

The sound versus the score. Uses of recordings

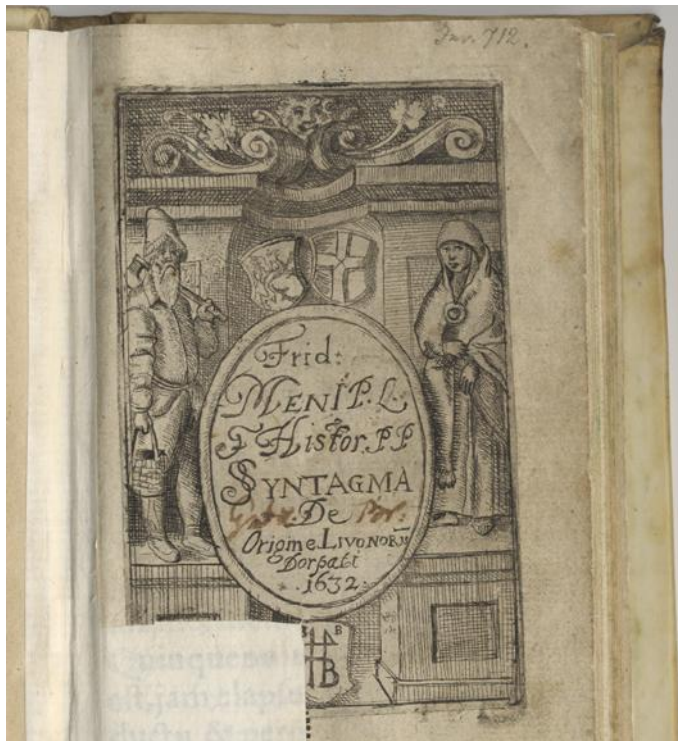
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Fredericus Menius
Syntagma de origine
Livonorum
Dorpat, 1632 [1635]



DE ORIGINE LIVONOR. 45
seu pausâ semibrevis ♢, gaudeant, hoc
modo: I. Vox.

Manne Balte Mamelst/ Dod mann weene
Kattent/ Mann pelste pejus/ Psta
sweeste bundeling.

2. 3. 4. 5.

Hæc, quam dixi, Lectorum lingua
est. Utuntur eodem canendi, modo
in suo idiomate Esthones. Frequentius
tamen hæc sequenti, quæ utriq; genti
quasi generalis fere est, non tantum
predictum textum, sed quosvis etiam
alios

The image shows a page from a manuscript with musical notation. The title is 'DE ORIGINE LIVONOR. 45'. Below the title, there is a line of text: 'seu pausâ semibrevis ♢, gaudeant, hoc modo: I. Vox.' The musical notation consists of four staves. The first two staves have diamond-shaped notes on a five-line staff. The third staff has diamond-shaped notes on a five-line staff. The fourth staff has diamond-shaped notes on a five-line staff. Below the musical notation, there is a line of text: 'Manne Balte Mamelst/ Dod mann weene'. Below that, there is a line of text: 'Kattent/ Mann pelste pejus/ Psta'. Below that, there is a line of text: 'sweeste bundeling.'. Below that, there are four small diamond-shaped notes on a five-line staff, labeled '2.', '3.', '4.', and '5.'. Below the musical notation, there is a paragraph of Latin text: 'Hæc, quam dixi, Lectorum lingua est. Utuntur eodem canendi, modo in suo idiomate Esthones. Frequentius tamen hæc sequenti, quæ utriq; genti quasi generalis fere est, non tantum predictum textum, sed quosvis etiam alios'.

The sound versus the score. Uses of recordings

DE ORIGINE LIVONOR. 45 

seu pausâ semibreui \diamond , gaudeant, hoc modo: I. Vox.



Manne Salte Mamelst/Dod mann weene



Katkenyt/Mann pelste pejusus/ Pyta



sweeste bundeling.

2. 3. 4. 5.



