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FROM THE ARCHIVE TO CORPUS STUDIES: ETHNOGRAPHIC RECORDINGS AS RICH DATA, TECHNIQUE AS LONG TRADITION

Kendra Stepputat, Christopher S. Dick, dir., Symposium on Scientific Approaches in Sound and Movement Research, Extended Abstracts, Institute of ethnomusicology, Graz (Austria), 20-23 September 2018, Düren, Shaker Verlag, 2019, p. 85-92 by François Picard (Sorbonne Université)

Contemporary research-and-teaching practice, associating new tools with ancient representations of music and sound, stress the interest – somehow opposite to the evidence that ethnomusicology is the way “the people” listen to sound – towards listening to sound as musical, to music as sound. The audible reference to an original recording is a means for understanding notation and analytical discourses.

In 1912 Mueller recorded a tune, “Chao tianzi”, performed on the lute *sanxian* by a street musician from Beijing, and provided a transcription of its oral notation as given by the player himself (Ziegler 2006, 228–229). In 1919 Hornbostel published an analytical transcript of Mueller’s recording and notation (477–498). He uses the paradigmatic presentation, which only an expert can follow.

Ch'ao-t'ien-tzë
Notentafel II. Vergleichs-Partitur

M.M. $\text{♩} = 80$ acc. bis 138

The score is a complex analytical transcription. It features several systems of staves. The top system includes a vocal line with lyrics and a guitar line with fret numbers (1-8). The middle system shows a guitar line with fret numbers (1-11) and a vocal line. The bottom system includes a guitar line with fret numbers (1-11) and a vocal line. The score is annotated with various musical notations, including dynamics (p, rit.), articulation (>), and performance instructions (acc. bis 138). The page number 484 is visible on the right side.

FIGURE 1. HORNBOSTEL: “CHAO TIANZI”, PLAYED BY A BEGGAR MUSICIAN, BEIJING (1912).

Charles Seeger in 1957 and 1958 wished to synchronize the recordings he studied – an Irish ballad, an African tune, an Anglo-American ballad – with the visualizations of their sounds: “Our conventional notation will not serve – and we should no longer pretend it can serve – the need of a universal music sound-writing. To no one would I recommend abandonment of traditional techniques of writing music for the novel and

still un-developed graph. For the present, I would urge the two to be used side by side.” (Seeger 1957, 63; also see Seeger 1958, 184–195; Seeger 1966)

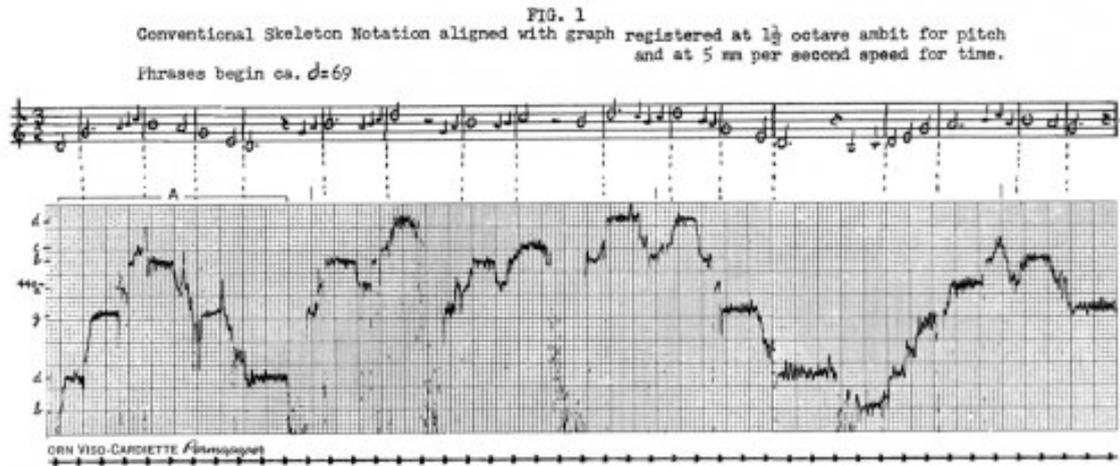


FIGURE 2. SEEGER: “AN MHAIGHDEAN MHARA”, SUNG BY KITTY GALLAGHER, 1951.

