



Sound Archiving Workshop

Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Indonesia



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(Perception, Représentation, Image, Son Musique
laboratory)

28/06/2024



Plan

Introduction

Sound data on line

Decoseas project

Pratinada database

Training



- **Introduction**



- This Workshop is organized by Imam Ardhianto, Hestu Prahara (Universitas Indonesia), Pierre Prouteau (Nanterre University) and Joséphine Simonnot (PRISM, CNRS).

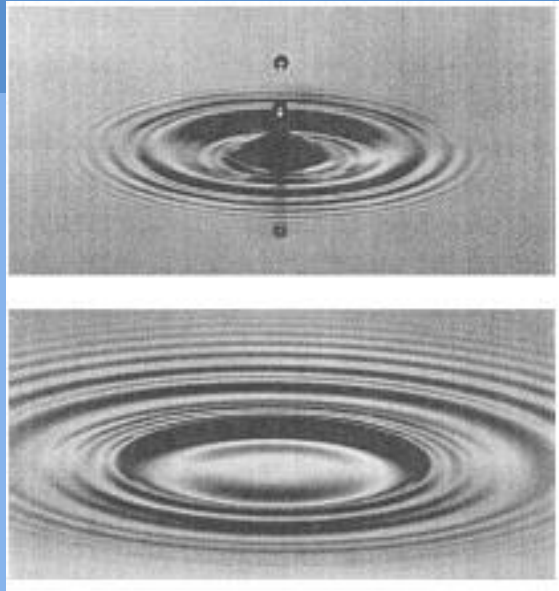
- Anthropological studies rarely make use of sound archives, despite their value as historical sources. The neglect arises from the absence of systematic documentation activities on the numerous recordings made by prior anthropologists/ethnomusicologists.
- In addition, researchers in ex-colonial state frequently encounter difficulties accessing record archives due to the closure of vital resources that have been created in Western countries with established archive infrastructure and institutions.

This session provide an introduction to the significance of sound archives in the field of anthropology and the activities of Pratinada, an archiving platform that has been developed as part of the Decolonizing Sound in Southeast Asia project (DECOSEAS).

- During this workshop, we will showcase the current progress of DECOSEAS in developing the **pratinada.net** database, which serves as a repository for sound archives from Southeast Asia.
- We introduce all the process of sound archiving, to understand why and how to manage this specific material for studies and research.



What is a Sound : Energy & mouvement



A wide range of media...



Magnetic wire



Cylinder



Magnetic tape

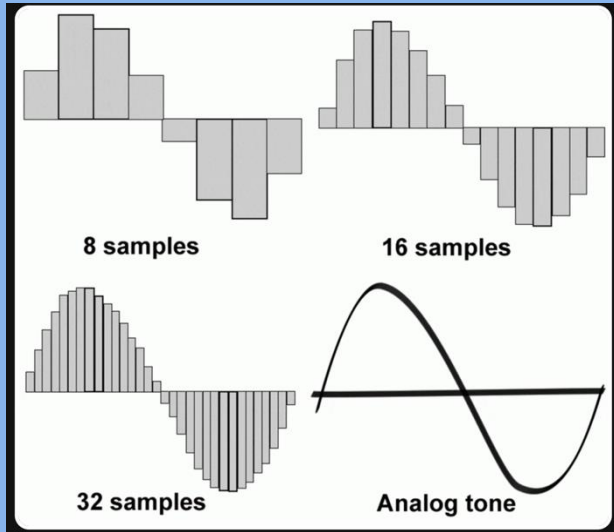


Lacquer disc, « Pyralis »



DAT

And digital format



Lorsque le codage s'effectue sur 2 bits, chaque bit pouvant prendre deux valeurs (« 0 » ou « 1 »), 2^2 valeurs seront stockées soit un pas de quantification de $2,5 \text{ V} \left(\frac{10}{4} \right)$.

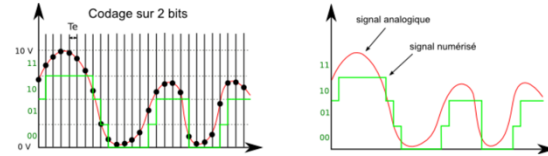


Figure 10. Signal analogique codé sur 2 bits

Dans cet exemple, le signal a une amplitude de 10 volts :

- 0 à 2,5 V, le code sera « 00 »
- 2,5 V à 5 V, le code sera « 01 »
- 5 V à 7,5 V, le code sera « 10 »
- 7,5 V à 10 V, le code sera « 11 »

Plus le nombre de bits sera important et meilleure sera la précision, mais plus le signal occupera de mémoire !

Voici deux exemples de codage sur 3 et 4 bits à fréquence d'échantillonnage fixe.

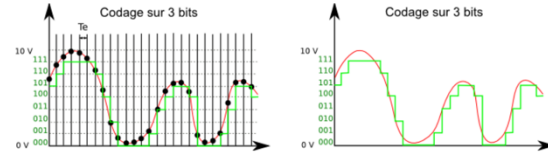


Figure 11. Signal analogique codé sur 3 bits

Sampling: 44,1kHz, 48kHz, ...

