki objavljenih pesmaric izključen. Gunnarju Ternhagu (»Personal Songbooks: Neglected but Informative Sources in Ethnomusicological Research« [»Osebne pesmarice: Zopostavljeni, a informativni viri v etnomuzikoloških raziskavah«]) so rokopisne pesmarice predmet raziskovanja glasbeno-besedilnega ustvarjanja »navadnih« ljudi, tistih brez institucionalnega glasbenega znanja, pri čemer problematizira odsotnost kontekstualnega okvira, ki bi pojasnjeval obstoj mikrosgodov in znotraj skupne zgodovine, npr. z dodatnimi pisnimi komentarji in osebnimi pričevanji.

Naslednja dva prispevka se ukvarjata z analizo virov o inštrumentih: M. Emin Soydaş (»Evaluating Different Sources for the Reconstruction of an Extinct Instrument: The Turkish *kopuz*« [»Vrednotenje različnih virov za rekonstrukcijo pozabljenega glasbila: Turški *kopuz*«]) opisuje metodološki poskus, kako na podlagi ikonografskih in zgodovinskih virov ter primerjalne analize srednjeveških inštrumentov rekonstruirati »izumrli« zvok inštrumenta in slog igranja nanj. Analiza Andreasa Meyerja (»Cultural Memory and the Exhibition of Musical Instruments: A Textual Approach« [»Kulturni spomin in razstavljanje glasbenih inštrumentov: Besedilni pristop«]) se nanaša na izbrane muzejske predstavitve inštrumentov, in sicer skozi prizmo konceptov muzejskih prikazov in posledično različnih kulturnih spominov.

Tretji del zbornika se seli k tematiki vloge arhivskih virov o glasbi pri (re)konstrukcijah dediščin, spominov in identitet. Ingrid Åkesson (»From Archival Recording to Aesthetic Ideal: How Individual Performers Have Influenced Style« [»Od arhivskih posnetkov do estetskih idealov: Vpliv posameznih izvajalcev na slog«]) (samo)kritično analizira transmisije preteklih primerov švedskih vokalnih tradicij, in sicer z vidika vprašanja, kako osebne in institucionalne selekcije gradiva vplivajo na kreiranje estetskih in izvajalskih modelov v sodobnosti. Olli Heikkinen (»Textual Strategies for Collecting and Publishing Finnish Folk Melodies in the 19th Century« [»Besedilne strategije za zbiranje

in objavljanje finskih ljudskih napevov v 19. stoletju») piše o vzpostavitvi nacionalnega (glasbenega) jezika v 19. stoletju s pomočjo modela priredb ljudskih pesmi. S konstrukcijo identitete se prav tako ukvarja Ingrid Bertleff (»We Sing Our History: Songs and the Politics of Identity and Remembrance among Russian-German Immigrants in the United States« [»Svojo zgodovino pojemo: Pesmi in politika identitete in spominjanja med rusko-nemškimi imigranti v Združenih državah«]), in sicer z oblikovanjem skupnostne identitete rusko-nemških imigrantov v ZDA, katerih združevalni element je postal pesemski arhiv. Če je primer Heikkinenove analize skupnostna identiteta, pa Christiane Gesierich (»The Russian *Gusli* Singer Aleksander Kotomkin: Three Dimensions of Memory« [»Ruski *gusli* pevec Aleksander Kotomkin: Tri dimenzije spomina«]) na primeru osebne zapuščine glasbenika piše o konstrukciji nove osebne identitete, zgrajeni na podlagi oddaljene preteklosti in spominov, in opazuje proces prehajanja osebne identitete na raven spomina skupnosti.

Na zaključek tega dela knjige je postavljen prispevek Tale Jarjour (»Safeguarding Tradition and the Authority of Representation« [»Varovanje tradicije in avtoritete reprezentacije«]), ki problematizira arhiv kot pomemben dejavnik v konstruiranju individualnih zgodb in kolektivne zgodovine. Prispevek primerno zaključuje tematski zbornik, ki v branje ponuja različne študije primerov (na podlagi zvočnega, rokopisnega, tiskanega in drugega gradiva), ob čemer odpira možnost in nujnost razumevanja tovrstnega gradiva z zelo različnih strokovnih in metodoloških gledišč. Prav slednje dokazuje, kako pomembne za razumevanje današnjega znanja in sodobnih glasbenih in kulturnih pojavov so historiografske, (etno)muzikološke, etnološke, antropološke, tehnološke in druge interpretacije starega gradiva, pa naj bo kot del pionirskih študij ali ponovnih raziskav. Prav z večdisciplinarnimi vsebinami knjiga nagovarja širok nabor bralcev: tako strokovnjake za arhivistiko in dokumentalistiko kot tudi etnomuzikologe, etnologe, antropologe in druge. V branje jo priporočam vsem, ki se na kakršen koli način soočajo z analizo in interpretacijo ne le zgodovinskih, temveč tudi novejših virov, saj avtorji prinašajo številne zanimive metodološke pristope k razumevanju gradiva o glasbi in glasbe same.

