

Musical Notation in Collection by Christian Bartsch "Dainu Balsai"

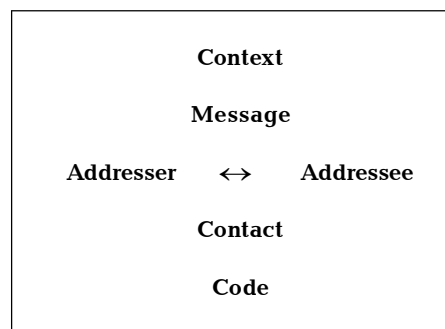
The paper deals with the question of *music materialization* from the ethnomusicological point of view.

An *object* of the research is an impact of music materialization or transcription to establishing and development of particular musical modal style in Lithuania Minor. The question is addressed investigating melodies published by Christian Bartsch in his collection "Dainu Balsai" (Heidelberg, 1886–1889). The issue has been *approached* using R. Jakobson's theory of communication, concept known as Osgood-Schramm's Circular Model, as well as an experimental diachronic comparison of tunes.

General Conception

Textual representation (or notation) of music is an old humankind invention. The pictograms, cheironomy, diacritical sign, instrumental tablatures, neums, mensural signs, and ending with contemporary digital recordings, sonograms and spectrograms – all these are the ways and forms of music materialization. These measures mainly point out to the technological side of the question. The other important aspect supplementing the former is a cultural and psychological attitude. The problems often arise when two or more cultures meet and when the second culture is interpreted and seen through the conceptual glasses of the first one.

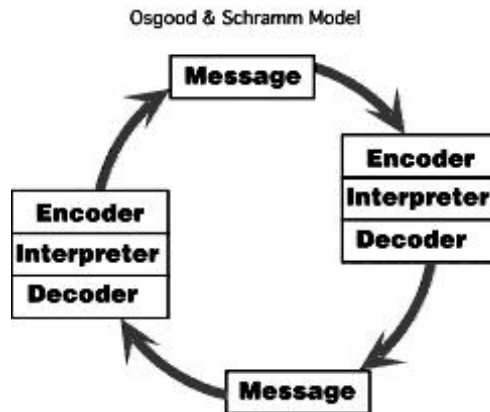
The issue has been *approached* using Roman Jakobson's theory of communication, Osgood-Schramm's Circular Model, as well as an experimental comparison of tunes. According to Jakobson the communication is a process when the Message is delivered from the Addresser to the Addressee. The equally important parts of the communication also are the Context, the Contact and the Code¹:



The Jakobson's Theory of Communication applied to traditional music is particularly helpful in reminding us its inner peculiarities such as:

- Message in traditional culture can be intangible as well as written also. It usually is transmitted orally. Message itself constitutes syncretic wholeness where music, text, rite, gesture are interrelated;
- Context of traditional music is ritual in its nature;
- Code – usually based on symbolic and ritual grammar and generic or stylistic peculiarities;
- Addresser and Addressee usually coincide and there is no distinction between the performer and the listener.

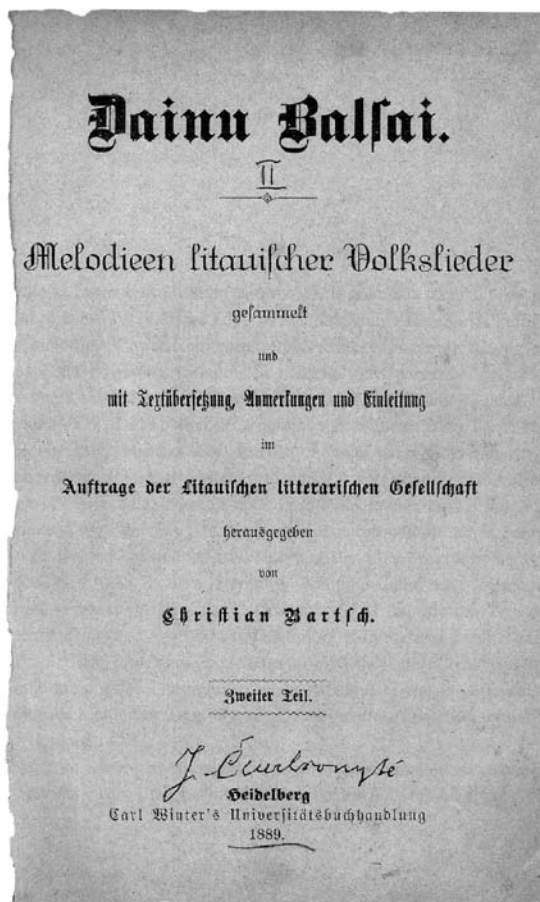
Osgood-Schramm's Circular Model is mapping communication as a circular flow of the Message through the chain of Decoder-Interpreter-Encoder²:



This concept could be handy to approach circulation of values and to stress importance of interpretation.