Resolution : 8 bits, 16 bits, 24 bits, ...

And digital format

AIFF (Audio Interchange File Format): Apple audio format

WAV (WAVEform audio file format): Windows format

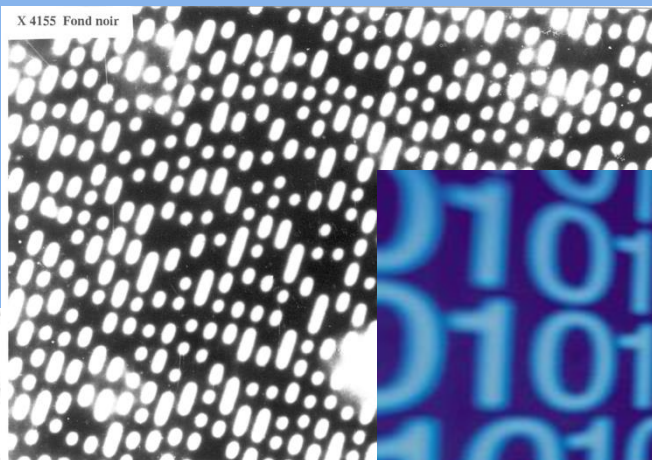
MP3 (MPEG-1/2 Audio Layer 3): Compressed format under licence

OGG: Compressed format, open source

FLAC : Compressed format without loss of quality, open source

- Tracks (1 = mono, 2 = stereo, 4 = quadriphonia, 5.1, ...)
- Synchronizing Clock (internal or external)

How to access to sounds and metadata?



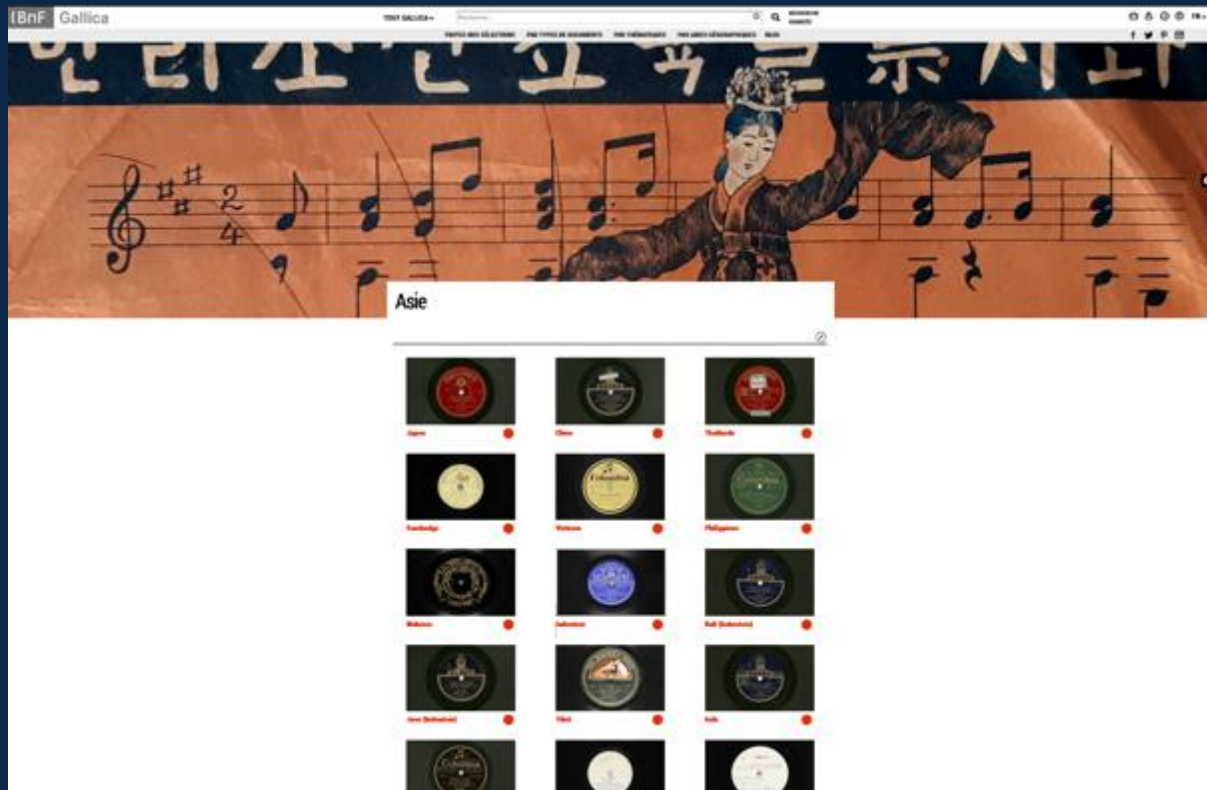
???

How manage the workflow?