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## Historical Sources of Ethnomusicology in Contemporary Debate

Susanne Ziegler, Ingird Åkesson, Gerda Lechleitner and Susana Sardo, eds. *Historical Sources of Ethnomusicology in Contemporary Debate*. (Cambridge: Cambridge Scholars Publishing, 2017. £61.99 [€70]. 280 pages. ISBN (10): 1-4438-7326-8, (13): 978-1-4438-7326-0).

At the end of 2017, Cambridge Scholars Publishing published an edited volume titled *Historical Sources of Ethnomusicology in Contemporary Debate*, which included a series of presentations given at two different international conferences organised by the Study Group on Historical Sources of Traditional Music in 2012 in Vienna (Austria) and in 2014 in Aveiro (Portugal). Most of the material discussed was audio, which of course cannot be directly reproduced on paper, but the contributions with images offer plenty of useful information on the transcriptions, instruments, iconographic and other handwritten documents.

The chapters discuss the topics of analysis and interpretation of historical sound recordings, music in manuscripts and other sources on music, such as field diaries, lists of recordings and handwritten songbooks. They demonstrate how research on historical sources reveals two key paradigms: on the one hand, they represent priceless documents that, for numerous ethnic groups/peoples, provide a clearer picture about certain musical phenomena that help (re)shape their identities; on the other hand, the problem with such material is that it was discovered relatively late and therefore the contextualisation for the contemporary researcher is more difficult and exposed to interpretation, which is not based on empirical data.

The book comprises eighteen chapters and an introduction, organised in three parts: Rethinking Archives and Collections: From Fieldwork to Digital Humanities, Written Documents and Musical Instruments as Sources, and Individual Memory, Musical Practice and Heritage. The first part combines contributions about new usages of historical sound material. The excellent first chapter by Miguel A. García “Sound Archives under Suspicion” is of key importance for the conceptualisation of the volume. García recategorizes the archive from a “collection of things” to a “collection of knowledge”, and establishes different scientific discourses on archives, which are understood critically as spaces open to a wide range of “interventions” that encourage and provoke new perspectives on understanding (sound) archives.

While the first part is a critical analysis of the concepts of the archive, the rest of the contributions are based on examples from individual collections with different methodological approaches. Susana Sardo's research topic "Institutionalising and Materializing Music through Sound Sources: The Case of Bruce Bastin's *Fado* Collection in Portugal" deals with recordings of Portuguese *fado* from the first half of the twentieth century. The author problematises the revaluation of a collected item into an "item of collective memory", a symbol of national identification and imaginative music. The book also features a contribution by a Slovene author Drago Kunej, titled "78 rpm Records as a Source for Ethnomusicology and Folklore Research: Experiences from Slovenia", which deals with the historical analysis of Slovene traditional music recorded on 78 rpm records, the wider history of recording Slovene music, and its publication and availability in American and European markets, whilst simultaneously emphasising the meaning of a (newly) discovered musical collection for the new understanding of the soundscape of Slovene music. Likewise, Anda Beitāne's chapter "Historical Sources and Fieldwork in Latvian Ethnomusicology: Experience and Results" demonstrates how the musical dimension had been neglected in the history of Latvian research until the 1990s, and how the newly discovered historical sources became the norm for the understanding of musical sources, as well as a point of reference for the applied use of musical heritage.

The next three chapters are based on examples of historical sound recordings of African music. The author of the first, Susane Fūrniß, attempts to contextualise examples from sound collections of music from south Cameroon recorded on wax cylinders in her chapter "Recordings of the Mabi People, Different Places Same Time: Cameroon 1908 and Berlin 1909". Although her methodological approach is clear and she is conscious of the fact that historical sound recordings are invaluable, she is not able to bridge the historical divide between recorded sound and the scientific reconstruction of music because of a lack of evidence. While Fūrniß problematises the lack of metadata in research, Claire Lacombe arrives at a different conclusion in her chapter "Fieldwork in Archives: A Methodological Approach of the Fang's Xylophone Music through Sound Archives (1908–2000)". Using the examples of music for the xylophone of the central African Fang people, recorded between 1908 and 2009, she performs an analysis of the memories of different protagonists and constructs the chosen musical genre based on the collected data. The core of Émeline Lechaux's chapter "When Past and Present Hold a Dialogue through Music: The Diachronic Comparison of Bwétè Ceremonies (Gabon)" describes the methodological approach to the scientific reconstruction of the initiation ritual in the central African country of Gabon with the help of historical sound recordings, offering ethnomusicological methods as a way of identifying the extra-musical context, suitable for anthropological research.

