

Germany- *The oldest sound documents (Edison-cylinders) of traditional music of the world from 1893 to 1952.*

Preamble

The Berlin Phonogramm-Archive is a part of the musicological section of the Ethnographical Museum, State Museum at Berlin, Prussian Cultural Heritage Foundation [Berliner Phonogramm-Archiv am Museum für Völkerkunde, Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz]. More than 145,000 recordings of music representing the cultural heritage of many cultures all over the world excluding Western Art and Pop music are stored on completely different sound carriers such as Edison-phonograms, analog and digital tapes, and all kinds of discs (from 78 shellac discs to LPs and CDs).

This is a world-wide unique sound collection with universal significance and intercultural dimensions.

NOMINATION FORM

PART A - ESSENTIAL INFORMATION

1. Identity and Location

1.1 Name of Documentary Heritage

The oldest sound documents (Edison-cylinders) of traditional music of the world from 1893 to 1952.

1.2 Country

Germany

1.3 Origin

world-wide

1.4 Address

Museum für Völkerkunde

Berliner Phonogramm-Archiv / Musikethnologie

D-14195 Berlin, Arnimallee 23-27

2. Legal Information

2.1 Owner

Staatliche Museen zu Berlin, Preußischer Kulturbesitz

State Museums at Berlin, Prussian Cultural Heritage Foundation

2.2 Custodian

Professor Dr. Artur Simon, Director Phonogramm-Archiv / Musikethnologie (Museum für Völkerkunde SMPK)

2.3 Legal status

(a) category of ownership

public

(b) Details of legal and administrative provisions for the preservation of the documentary heritage

The task of the Phonogramm-Archiv is defined as preserving the collection of sound materials of traditional music of all cultures and peoples.

(c) accessibility

In principle the Phonogramm-Archiv is open to all researchers, students, and other persons interested into traditional music. Accessibility is dependent on when the old phonograms will be copied.

(d) copyright status

The legal situation is dependent of the varied uses of copies.

2.4 Responsible administration

As a sound archive the Phonogramm-Archiv established appropriate managerial procedures for the preservation of and access to the heritage in its custody.

3. Identification

3.1 Description and inventory

The oldest original sound documents on 15,185 cylinders (Edison-phonograms) or mechanical carriers

It is the largest collection of the oldest documents in the world. Among the most prominent cylinder collections are the following:

a) Recordings of non Western musicians in Germany (Siamese theater orchestra - Berlin 1900, Japanese theater troupe Kawakami and koto soloist Sada Yacco - Berlin 1901, Hopi musicians Berlin 1906);

b) Unique collections of musical cultures recorded in the field, such as:

Africa: *Carl Meinhof - East Africa 1902, J. von Smend - West Africa 1904 - 1906, Felix von Luschan - South Africa 1905, Leo Frobenius - Congo 1906, Bernhard Ankermann - Cameroon 1908, Robert Lachmann - North Africa 1919 - 1932, Hans Himmelheber - Côte d'Ivoire 1934, Siegfried Nadel - Nigeria 1936;*

Americas: *Robert Lehmann-Nitsche - Argentina 1905/6, Konrad Theodor Preuss - Mexico 1906,*

Erich M. von Hornbostel - Pawnee Indians 1906, Theodor Koch-Grünberg - Brasilia 1912, Martin Gusinde - Tierra del Fuego 1923;

Asia: Felix von Luschan - Turkey, Syria 1902, Albert von Le Coq - Turkestan 1904, Lenore Selenka - Ceylon 1907, Bernhard Hagen - Sumatra 1906, Marie Dubois-Reymond - China 1908 - 1914, Lucian Scherman - Birma 1911, Ernst Rudel - Siberia 1912, Friedrich Weiß - China 1911 - 1914, Jaap Kunst - Indonesia 1922 - 1929, Arnold Bake - India 1931/32, Hans Helfritz - South Arabia, Yemen 1930-1933, Wolfgang Lentz - Afghanistan 1935;

Australia and Oceania: Emil Stephan - Bismarck Archipelago 1904, Richard Thurnwald - Southsea, Melanesia, New Guinea 1906 - 1909, Hamburg Southsea Expedition 1907 - 1909, Beagle-Bay-Missionaries - North West Australia 1910, August Leber - Samoa 1911, Paul Wirz - New Guinea 1927, Hans Nevermann - Loyalty Islands 1934, Wilfried Siemer - Palau 1936;

Europe: Paul Träger - The Balkans 1902, Richard de Hindeberg - Ireland, Wales 1905, Eduard Wolter - Lithuania, Ucraina 1908, Robert Pelissier - Russia 1911, Jon Leifs - Iceland 1926, Lucjan Kamiński - Poland 1930, Elsa Mahler - Russia, Estonia 1937.