- **Sound data on line**



Sound data on line : Gallica



<https://gallica.bnf.fr/html/enregistrements-sonores/asie?mode=desktop>

Sound data on line : Gallica

The screenshot displays the Gallica website interface. At the top, the 'BnF Gallica' logo is visible alongside a search bar and navigation links. The main content area features a digital audio player for a specific record. The record's label is prominently displayed, showing the 'Columbia' brand name and the title 'LANGENDRIAN Y - FRAGMENT UIT DE LAKON'. The player controls include a play button and a progress bar. On the left side of the player, there is a list of tracks and a section for 'Sujets similaires' (Similar subjects) with a thumbnail image of the record.

Sound data on line : Archive.org

INTERNET ARCHIVE WEB BOOKS VIDEO AUDIO SOFTWARE IMAGES SIGN UP | LOG IN UPLOAD Search

ABOUT BLOG PROJECTS HELP DONATE CONTACT JOBS VOLUNTEER PEOPLE

78 RPMs and Cylinder Recordings

The **Great 78 Project!** Listen to this collection of 78rpm records, cylinder recordings, and other recordings from the early 20th century. These recordings were contributed to the Archive by users through the [Open Source Audio](#) collection. Also the Internet Archive has [digitized many](#).
[More...](#)

Share RSS Play All

COLLECTION FORUM (1 034) ABOUT

Indonesia Search this collection Advanced Search

Search metadata
 Search text contents

Sort by: Relevance Weekly views Title Date published Creator

Record Cover	Title	Artist	Views	Stars	Comments
	INDONESIA	by FREDDY BALTA et son Ensemble Musette	136	0	0
	Advertisencia	by Trio Los Panchos	1K	1	3
	DJANGER	by Representatives of the Democratic Youth of Indonesia	67	0	0
	TERANG BOELAN	by Miss NINJA dan VICTOR TOBING	200	2	2
	TRUE LOVE	by MIEKE TELKAMP	2	0	1