The contribution by Joséphine Simonnot, „The CNRS - Musée de l'Homme Sound Archives from 1900 to the Present: A Long Way between Heritage, Knowledge and Technologies“, reveals the historical aspect of how the archive of the *Musée de l'Homme* in Paris (France) came into existence with numerous collections of different sound carriers, from wax cylinders to contemporary forms of sound recording, and she also presents the process of digitalisation of materials and the creation of a

platform for online access to the materials. Her positive assessment of the possibilities of public access to sound heritage is carried on in the chapter by Marie-France Mifune (“Automatic Indexation and Analysis of Ethnomusicological Archives: Issues and New Challenges”), which introduces the platform Telemeta CNRS – Musée de l’Homme for accessing music and related metadata. She problematises the multidisciplinary concept of the project that combines the viewpoints of different sciences, with the aim of developing tools for the machine recognition of different kinds of music and therefore the goal-oriented selection of sound content for research.

The chapters in the second section move from sound material to manuscript and iconographic sources, and consider their suitability for analysis. Shai Burstyn uses handwritten songbooks to redress the space that is omitted from the so-called editorial and ideologically motivated politics of published songbooks in his chapter “Remarks on Israeli Song Notebooks”. For Gunnar Ternhag (“Personal Songbooks: Neglected but Informative Sources in Ethnomusicological Research”), handwritten songbooks are the research objects of the musical and textual creativity of “normal” people, those without an institutionalised musical education, and he also problematises the lack of a contextual framework that could explain microhistories within common history, such as written commentaries or personal discussion.

The next two chapters discuss the analysis of sources about instruments. In “Evaluating Different Sources for the Reconstruction of an Extinct Instrument: The Turkish *kopuz*”, M. Emin Soydaş describes the methodological attempt to reconstruct the “extinct” sound of the instrument and the style of playing it, through iconographic and historical sources and a comparative analysis of medieval instruments. Andreas Meyer’s analysis in “Cultural Memory and the Exhibition of Musical Instruments: A Textual Approach” focuses on select museum presentations of instruments, through the prism of museum presentation concepts and consequently of different cultural memories.

The third part moves on to the role of archival sources about music in the (re)construction of heritages, memories and identities. In “From Archival Recording to Aesthetic Ideal: How Individual Performers Have Influenced Style”, Ingrid Kesson critically analyses the transmissions of past examples of Swedish vocal traditions, asking how personal and institutional selections of materials influence the creation of aesthetic and performance models up till now. Olli Heikkinen writes about the constitution of the national musical language in the nineteenth century with the help of the model of folk song adaptations in his chapter “Textual Strategies for Collecting and Publishing Finnish Folk Melodies in the 19th Century”. Ingrid Bertleff similarly discusses the construction of identity in “‘We Sing Our History’: Songs and the Politics of Identity and Remembrance among Russian-German Immigrants in the United States”, in which she writes about the formation of the common identity of German-Russian immigrants in the US, whose unifying element became the song archive. While Heikkinen’s is an example of the analysis of collective identity, Christiane Gesierich bases her writing on the personal heritage of a musician to construct a new personal identity built on the distant past and memories, and observes the process of personal identity transforming itself into collective memory in “The Russian *Gusli* Singer Aleksander Kotomkin: Three Dimensions of Memory”.



Finally, at the end of this section there is a chapter by Tala Jarjour titled “Safeguarding Tradition and the Authority of Representation”, which deals with the archive as a key factor in the construction of individual stories and collective history. This contribution successfully rounds off this themed volume that offers the reader a variety of case studies (manuscripts or musical and published materials), and at the same time opens the possibility and the necessity of understanding such material from diverse scientific and methodological standpoints. This precisely proves the importance of historiographical, (ethno)musicological, ethnological, anthropological and technical interpretations of old materials for the understanding of present-day knowledge and of contemporary musical and cultural phenomena, be it as ground-breaking interpretations or as fresh research of already discussed topics. The multidisciplinary nature of the book addresses a wide spectrum of readers, from archivists to ethnomusicologists, ethnologists and anthropologists. I therefore recommend the book to anyone interested in the analysis and interpretation of not just historical but also contemporary sources, since the authors introduce numerous interesting methodological approaches to understanding both music sources and the music itself.

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