

## “On the Relationship between Recording Technology and Music Recognition in the Early Comparative Musicology”

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This paper discusses the relationship between the recording technology and the new kinds of notations in German and American comparative musicology during the period between the 1900s and the 1920s, in order to show a shift of music recognition.

Our study shows the modality of music recognition in early comparative musicology from two perspectives. First, we consider the peculiar position of the phonograph as one alternative to staff notation, which played a significant role in facilitating the understanding of non-western music. The recording technology in the said period showed new possibilities of reflecting the linkage between traditional staff notation and music, and in the recognition of the music itself. Second, this paper examines how new notations were organized under the influence of recording technology, and reveals the formation of a new modality of music recognition from these notations.

In conclusion, this study suggests that early comparative musicology, which reorganized notations through recording technology, shifted the focal point of analyses from discrete relations of the notes to minute and continual frequency changes. Recording technology made researchers percept minute differences between western and non-western music, formed a new music recognition that was foreign to staff notation. From these aspects of early comparative musicology, our study reveals that recording technology was not a mean of documentation, which has nothing to do with our recognition, but has a significant possibility in reflecting the way of music recognition itself.