Part Of
Music, Arts & Culture Audio Archive

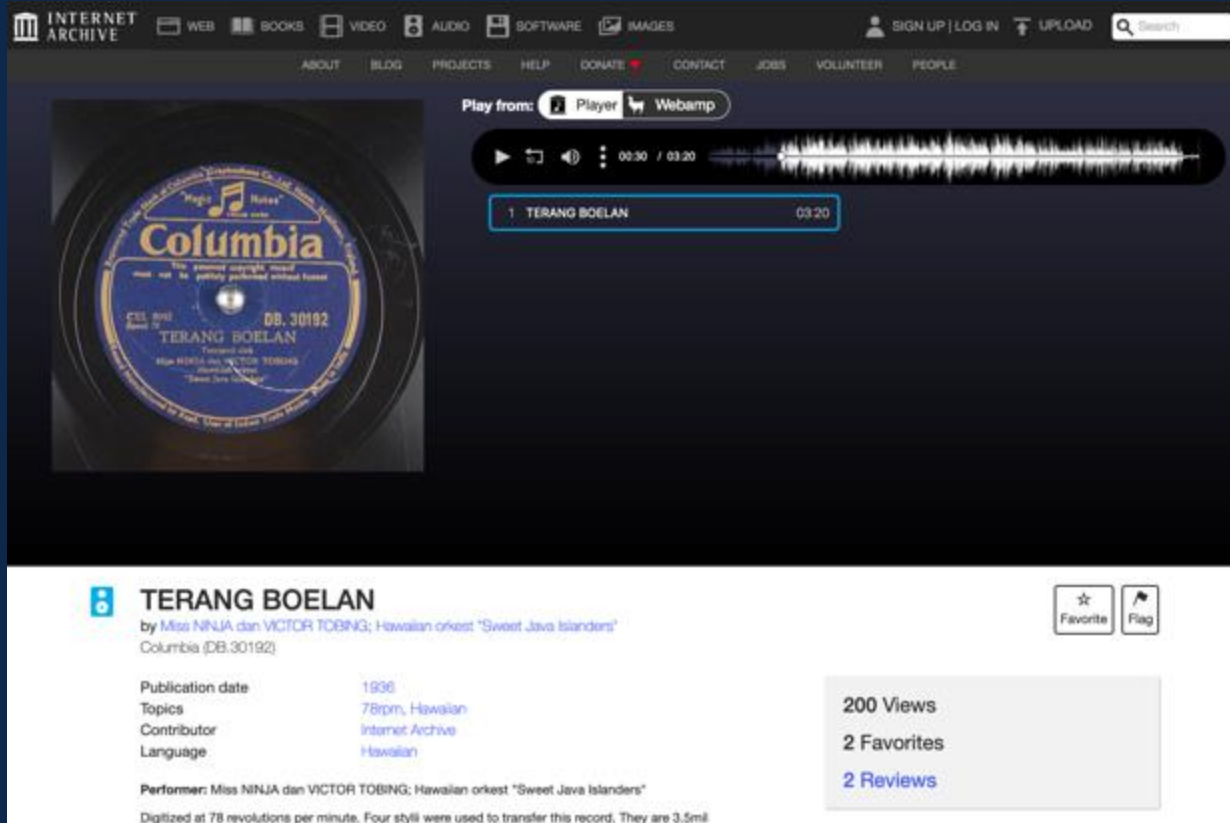
Media Type
 audio 14

Year
 1964 1
 1957 2
 1936 1

Subject
 78rpm 14
 Popular Music 5
 Folk 2
 Choral 7

<https://archive.org/details/78rpm>

Sound data on line : Archive.org



The screenshot shows the Internet Archive interface. At the top, there are navigation links for WEB, BOOKS, VIDEO, AUDIO, SOFTWARE, and IMAGES. Below that are links for ABOUT, BLOG, PROJECTS, HELP, DONATE, CONTACT, JOBS, VOLUNTEER, and PEOPLE. A search bar is located in the top right corner. The main content area features a large image of a blue Columbia record label for 'TERANG BOELAN' by Miss NINJA dan VICTOR TOBING. To the right of the image is a digital audio player with a play button, volume control, and a progress bar showing 00:30 / 03:20. Below the player is a list of tracks with '1 TERANG BOELAN' and a duration of 03:20. The bottom section of the page provides metadata for the recording, including the title 'TERANG BOELAN', the artist 'by Miss NINJA dan VICTOR TOBING; Hawaiian orkest "Sweet Java Islanders"', the publication date '1936', and the language 'Hawaiian'. It also shows engagement statistics: 200 Views, 2 Favorites, and 2 Reviews.

INTERNET ARCHIVE

WEB BOOKS VIDEO AUDIO SOFTWARE IMAGES

SIGN UP | LOG IN | UPLOAD

ABOUT BLOG PROJECTS HELP DONATE CONTACT JOBS VOLUNTEER PEOPLE

Play from: Player Webamp

00:30 / 03:20

1 TERANG BOELAN 03:20

TERANG BOELAN

by Miss NINJA dan VICTOR TOBING; Hawaiian orkest "Sweet Java Islanders"
Columbia (DB.30192)

Publication date 1936

Topics 78rpm, Hawaiian

Contributor Internet Archive

Language Hawaiian

Performer: Miss NINJA dan VICTOR TOBING; Hawaiian orkest "Sweet Java Islanders"

Digitized at 78 revolutions per minute. Four styll were used to transfer this record. They are 3.5mil

Favorite Flag

200 Views

2 Favorites

2 Reviews

<https://archive.org/details/78rpm>



Sound data on line :
<https://archives.crem-cnrs.fr/>

I present my experience to preserve, manage and disseminate a cultural heritage :
Les Archives Sonores du CNRS-Musée de l'Homme, France
Because to keep alive this common world heritage, it must be accessible by the specialists
and also shared with a large community of users to be enriched for the future generations.

Those archives are supported by the French National Research Center (CNRS),
the National Museum of Natural History, the Paris 10 University and the Culture Ministry.



Sound data on line : <https://archives.crem-cnrs.fr/>

CREM Centre de Recherche en Ethnomusicologie

Home Archives Geo Navigator Advanced search Terminology

Search Results

Items (117) | Collections (18) | Corpus (8) | Fonds (8)

results per page: 20

Filters

- Item Status: Published **19**, Unpublished **3**
- Player Status: Sound **19**
- Access Right: viewable **19**

Other Filters

selected items: Published + viewable + Remove All Filters

Title	Digitized	Depositor / contributor	Recordist	Recording period	Code
Musique Deyak, Bornéo (Mallemont) - (1ère édition)	41	Isenrot, Pierre ; Martin, André		1953 - 1954	CRFISAH_E_1972_010_002
Musiques anciennes de Bali, "Semar Pegunungan - Gambuh"	41	Mahe, François-Bernard		1972	CRFISAH_E_1984_002_001
Instruments de musique du monde	41	Desmon, Genevieve; Scheraz, Jean		1990	CRFISAH_E_1990_014_001
Indonésie - copie de disque 78 tours	41	Brétilis, Constantin (dépositant) ; ORTF (Marsellain)		1935	CRFISAH_E_1945_191_001
Barang, Drame musical balinais	41	Berthe, Louis		1962 - 1968	CRFISAH_E_1971_003_002
Musik des Orients [10 disques]	41	Humboldt, Erich Moritz von		1925 - 1928	CRFISAH_E_1932_006_008
Emission de France Musique, Radio France, "La métamorphose en chantant plurivocales d'Indonésie"	41	Rappoport, Dana		1962 - 2014	CRFISAH_E_2015_013_001
Bornéo - musique des chasseurs de lianes [1ère édition]	41	Isenrot, Pierre, Martin, André		1953 - 1954	CRFISAH_E_1958_012_001
Musique et Anthropologie [Disque encarté], revue L'Homme, n°171-173, 2004	41	Lortat-Jacob, Bernard ; Røvsing Olsen, Miriam (contributeur)		1948 - 2002	CRFISAH_E_2004_017_001
Bali	41	Isenrot, Pierre		1953	CRFISAH_E_1958_010_001
Gamelans de Bali - Musique des dieux, musique des hommes	41	Berthe, Louis		1968	CRFISAH_E_1968_007_001
Indonésie - copie de disque 78 tours	41	Brétilis, Constantin (dépositant) ; ORTF (Marsellain)		1935	CRFISAH_E_1945_077_001
Indonésie - copie de disque 78 tours	41	Brétilis, Constantin (dépositant) ; ORTF (Marsellain)		1932	CRFISAH_E_1948_148_001
Les voix du monde, une anthologie des expressions vocales	41	Zemp, H.; Lortat-Jacob, B.; Léfebvre, G. (concepteur et réalisateur)		1929 - 1995	CRFISAH_E_1998_012_001
Les danses du monde	41	Zemp, Hugo et al.		1962 - 1998	CRFISAH_E_1998_017_001
CD Indonésie : Toraja, Pandralles et lires de Neoridjal	41	Rappoport, Dana		1981 - 1994	CRFISAH_E_1998_018_001
Die Wachstzylinder des Berliner Phonogramm-Archivs [Disque encarté]	41	Ziegler, Susanne		1883 - 1954	CRFISAH_E_2008_010_001
Indonésie - copie de disque 78 tours	41	Brétilis, Constantin (dépositant) ; ORTF (Marsellain)		1935	CRFISAH_E_1945_190_001
Indonésie - copie de disque 78 tours	41	Brétilis, Constantin (dépositant) ; ORTF (Marsellain)		1938	CRFISAH_E_1945_152_001