These sound documents come from Africa (35,5%), America (11,7%), Asia (25,7%), Australia/Oceania (11,4%) and Europe (15,5%).

3.2 Bibliographical/Registration details

The documentation of the recordings is in the form of a written commentary giving details of recorded persons, musical instruments, cultural context and content, including technical details of the recordings.

3.3 Visual documentation

Several collections are accompanied by photographs.

3.4 History

The ethnomusicological archives were formed in 1900 by the psychologist Carl Stumpf at the Berlin University. The name given to the archives by Stumpf was "Berliner Phonogramm-Archiv"

or "Phonogramm-Archiv Berlin". The actual occasion and starting point for the establishment of the archives were the recordings of Thai musicians who belonged to a Thai theater troupe performing in Berlin. Stumpf, assisted by Otto Abraham, made the recordings with an Edison phonograph, transcribed the music from these phonograms and published the results under the title "Tonsystem und Musik der Siamesen" [Tonal system and the music of the Siamese] (Stumpf 1901/1922). Further recordings were made of other musicians who gave guest performances in Berlin. These recordings were made by Erich Moritz von Hornbostel and Otto Abraham. The first field recordings coming into the Phonogramm-Archiv were made in 1902 by Felix von Luschan, the director of the Berlin Ethnographical Museum, during an expedition to Turkey, and by the linguist and africanist Carl Meinhof in East Africa (today named Tanzania). Later on, the Phonogramm-Archiv received cylinders which had been recorded even before 1900, as e.g. the collections of Franz Boas - Kwakiutl 1893 or Charles Myers - Torres Straits 1898.

Travellers of quite varied professional origin such as geographers, linguists, ethnographers, physicians as members of expeditions, missionaries, colonial officers, and others, were supplied with an Edison phonograph and cylinders for recordings. As a result of these collecting activities and the ensuing musicological analysis and interpretation the Phonogramm-Archiv, under the directorship of von Hornbostel, became the German or even Central European center of Comparative Musicology, today also called the Berlin School of Comparative Musicology.

Intensive international contacts mainly based on v.Hornbostel's correspondence and exchange of cylinder copies led to the worldwide reputation of the Phonogramm-Archiv. Berlin became the first place to produce multiple copies of wax cylinders in the sequence original (light wax) - galvanic copper negative - positive copy (dark wax). Therefore collectors and institutions from other places and countries, e.g. from the USA, Russia, Denmark, the Netherlands, Great Britain or Poland, sent their collections to Berlin in order to get more durable copies. This was also the basis for quite a busy exchange with the Vienna Phonogrammarchiv and the Ethnographical Museum of Budapest, where Béla Bartók's recordings were stored, and other institutions. In 1933, when a total of about 10,000 original recordings had been archived Marius Schneider was appointed head of the archives together with a decree that the Phonogramm-Archiv would be attached to the Berlin Ethnographical Museum [Museum für Völkerkunde] as a special department, on 1 January 1934. Shortly before the end of the war the total stock of recordings, consisting of originals, galvanos, wax cylinder copies, and shellac discs was evacuated, about 1250 cylinders to the West and all the others and the discs to Silesia, from where the Russians

took them to the Leningrad archives. As all documents of the collections had remained in the Berlin archives, further explorations with the recordings were stopped. Most, but not all, of the collections were given back to the Germans in 1959, not to the Berliner Phonogramm-Archiv in the West but to the authorities in East Berlin. It was thanks to Erich Stockmann that the cylinders as well as 1383 shellac discs from the old stock of records were kept as well as possible. As a result of the very harmonious German-German cooperation between Erich Stockmann on the one side and Kurt Reinhard and Dieter Christensen on the other, a quite effective project of exchange was established with the aim of copying the cylinders. Between 1966 and 1970 more than 4000 cylinders were copied in the West by transporting them from East to West and back through the Wall. These activities were stopped by the Eastern authorities, and in the last decades of their odyssey the whole stock was even put under seal in a special room. The date of 16 January 1991 was a memorable day when, thanks to the joint efforts of Erich Stockmann and Artur Simon, for then all these cylinders came back to the Phonogramm-Archiv Berlin after an odyssey of 47 years. Since 1948, when Kurt Reinhard took over a lectureship for musicology at the newly established Free University in Berlin (West), he also took care of the sparse remains of the Phonogramm-Archiv. It was re-installed at the Ethnographical Museum and in 1952 officially reopened. Due to the technical development in sound engineering cylinders were replaced by tape recording.

3.5 Bibliography

Abraham, Otto, and Erich M. von Hornbostel: *Über die Bedeutung des Phonographen für die vergleichende Musikwissenschaft. Zeitschrift für Ethnologie* 36, 1904, 222-236.