Hæc, quam dixi, Lettorum lingua est. Utuntur eodem canendi, modo in suo idiomate Esthones. Frequentius tamen hæc sequenti, quæ utriq; genti quasi generalis fere est, non tantum prædictum textum, sed quosvis etiam
alios

Johann Gottfried von Herder

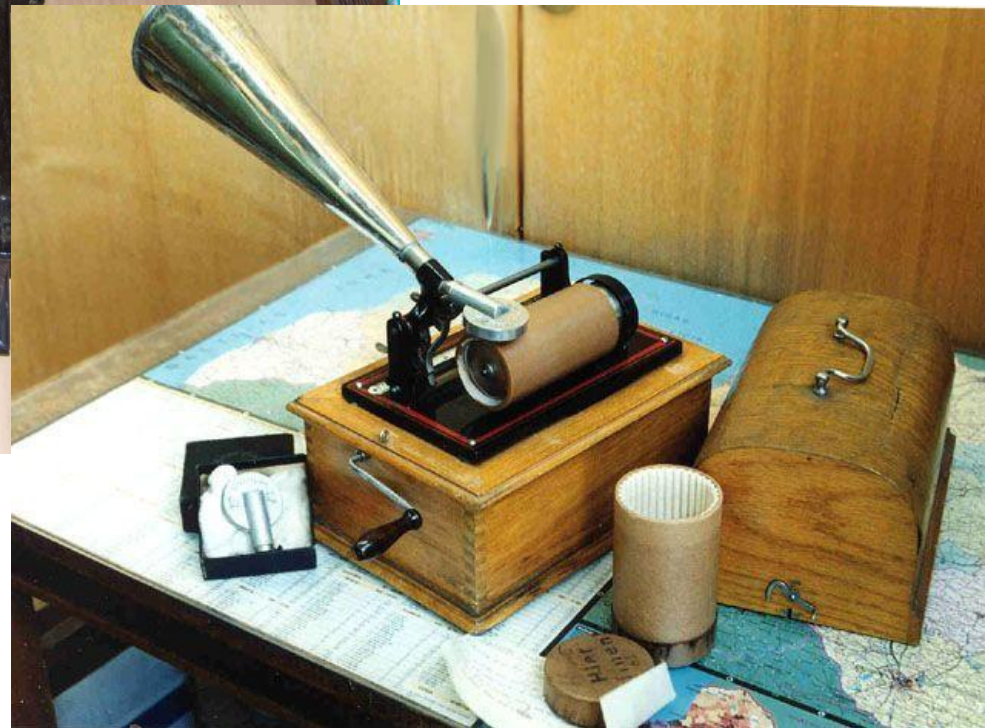
1744-1803

Volkslied

Folksong as poetry

i.e.: text

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- The phonographs were used as an intermediate means in order to obtain *proper, publishable material* – (printed) score.
- The recordings are brief – only a verse or two in order to document the melody sufficiently.
- The transcription was done by different persons, with their own views, attitude and background knowledge.
- With the technology changing the original recordings became inaccessible and were considered inaccessible. Becoming *unnecessary*.

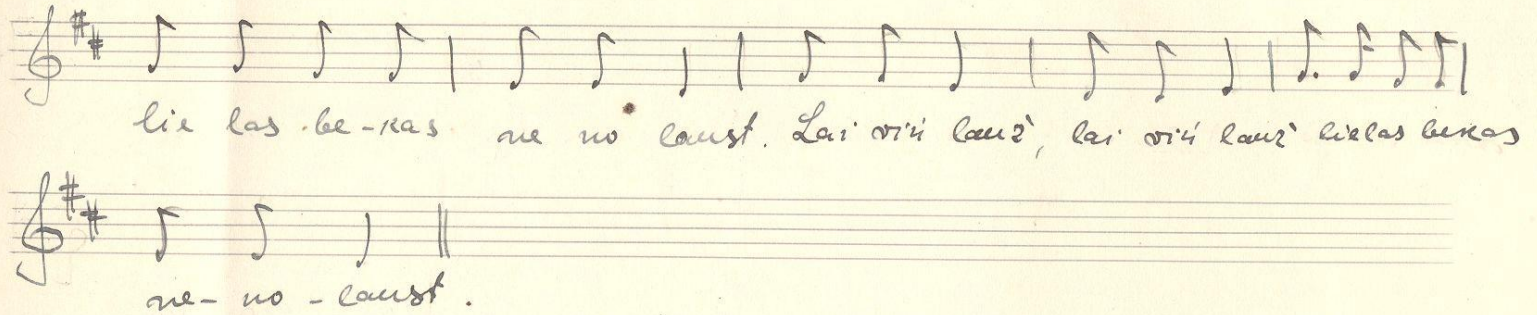
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Artūrs Salaks