6550 digitized sound files



Sound annotation tool


CREM Centre de Recherche en Ethnomusicologie

Bienvenue, Joséphine Simonnot | Profil | Aide | Déconnexion

Bureau Archives Géo-Navigateur Recherche avancée Utilisateurs Admin

Item : Air d'un opéra de Pékin :02-09

Editer Copier Ajouter à la liste Précédent Suivant



00:00 00:05 00:10 00:15 00:20 00:25 00:30 00:35 00:40 00:45 00:50 01:00 01:05 01:10 01:15 01:20 01:25 01:30 01:35 01:40

Titre Air d'un opéra de Pékin
Collecteur Central People's Broad Casting Station of China
Collection CNRSMH_E_1996_013_001
Date d'enregistrement 1 janvier 1962 - 31 décembre 1962
Dernière modification 24 mai 2013 11:54:32 (a.gouzowski)

■ Indications géographiques et culturelles

Lieu Chine, Asie orientale, Asie
Précisions lieu Pékin, Beijing
Population / groupe social Han
Contexte ethnographique CD II - Techniques (suite) : Voix travesties.

"Opéra de Pékin, jingxi/Pingju. Titre de l'opéra : "Printemps dans le Hall de Jade" (Yutangchun). Air de Susan chanté par Zhang Junqiu. Instruments d'accompagnement : vièle à deux cordes (huqin), luths à trois cordes (sanxian) et quatre cordes (yueqin), hautbois (suona), flûte traversière à mirilton (dizi), orgue à bouche (sheng), claquoir (paiban), tambours (danpigu, tanggu), gongs (dalu et xialuo), cymbales (bo et hao).
Le rôle principal féminin est traditionnellement interprété par un homme qui chante avec une voix de fausset, jia sheng. Outre les "formes mélodiques liées" (lianqui) qui l'apparentent à l'opéra Kunqu, ce théâtre présente la particularité de "formes modales rythmées (banqiangti), avec des variations sur un thème. Les paroles chantées s'organisent en stances longues et courtes, le plus souvent en versets de sept à dix syllabes/caractères, où l'air suit les tons de la langue et l'articulation des vers. L'échelle suit le modèle pentatonique de la Chine du Sud et utilise aussi le modèle heptatonique plus courant dans le Nord pour l'ornementation mélodique.
Ici, l'héroïne, Susan, condamnée à mort, plaide sa cause devant le juge qui n'est autre que son ancien fiancé Wang Jialun."

"Peking Opera, jingxi/Pingju. Opera title : "Springtime in the gall of Jade" (Yutangchun). Air for Susan, sung by Zhang Junqiu. Accompanying instruments : two-string dde (huqin) and four-string (yueqin) ; oboe (suona) ; transverse flute with mirilton (dizi) ; mouth-organ (sheng) ; clappers (paiban) ; drums (danpigu, tanggu) ; gongs (dalu and xialuo) ; cymbals (bo and hao).
The principal feminine role is traditionally performed by a man singing in falsetto jia sheng. Besides the "connected melodic forms (lianqui) which appear at the Kunqu opera, this theatre has the speciality of "rhythmic modal forms" (banqiangti), with variations on a theme. The sung words are organised in short and long stanzas, most often in verses of seven to ten syllables, where the tune follows the tones of the language and the articulation of the verses. The scale follows the pentatonic model of South China, and also uses the more current seven-tone model of the North, for the melodic ornamentation.
Here, the heroine, Susan, condemned to death, pleads her case before the judge, who is none other than her former fiancé Wang Jialun."