In 1961, Gilbert Rouget wished “to put in the hands of the reader the musical object that one intends to comment for him.” (1961, 32;). It was accomplished perfectly 40 years later:

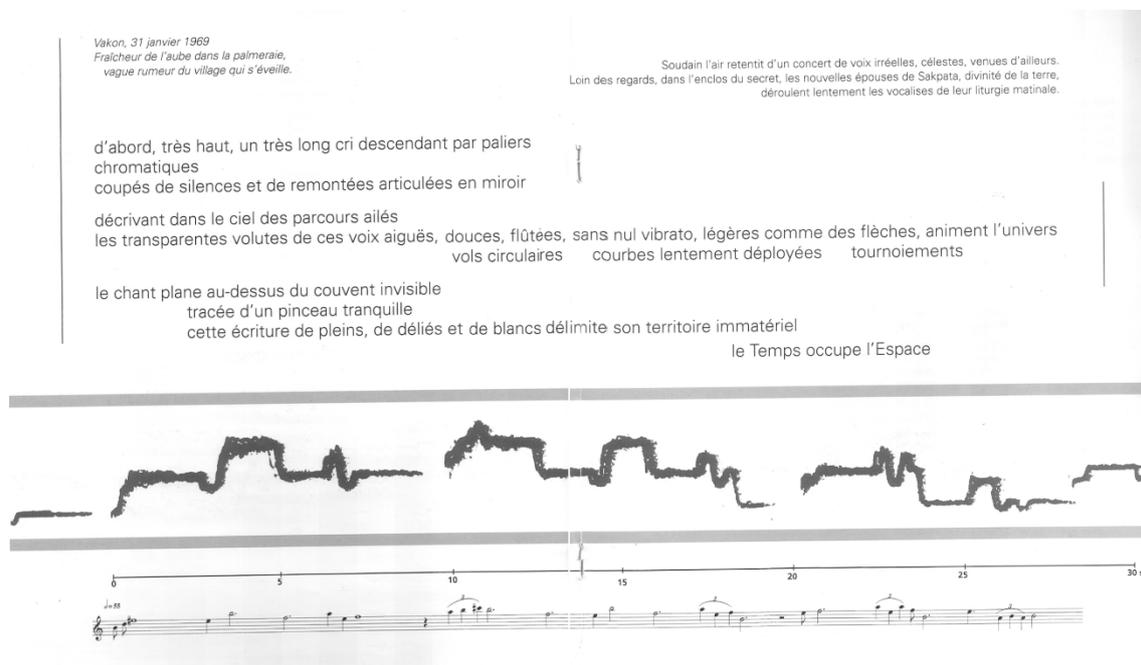


FIGURE 3. GILBERT ROUGET, “SAKPATA”, SUNG BY YOUNG DEVOTEES, VAKON, 1969 (2006, 16–17). Sonograms, staff notations or notation of fingerings, it is necessary whenever possible to synchronize them with the sound recording itself. Therefore, people have been developing tools to synchronize musical sound with an image (fixed or scrolling) and a mobile cursor. Thanks to people in electroacoustic studies (François Delalande, Pierre Couprie) or in performance studies, such tools (Acousmographe, iAnalyse) are today

available to everyone. Today all can be compacted into a file in a video format readable on any machine.¹ (Debove and Picard 2011)

As a final example, the oral notation for Chinese percussion *luogujing* and the form of the corresponding pieces can best be understood through a synchronised notation.²

« Xia xifeng » 下西風 section 7, Fan 3 "5 3 7 1" 五三七一

Shifan ensemble of the Tianjin Conservatory of Music, "5 3 7 1", Section 3 from *Xia Xifeng*, Tianjin, 2002, recording by François Picard, notation after Liu Chuqing 劉楚青, *Tianjin shifan quanpu* 天津十番全譜 (Tianjin, 1992): 85

[8'] "Di san fan: Wu, San, Qi, Yi" 第三番：五三七一 (No. 3, "5 3 7 1")

同 同 一 同 同 扎 扎 一 扎 扎 正 仓 正 正 仓 一 个 仓
 tong tong yi tong tong cha cha yi cha cha zheng cang zheng zheng cang yi ge cang
 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

王 一 王 扎 一 扎 正 仓 正 一 个 仓
 wang yi wang zha yi zha zheng cang zheng yi ge cang
 1 2 3 1 2 3 1 2 3

七 七 一 七 一 七 七 扎 扎 一 扎 一 扎 扎 正 仓 正 正 仓 一 正 一 个 仓
 qi qi yi qi yi qi qi zha zha yi zha yi zha zha zheng cang zheng zheng cang yi zheng yi ge cang
 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

乃 扎 正 仓 正 仓
 nai zha zheng cang zheng cang cang
 1 1 1 1

FIGURE 4. PICARD: EXPLANATION WITH NUMBERS OF THE WAY OF COUNTING IN CHINESE PERCUSSION MUSIC SHIFAN LUOGU 2002.

¹ See also Beyhom. A. 2018. "MAT for the VIAMAP – Maqām Analysis Tools for the Video-Animated Music Analysis Project." *Near Eastern Musicology Online* 4 (7): 145–256.

² Synchronised with iAnalyse. http://seem.paris-sorbonne.fr/IMG/m4v/xia_xi_feng_5_3_7_1_bis.m4v.

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