Codification and reading the Message in traditional culture implies that Addresser and Addressee share the same Codes, i.e. the same symbolic and ritual grammar, generic and stylistic peculiarities. The questions and misunderstandings often arise when Addresser and Addressee use different Codes encoding, interpreting and decoding the same Message. Historical recordings from the late 19th century provide us with interesting examples on the issue under consideration.

An impact of music materialization and transcription to establishing and development of particular musical modal style is well seen on examples of melodies collection "Dainu Balsai". It was published by Christian Bartsch in 1886–1889 in Heidelberg.



Christian Bartsch. Dainu Balsai. Melodien litauischer Volkslieder. Bd. 1–2, Heidelberg, 1886–1889



Christianas Bartschas. Dainų balsai. Vilnius, 2000 (new edition)

This is the biggest and the most representative collection of the Lithuanian melodies recorded in Prussian Lithuania (Lithuania the Minor) in the 19th century. The 452 songs (all with tunes) were republished from L. Rhesa, G. H. F. Nesselmann, S. Stanevičius or taken from unpublished collections of E. Gisevius, P. von Bohlen, and others. Significant part of tunes (about 200) was collected and recorded by Bartsch himself. These tunes are very rich in modal peculiarities and melodic structure as well as particular ways of expression, cadencies that do not fit into the common patterns of German melodies. They were strange to the educated German collectors. In the Introduction notes to the book Bartsch wrote:

"As you may see, Lithuanian traditional melodies are very original. If you turn attention to very rare off-tacte, or to priority given to various subjective *ritardando*, or the brake of the bar modal tones and very often absence of strong final cadence when in its place – only *ritardando*, you have to agree that we confront with a form of musical expression, which is strange to educated Europeans of our days."³

The recording and editing of the Lithuanian melodies was a real challenge to the collectors and the editor. Bartsch wrote about his long hesitations upon the editing of traditional Lithuanian tunes. The same hesitations were shared also by many collectors. During the editorial process according to his notes Bartsch encountered a serious dilemma – should he edit and adopt the Lithuanian song recordings to German theory norms or let them be like they were sung in real life. The author had chosen the first way. This position was clearly expressed by the Bartsch in the Introduction notes to the book:

"Very often we find mentioned how it was uneasy task to the collectors to convey what they had heard <...>. Should we start a tune from the off-tacte, or without it; do we have to point out Major or Minor tonality and indicate it by relevant keys of alteration; should we recognize a changing meter, or try to keep the same rhythm and all deviations to treat as faults; do we have to choose *fermata* and *ritardando* signs or to mark a longer notes; **should we finish with leading semitone cadence, or let it as it really was** – these questions arose many times and I was hesitating a lot, and these questions to me as an editor of the collection were rather difficult."⁴

Unfortunately, we cannot compare neither sound recordings nor the manuscripts to see what exactly was corrected. But what could be interesting is the notions of the Bartsch's contemporaries that are cited in the Introduction. They could be attached directly to the issue.

F. A. Gotthold comes straight to the point:

"<...> it is doubtful whether the melodies were correctly recorded and whether they are not softened because seemed too harsh to our ears, the same way how it happened and still happening with Gregorian Chant, which is losing its previous harshness when in many places *h* and *e* is tried to sing as *b* and *es*, and *f*, *c* and *g* – like *fis*, *cis* and *gis*: this disaster happened to bigger part of Protestant Chants. It is possible that the Lithuanian singing has changed when a new music spread in towns and villages."⁵

L. A. Bourgault-Ducoudray seconds him:

"It seems that a mode of singing was written down precisely and with knowledge, meanwhile in a few tunes the existence of leading semitone in cadence **contradicts** to the mode of tune."⁶

It is obvious that original sounding of the melodies could hardly be re-constructed without the reliable sound recordings. The question is even more complicated as during the last century wars and unfavourable historical circumstances the aboriginal inhabitants were germanised, murdered or forced to emigrate and the valuable cultural heritage was lost as it could not be handed down to the next generation. As an exception to the rule only few recordings were made before the II World War from Martynas Jankus and his daughter Elzė Jankutė. 53 songs by M. Jankus and 15 songs by E. Jankutė were recorded into plates in 1933. 144 songs were published in the book "Lietuvininkų žodis" [The Prussian Lithuanian's Word] in 1995⁷.