Lucie Rault-Leyrat, cf, p.43 du livret

■ Informations sur la musique

Analyse Marqueurs

- 00:00:00:17 Voix
Rôle interprété par un homme en voix de fausset. pas d'accompagnement instrumental, sauf le gong.
auteur: a.gouzowski
- 00:00:34:56 Partie instrumentale
auteur: a.gouzowski
- 00:00:55:70 Chant et instruments
Le chant de l'homme en voix de fausset rejoint les instruments.
auteur: a.gouzowski

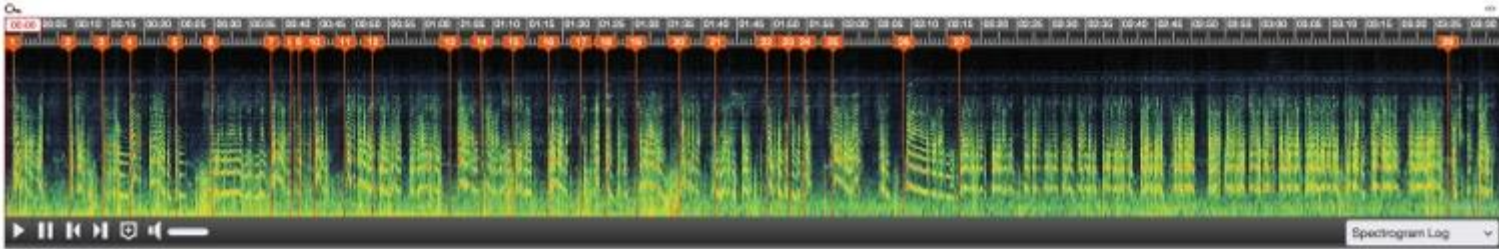
Téléchargement: WAV MP3 WAV

Prosodic Annotations, trumai ritual Brésil (1967-2019)