Christensen, Dieter: *Erich M. von Hornbostel, Carl Stumpf, and the Institutionalization of Comparative Musicology. In: Comparative Musicology and Anthropology of Music. Essays on the History of Ethnomusicology, ed. by Nettl, Bohlman (Univ. of Chicago Press) Chicago/London, 1991, 201-209.*

Hornbostel, Erich M. von: *Das Berliner Phonogrammarchiv. Zeitschrift f. vergleichende Musikwissenschaft* 1, 1933, 40-45.

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Menschheit in der Arbeit der Abteilung Musikethnologie des Museums für Völkerkunde. Jahrb. d. Stiftung Preußischer Kulturbesitz 1990. Berlin, 1991, 215-229.

Ziegler, Susanne: From Wax Cylinders to Digital Storage: The Berlin Phonogramm Archiv Today. Resound. A Quarterly of the Archives of Traditional Music. 13, 1/2, 1994, 1-5.

Ziegler, Susanne: >> Auf der Suche nach dem verlorenen Klang.<< Zur Geschichte und Erschließung der historischen Tondokumente des Berliner Phonogramm-Archivs. Jahrbuch der Stiftung Preußischer Kulturbesitz 1994. Berlin, 1995, 153 - 167.

3.6 Names, qualification and contact details of independent people or organization with expert knowledge about the values and provenance of the documentary heritage: *International Council on Traditional Music (ICTM) (President Dr. A. Seeger; Secretary General Prof.Dr.D.Christensen, U.S.A.)/Intern. Association of Sound and Audiovisual Archives (IASA)/ Dr. G.Adamo, archivist, Discoteca di Stato, Roma / D.Niles, M.A., The National Research Institute, Music Department, Boroko, Papua New Guinea / Dr. Grace Koch, Australian Institute of Aboriginal and Torres Strait Islanders Studies (AIATSIS), Canberra / Prof.Dr. E.Stockmann, Former President of ICTM, Berlin.*

4. Assessment against the Selection Criteria

The cylinder recordings of music belonging to the Berlin Phonogram Archives form an extremely valuable source for the history of music of the world (Criterion 1 - Influence). The Archives as a part of the Department of Ethnomusicology are to be considered as a center of information about traditional music and dance with universal significance. A very important aspect is that the Archives are a center of information with intercultural dimensions for researchers and others coming from those countries where the recordings had been made. Recordings from the past can be compared with present performance practices It has already been observed that source materials stored in the Archives served as a basis for a planned revival of more or less obsolete performances (e.g. the court music of Fumban in Cameroon or of Buganda in Uganda). Increasingly, the Archives could be considered as a pool of source materials for extinct music

cultures or even peoples (e.g., the Fuegians; Collections of Ch.Furlong 1907/8 and M.Gusinde 1923), or of religious and traditional beliefs of peoples before converting to Christianity (e.g., Collections of R.Lehmann-Nitsche of Indians, Argentina 1905/6) (Secondary Criterion - Rarity). Therefore, it is quite essential to make these materials accessible to anybody who is seriously interested.

The archives are also a centre of source materials for a musicological and cultural approach to a period spanning more than 100 years of changes and developments (Criterion 2 - Time).

The early cylinder collections (as partly transcribed and published by C.Stumpf, E.M.von Hornbostel, R.Lachmann, M.Schneider, K.Reinhard and many others) are considered as the basis for contemporary research. The knowledge of mankind has undoubtedly been expanded due to these historical sound recordings (Criterion 4 - People, Criterion 5 - Subject/Theme and Criterion 6 - Form and Style).

5. Management plan

Cooperation with institutions from other countries: *The cylinder project devoted to regaining the earliest recordings of the archives is called "Rettung der ältesten Klangdokumente traditioneller Musik" [Safeguarding the oldest sound documents of traditional music]. After recuperating more than 950 of the old stock of Edison phonograms after the German reunification, these source materials will be made accessible on modern sound carriers by advanced technologies - an ambitious project. Many requests from scholars and institutions from a multitude of countries signify the large and serious interest in these recordings. The nearly complete stock of this unique collection comprises about 30,000 cylinders (2,747 original wax cylinders, 14,000 negative copper galvanos, and 13,667 positive copies). Besides the listing of all documentary facts in a data base, the main aim is to transfer the phonogram recordings onto copies on digital tapes. As a second step, we are planning to publish a comprehensive catalogue and issue the most valuable historical recordings on a series of compact discs. If this project can be realized, the results will provide us, at least in specific regions, with more ethnomusicological insight into a variety of music cultures over a period of about one hundred years. This is one of the major aims of the musicological archives of Berlin.*

Storage: *The cylinders have to be copied and digitally processed on DAT cassettes and CDs.*

Access: *The most important collections of cylinders are to be published on CDs.*

6. Consultation

The nomination has been prepared by the Archive in consultation with the Vienna Phonogrammarchiv (Dr. Dietrich Schüller).

7. Nominator

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