The comparison of written materials with the sound recordings revealed that during the singing intervals and tones have much larger frame for variation than in professional music⁸. An evidence of the *h-b* variation could be traced in some tunes (e.g. No. 109) recorded by Bartsch in 1856 near Širvinta:

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Nr. 109.

Andantino. Bei Schirwindt, 1856. B.

Su - si - rė - dy - o - zau vi - dun kie - me svir - ne - lė,
1. Gern wärd' ich schmü - den Mit - ten im Hof' ein Stüb - chen,
I - si - dė - dy - o - zau Zer - ko - li - nus lan - gė - lus.
Wär - de drein - seh - en Zwei hei - le Spe - gel - fen - ster.

2. Ich selber setze
Mich dann ans Spiegelfenster,
Hinauszuhauen,
Wo meine Brüder pflügen.

3. Sie pflügten, pflügten,
Thalab und hügelauwärts;
Es trug die Schwester
Den Brüdern Frühstücksbrot.

4. „Du liebe Schwester,
Du einzige, liebe Schwester,
Nimm doch und weide
Die braunen Ochsen uns!“

5. Und als ich hürte
Nun in der Wiege,
Da kommt gefahren
Aus Litauen ein Bursche.

6. „Komm her, o Mädchen,
Setz' dich in meinen Wagen;
Will mit dir fahren
Wohl zwei, dreihundert Meilen.

7. Du wirfst nicht hören
Den lieben Vater seufzen,
Und nicht mehr hören
Die Mutter kläglich weinen.

8. Wenn dort du hörest
Des Meeres Wellen rauschen,
So wirst du denken,
Es sei der Vater, seufzend.

9. Und wenn du hörest
Den Stuch langsam rufen,
So wirst du denken,
Es wein' die Mutter kläglich.

Song No. 109 in Christian Bartsch's edition, Heidelberg, 1886–1889

109. Susirėdyčiai

Apie širvintą, 1856 B.

Andantino

Su - si - rė - dy - čiau Vi - dun kie - me svir - ne - lė,
I - si - dė - dy - čiau Zer - ko - li - nus lan - gė - lius.

(1.) Susirėdyčiai
Vidun kieme svirmele,
: Įsidėdyčiai
Zerkolinus langelius. :

* * *

1. Pasikurdyčiau Aukštam kalne svirmele, : Įsidėdyčiau Deimantužio langelį. :	4. – Kelk kelk, dukryte, Nešk broliams pusrytėlius, : Tai paganyki Brolio šėmus jautelius. :
2. Aš pažiūrėčiau, Kur ar' mano broleliai, : Ar aria broliai Po kalno pūdymėlių. :	5. O man benešant Brolyčiams pusrytėlius, : Ir atvažiuo Iš Lietuvos bernytis. :
3. Tai gražiai aria Mano jauni broleliai, : Tai neša neša Seselė pusrytėlius. :	6. – Sėsk čia, mergyte, Į mano karietėlę, : Aš tave vešiu Per du šimtu mylelių. :

Song No. 109 in new edition, Vilnius, 2000

But if we could do an experiment and to take off those *becars* we could find that the same tune fully coincide with the big family of tunes that are spread in Southern Lithuania.

The prediction of F. A. Gotthold that "it is possible that the Lithuanian singing has changed when a new music spread in towns and villages" could easily be projected not only historically but also to the nearest future. We cannot prove but can imagine that a lot of "edited" tunes spread widely through published sources and influenced a few generation of local inhabitants constructing a new understanding of their music. These artificial elements were deeply planted and during the long century became inseparable part of the Prussian Lithuanian style.

Conclusions

An impact of music materialization and transcription to establishing and development of particular musical modal style is well seen on examples of melodies collection "Dainu Balsai" published by Christian Bartsch in 1886–1889 in Heidelberg. During the editorial process according to author's notes Ch. Bartsch encountered a serious dilemma – should he edit and adopt the Lithuanian song recordings to German theory norms or let them be like they were sung in real life. The author chose the first way. An experimental approach and comparison of written and live melodies help to re-construct modal features of nearly extinct traditional musical dialect of Lithuania Minor.

Notes

¹ http://en.wikipedia.org/wiki/Roman_Jakobson

² McQuail, Denis & Sven Windahl. *Communication Models for the study of mass communication*, London: Longman, 1981.

³ Bartschas, Christianas. "Apie melodijas" ["About the Melodies", in Lithuanian], In: *Dainų balsai*, Vilnius: Lietuvos muzikos akademija, 2000, p. 33.