Bureau Archives Géo-navigateur Recherche avancée Terminology Admin Français

Item : Analyse prosodie: Histoire de la fête chez les poissons : 5'43 à 9'15

← Éditer Dupliquer Lister Partager →



00:00 00:05 00:10 00:15 00:20 00:25 00:30 00:35 00:40 00:45 00:50 01:00 01:05 01:10 01:15 01:20 01:25 01:30 01:35 01:40 01:45 01:50 01:55 02:00 02:05 02:10 02:15 02:20 02:25 02:30 02:35 02:40 02:45 02:50 02:55 03:00 03:05 03:10 03:15 03:20 03:25 03:30 03:35 03:40 03:45 03:50 03:55 04:00 04:05 04:10 04:15 04:20 04:25 04:30 04:35 04:40 04:45 04:50 04:55 05:00 05:05 05:10 05:15 05:20 05:25 05:30 05:35 05:40 05:45 05:50 05:55 06:00 06:05 06:10 06:15 06:20 06:25 06:30 06:35 06:40 06:45 06:50 06:55 07:00 07:05 07:10 07:15 07:20 07:25 07:30 07:35 07:40 07:45 07:50 07:55 08:00 08:05 08:10 08:15 08:20 08:25 08:30 08:35 08:40 08:45 08:50 08:55 09:00 09:05 09:10 09:15 09:20 09:25 09:30 09:35 09:40 09:45 09:50 09:55 10:00 10:05 10:10 10:15 10:20 10:25 10:30 10:35 10:40 10:45 10:50 10:55 11:00 11:05 11:10 11:15 11:20 11:25 11:30 11:35 11:40 11:45 11:50 11:55 12:00 12:05 12:10 12:15 12:20 12:25 12:30 12:35 12:40 12:45 12:50 12:55 13:00 13:05 13:10 13:15 13:20 13:25 13:30 13:35 13:40 13:45 13:50 13:55 14:00 14:05 14:10 14:15 14:20 14:25 14:30 14:35 14:40 14:45 14:50 14:55 15:00 15:05 15:10 15:15 15:20 15:25 15:30 15:35 15:40 15:45 15:50 15:55 16:00 16:05 16:10 16:15 16:20 16:25 16:30 16:35 16:40 16:45 16:50 16:55 17:00 17:05 17:10 17:15 17:20 17:25 17:30 17:35 17:40 17:45 17:50 17:55 18:00 18:05 18:10 18:15 18:20 18:25 18:30 18:35 18:40 18:45 18:50 18:55 19:00 19:05 19:10 19:15 19:20 19:25 19:30 19:35 19:40 19:45 19:50 19:55 20:00 20:05 20:10 20:15 20:20 20:25 20:30 20:35 20:40 20:45 20:50 20:55 21:00 21:05 21:10 21:15 21:20 21:25 21:30 21:35 21:40 21:45 21:50 21:55 22:00 22:05 22:10 22:15 22:20 22:25 22:30 22:35 22:40 22:45 22:50 22:55 23:00 23:05 23:10 23:15 23:20 23:25 23:30 23:35 23:40 23:45 23:50 23:55 24:00 24:05 24:10 24:15 24:20 24:25 24:30 24:35 24:40 24:45 24:50 24:55 25:00 25:05 25:10 25:15 25:20 25:25 25:30 25:35 25:40 25:45 25:50 25:55 26:00 26:05 26:10 26:15 26:20 26:25 26:30 26:35 26:40 26:45 26:50 26:55 27:00 27:05 27:10 27:15 27:20 27:25 27:30 27:35 27:40 27:45 27:50 27:55 28:00 28:05 28:10 28:15 28:20 28:25 28:30 28:35 28:40 28:45 28:50 28:55 29:00 29:05 29:10 29:15 29:20 29:25 29:30 29:35 29:40 29:45 29:50 29:55 30:00 30:05 30:10 30:15 30:20 30:25 30:30 30:35 30:40 30:45 30:50 30:55 31:00 31:05 31:10 31:15 31:20 31:25 31:30 31:35 31:40 31:45 31:50 31:55 32:00 32:05 32:10 32:15 32:20 32:25 32:30 32:35 32:40 32:45 32:50 32:55 33:00 33:05 33:10 33:15 33:20 33:25 33:30 33:35 33:40 33:45 33:50 33:55 34:00 34:05 34:10 34:15 34:20 34:25 34:30 34:35 34:40 34:45 34:50 34:55 35:00 35:05 35:10 35:15 35:20 35:25 35:30 35:35 35:40 35:45 35:50 35:55 36:00 36:05 36:10 36:15 36:20 36:25 36:30 36:35 36:40 36:45 36:50 36:55 37:00 37:05 37:10 37:15 37:20 37:25 37:30 37:35 37:40 37:45 37:50 37:55 38:00 38:05 38:10 38:15 38:20 38:25 38:30 38:35 38:40 38:45 38:50 38:55 39:00 39:05 39:10 39:15 39:20 39:25 39:30 39:35 39:40 39:45 39:50 39:55 40:00 40:05 40:10 40:15 40:20 40:25 40:30 40:35 40:40 40:45 40:50 40:55 41:00 41:05 41:10 41:15 41:20 41:25 41:30 41:35 41:40 41:45 41:50 41:55 42:00 42:05 42:10 42:15 42:20 42:25 42:30 42:35 42:40 42:45 42:50 42:55 43:00 43:05 43:10 43:15 43:20 43:25 43:30 43:35 43:40 43:45 43:50 43:55 44:00 44:05 44:10 44:15 44:20 44:25 44:30 44:35 44:40 44:45 44:50 44:55 45:00 45:05 45:10 45:15 45:20 45:25 45:30 45:35 45:40 45:45 45:50 45:55 46:00 46:05 46:10 46:15 46:20 46:25 46:30 46:35 46:40 46:45 46:50 46:55 47:00 47:05 47:10 47:15 47:20 47:25 47:30 47:35 47:40 47:45 47:50 47:55 48:00 48:05 48:10 48:15 48:20 48:25 48:30 48:35 48:40 48:45 48:50 48:55 49:00 49:05 49:10 49:15 49:20 49:25 49:30 49:35 49:40 49:45 49:50 49:55 50:00 50:05 50:10 50:15 50:20 50:25 50:30 50:35 50:40 50:45 50:50 50:55 51:00 51:05 51:10 51:15 51:20 51:25 51:30 51:35 51:40 51:45 51:50 51:55 52:00 52:05 52:10 52:15 52:20 52:25 52:30 52:35 52:40 52:45 52:50 52:55 53:00 53:05 53:10 53:15 53:20 53:25 53:30 53:35 53:40 53:45 53:50 53:55 54:00 54:05 54:10 54:15 54:20 54:25 54:30 54:35 54:40 54:45 54:50 54:55 55:00 55:05 55:10 55:15 55:20 55:25 55:30 55:35 55:40 55:45 55:50 55:55 56:00 56:05 56:10 56:15 56:20 56:25 56:30 56:35 56:40 56:45 56:50 56:55 57:00 57:05 57:10 57:15 57:20 57:25 57:30 57:35 57:40 57:45 57:50 57:55 58:00 58:05 58:10 58:15 58:20 58:25 58:30 58:35 58:40 58:45 58:50 58:55 59:00 59:05 59:10 59:15 59:20 59:25 59:30 59:35 59:40 59:45 59:50 59:55 60:00 60:05 60:10 60:15 60:20 60:25 60:30 60:35 60:40 60:45 60:50 60:55 61:00 61:05 61:10 61:15 61:20 61:25 61:30 61:35 61:40 61:45 61:50 61:55 62:00 62:05 62:10 62:15 62:20 62:25 62:30 62:35 62:40 62:45 62:50 62:55 63:00 63:05 63:10 63:15 63:20 63:25 63:30 63:35 63:40 63:45 63:50 63:55 64:00 64:05 64:10 64:15 64:20 64:25 64:30 64:35 64:40 64:45 64:50 64:55 65:00 65:05 65:10 65:15 65:20 65:25 65:30 65:35 65:40 65:45 65:50 65:55 66:00 66:05 66:10 66:15 66:20 66:25 66:30 66:35 66:40 66:45 66:50 66:55 67:00 67:05 67:10 67:15 67:20 67:25 67:30 67:35 67:40 67:45 67:50 67:55 68:00 68:05 68:10 68:15 68:20 68:25 68:30 68:35 68:40 68:45 68:50 68:55 69:00 69:05 69:10 69:15 69:20 69:25 69:30 69:35 69:40 69:45 69:50 69:55 70:00 70:05 70:10 70:15 70:20 70:25 70:30 70:35 70:40 70:45 70:50 70:55 71:00 71:05 71:10 71:15 71:20 71:25 71:30 71:35 71:40 71:45 71:50 71:55 72:00 72:05 72:10 72:15 72:20 72:25 72:30 72:35 72:40 72:45 72:50 72:55 73:00 73:05 73:10 73:15 73:20 73:25 73:30 73:35 73:40 73:45 73:50 73:55 74:00 74:05 74:10 74:15 74:20 74:25 74:30 74:35 74:40 74:45 74:50 74:55 75:00 75:05 75:10 75:15 75:20 75:25 75:30 75:35 75:40 75:45 75:50 75:55 76:00 76:05 76:10 76:15 76:20 76:25 76:30 76:35 76:40 76:45 76:50 76:55 77:00 77:05 77:10 77:15 77:20 77:25 77:30 77:35 77:40 77:45 77:50 77:55 78:00 78:05 78:10 78:15 78:20 78:25 78:30 78:35 78:40 78:45 78:50 78:55 79:00 79:05 79:10 79:15 79:20 79:25 79:30 79:35 79:40 79:45 79:50 79:55 80:00 80:05 80:10 80:15 80:20 80:25 80:30 80:35 80:40 80:45 80:50 80:55 81:00 81:05 81:10 81:15 81:20 81:25 81:30 81:35 81:40 81:45 81:50 81:55 82:00 82:05 82:10 82:15 82:20 82:25 82:30 82:35 82:40 82:45 82:50 82:55 83:00 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96:55 97:00 97:05 97:10 97:15 97:20 97:25 97:30 97:35 97:40 97:45 97:50 97:55 98:00 98:05 98:10 98:15 98:20 98:25 98:30 98:35 98:40 98:45 98:50 98:55 99:00 99:05 99:10 99:15 99:20 99:25 99:30 99:35 99:40 99:45 99:50 99:55 100:00