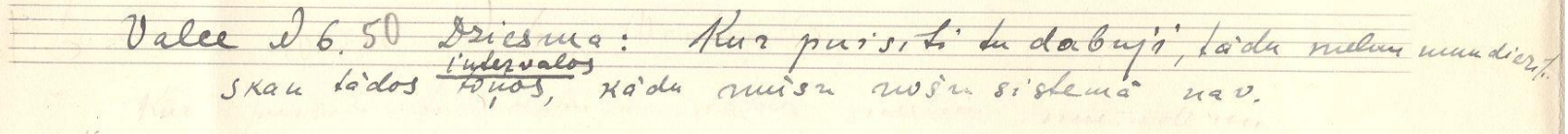
1891 - 1984

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lie las be-ka-s me no caust. Lai vii laur', lai vii laur' lie las be-ka-s
me-no-caust.

234.

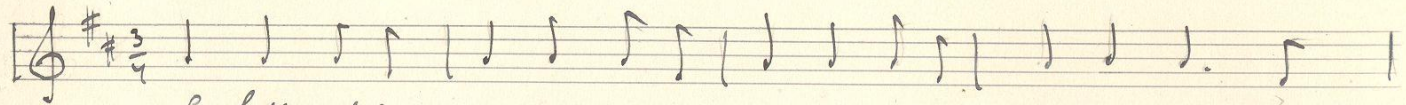


Valee 26.50 Driesma: Kur pui si ti tu da buji, laida melun unu dior,
skau laidos ^{intervalos} kuos, ka'da misu wosn sistema' na v.

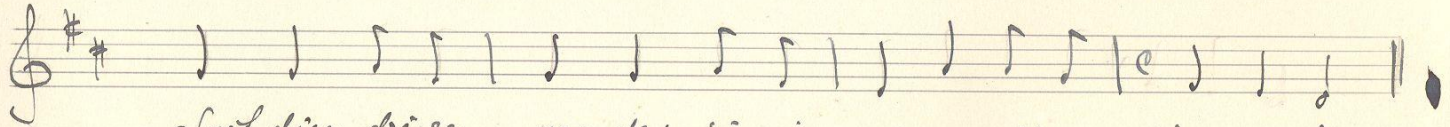
The song sounds in such intervals that are not found in our note system.

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N 51. 53 ⁶⁸¹

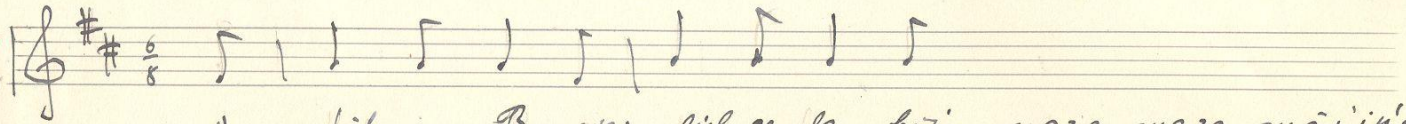


Svēt dien dēi-ru xro. dēi-nā i, vi-su die-nu lie-li-jos ti



Svēt dien dēi-ru xro dēi-nā i, vi-su die-nu lie-li-jos.

N 52. 53 ⁶⁸²



Ne dāt au Bauskas liel ce-la bij. maza maza māj'itē.

The melody was sung by a musically incapable person.
Impossible to decipher.

Meldīja dziedāta no ne-
muzikālas personas, bet izpētāms
atsīfret. AS.

The sound versus the score. Uses of recordings

Walt

Valeu Dio.

Dr. Li re Rode
Ni'ava's pag. Dents/pils op!

N 56. 686
54

Handwritten musical notation on a single staff in G major (one sharp) and 2/4 time. The melody consists of quarter and eighth notes. The lyrics are written below the staff.

De diek taules, nur ver da mi, per die-ti. rin me. ve. diek.

The singer didn't know the song.

Diidatōja man pratusi si
driusnu. Ps.

N 57 687
54

Handwritten musical notation on two staves. The first staff is in G major (one sharp) and 2/4 time. The second staff is in 7/4 time. The lyrics are written below the staves.