⁴ *Ibid.*, p. 34.

⁵ Gotthold, Friedrich August. "Über die Kanklys und die Volksmelodien der Lithauer", In: *Neuer Preussische Provinzial Blätter*, 1847, S. 254.

- ⁶ Bourgault-Ducoudray, Lois Albert. *Melusine, Recueil de mythologie, littérature populaire, traditions et usages*, t. I, 1878–1882, p. 223–224.
- ⁷ Lietuvininkų žodis [“The Prussian Lithuanian’s Word”, in Lithuanian]. Parengė K. Grigas, Z. Kelmickaitė, B. Kerbelytė, N. Vėlius. Kaunas: Literae Universitatis, 1995.
- ⁸ Ambrazevičius, Rytis. “Derminiai pseudovariantai tradicinėje muzikoje” [“Modal Pseudovariants in Traditional Music”, in Lithuanian], In: *Tradicija, autorystė, kūrinio ribos ir interpretacijos laisvė*. Vilnius: Lietuvos muzikos ir teatro akademija, 2006, p. 87–94.

Santrauka

Muzikos notacija Ch. Bartscho rinkinyje „Dainų balsai“

Pranešime siūloma pažvelgti į muzikos įtekstinimo problemą iš etnomuzikologijos žiūros taško.

Pradėkime nuo klausimo „inversijos“ – ar muzikos įtekstinimo (ar transkripcijos) būdas gali paveikti egzistuojančios muzikinės sistemos turinį, stiliškumą ir jos raidą, o jeigu taip, tai kaip tai yra įmanoma? Pasaulyje nerasime tautos, kuri neturėtų ar nenaudotų muzikos (plačiai suprantamos kaip tam tikru būdu organizuotos garsų sistemos), egzistuoja daug tradicinių kultūrų, kurios nepažįsta muzikos rašto.

Tačiau muzikos istorija, paleografija mus moko, kad muzikos tekstinė reprezentacija, arba notacija, yra gana senas žmonijos atradimas, kaip ir raštas, atsirandantis tuomet, kai susidaro tinkamos sąlygos ir išskyla būtinos reikmės. Tokias reikmes galėtume skirstyti į būtinybę fiksuoti tam tikrus skambesio pavidalus ar atlikimo technikos ypatybes, siekį kuo tiksliau juos atkartoti, išsaugoti tobuliausias muzikos formas, perteikti sukauptą muzikavimo bei kūrybos patirtį.

Piktogramos, cheironomija, diakritiniai kalbos ženklai, instrumentų tabulatūros, vėliau neumos, menzūrinės notacijos ženklų sistemos, šiuolaikiniai garso įrašai, modernios kompiuterinės sonogramos ar spektrogramos – tai vis minėtų reikmių sprendimo būdai.

Jie labiau priklauso technologiniam problemos aspektui – akivaizdžiai matome siekį kuo tiksliau fiksuoti ir reprezentuoti muzikinį reiškinį. Kitas – kultūrinis – problemos aspektas yra nemažiau svarbus. Jis apima kultūrinį kontekstą ir psichologinį muzikos visumos ar atskirų jos elementų suvokimą. Tokio pobūdžio klausimai dažnai kyla, kai susiduria dvi ir daugiau skirtingų kultūrų ar sistemų ir bandoma patirti, sukauptą vienoje jų, tiesiog perkelti į kitą, nesusimąstant, ar pastarosios prigimtis tam neprieštarauja.

Etnomuzikologijos istorija taip pat žino nemažą tokių atvejų, kurių vieną ir norėčiau šiandien aptarti. Christiano Bartscho dainų rinkinys „Dainų balsai“, publikuotas Heidelberge 1886–1889 m., perteikė savitą Mažosios Lietuvos tradicinės muzikos stilių, kuris gyvavo XIX a. viduryje ir kurio autentiškų formų šiandien jau nebeišliko. Rengiant leidinį spaudai vokiečių kilmės gimnazijos mokytojui Ch. Bartschui iškilo dilema – ar rinkinyje pateikti užrašytas melodijas taip, kad jos būtų priimtinos ir suprantamos vokiečių skaitytojui, ar, autoriaus žodžiais tariant, „taip, kaip jos iš tikrųjų skambėjo“. Autorius pasirinko pirmąjį kelią. Tad belieka bandyti atkurti, restauruoti buvusį stilių lyginant Ch. Bartscho publikuotas melodijas su kitomis, vėliau užfiksuotomis, pasitelkiant ir gretimose vietovėse tebegyvuojančias.