No tā-lie-nes es pa-ei. nu, ai dai ri-di ra
die. vas ma'les i-ska bi. rin, ai dai ri-di ra

Ai dai-ri-di uh-la, uh-la, ai dai-ri di - ra,

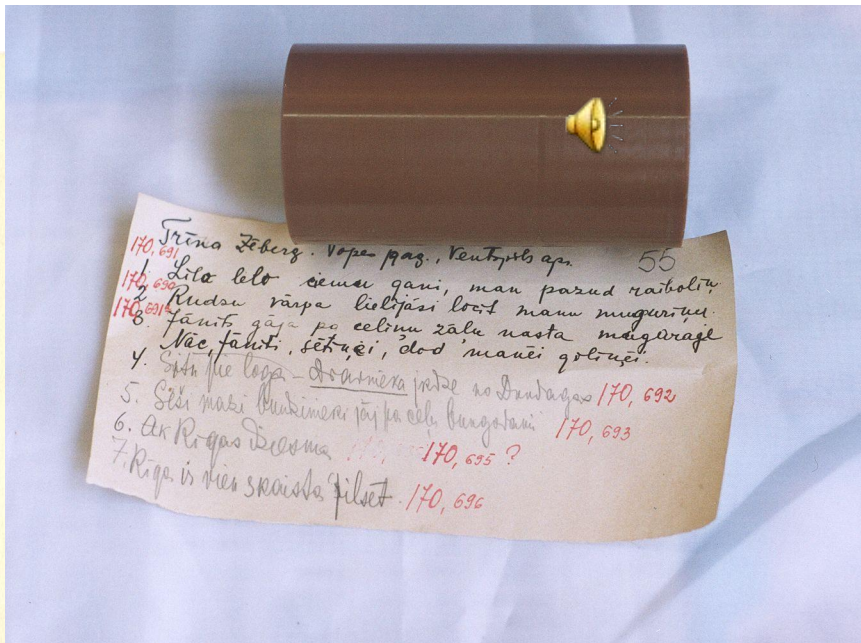
Handwritten musical notation on a single staff in 7/4 time. The lyrics are written below the staff.

Ai. dai-ri- di - ra.

I doubt the musical ability of the singer

Ap'caubn dieidōtajas
muri xaltōti. Ps.

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Trina Feberg. Vope pag.

li. et ma-ni an-gu mi-ni-ri
 pa, me-ve ma-ni mug-ri-ri
 li. et ma-ni mug-ri-ri
 pa, me-ve ma-ni mug-ri-ri

(Guti alsifrejamā mēldiņā. St. Salans)

691 55

Li-lo, li-lo ei-ma ga-ni Man pa-ru-da rai-hol

691 55

Jā-nits ga-ja pa-ce-li-ri-ri li-go, ei-go

Jā-ly nā-sta mug-ri-ri li-go.

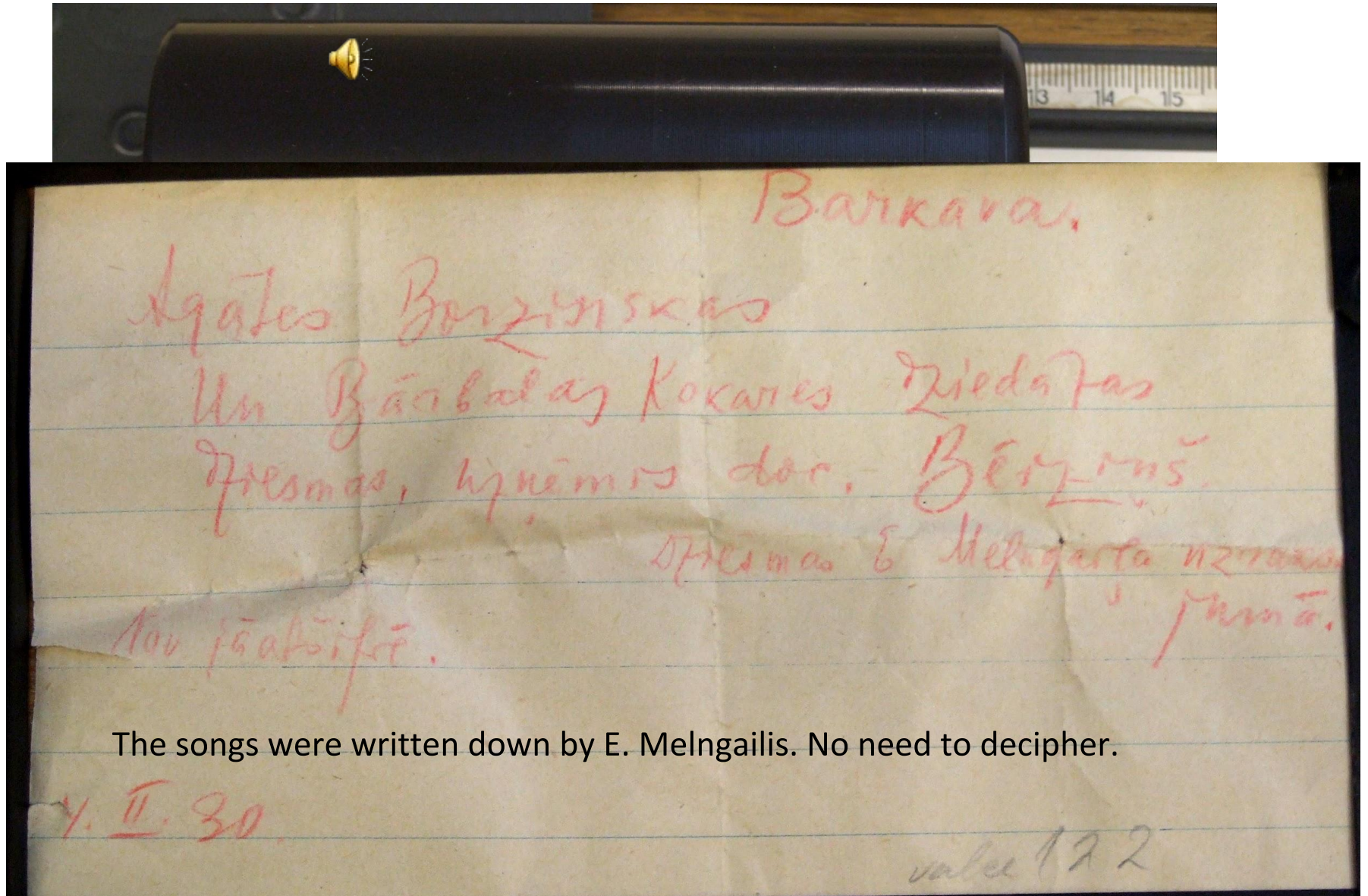
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Emilis Melngailis
1874-1954

Kārlis Straubergs
1890-1962



The sound versus the score. Uses of recordings



Barikava.

Agates Borzinskis

Un Bārbalājs Kokaris Ziedāfas

Dziesmas, kņēmis doc. Bēzrnis.

Dziesmas & Melngasta izrādā
jūnā.

Nov. jāatīfēt.

The songs were written down by E. Melngailis. No need to decipher.

4. II. 30.

vācē 122

The sound versus the score. Uses of recordings



The sound versus the score. Uses of recordings



Pēteris Barisons

1904-1947

The sound versus the score. Uses of recordings

153
120

246

Sid Fāniti vara bungas ligo, ligo! Vārdu staba galināi, ligo!

154
121

247


Ķevienamīdas nebija kas tam polku muizņiekam. Ķevienamīdas ne-

bija kas tam polku muizņiekam. Airā, airā, airārīdi, airārīdi rallallā.

155
122

248

(teksts nesaprot.)



beigās
beigās

The image shows a page of handwritten musical notation on aged paper. It consists of five staves of music. The first staff is marked with '153' and '120' in blue ink, and '246' in red ink above the staff. The lyrics below it are 'Sid Fāniti vara bungas ligo, ligo! Vārdu staba galināi, ligo!'. The second staff is marked with '154' and '121' in blue ink, and '247' in red ink above the staff. The lyrics are 'Ķevienamīdas nebija kas tam polku muizņiekam. Ķevienamīdas ne-'. The third staff continues the lyrics with 'bija kas tam polku muizņiekam. Airā, airā, airārīdi, airārīdi rallallā.'. The fourth staff is marked with '155' and '122' in blue ink, and '248' in red ink above the staff. The lyrics are '(teksts nesaprot.)'. A yellow lightbulb icon is drawn to the left of this staff. The fifth staff has the handwritten words 'beigās' and 'beigās' written above it. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4.

These are just a few cases of limited comparison.

In some other cases it is not possible anymore – the cylinders have been lost or even shaved.

The moral:
each recording deserves to be preserved,
despite it being old, noisy or short.
Especially – if it is unique.

Thank you for your attention!

Ačiū už dėmesį!

Paldies par uzmanību!