Titre Analyse prosodie: Histoire de la fête chez les poissons
Collecteur Monod, Auriole
Collection Brésil, Mato Grosso, Trumai: mythes et récits, 1966-1997
Période d'enregistrement 2 janvier 1967
Type d'accès consultation libre

Indications géographiques et culturelles

Lieu Brésil
Précisions lieu Mato Grosso, Haut Xingu
Aire culturelle Haut Xingu
Langue (norme ISO) Trumai
Population / groupe social Trumai
Contexte ethnographique Mythe "Histoire de la fête chez les poissons" avec des discours du chef (2 registres). Récits du chef trumai, Nihari.

- Mythe : Mots de prosodie identifiés : allongement (1 fois) et répétition de syllabe (5 fois), répétition de mot (3 fois), saut dans l'air (3 fois), glissando descendant (5 fois). Ornementation graphiquement et auditivement manifeste (avec l'option visuelle du son "Spectrogram log"), mise en valeur de la poésie du texte et de la relation entre la sémantique et les marqueurs de l'émotion.

- Discours du chef (2 '10') : débit syllabique accéléré (style "enfilage de perles"), charge émotionnelle moins forte ?

Fichier Marqueurs

24 00:01:54.60 Hee SAUT DANS L'AIGU
25 00:01:58.62 ... RÉPÉTITION DE MOTS ET GLISSANDO DESCENDANT
26 00:02:08.93 ALLONGEMENT DE SYLLABE ET GLISSANDO
27 00:02:16.88 Discours du che

Embedded player

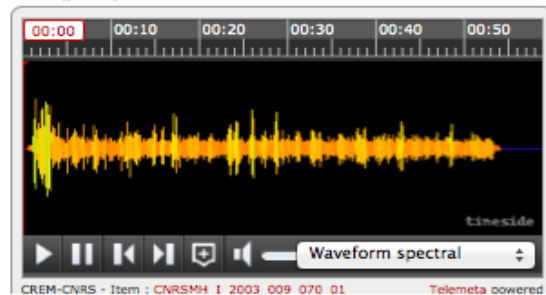
Searcher website, Berbere Tale, Korandjé (Algérie, 1950)

FRIDAY, MARCH 07, 2014

Korandjé tale (Conte en korandjé - قصة بلديالية)

In the early 1950s, the French anthropologist Dominique Champault made a number of sound recordings in Tabelbala. Champault's recordings have recently been made available online by the Centre de Recherche en Musicologie, through Cécile Funke's archival work. Many are in Arabic or French, but the Korandjé ones are an irreplaceable resource for the study of the language; in her time, the language was under rather less pressure and verbal arts were in much better health.

One of the easiest recordings for me – the sound quality is good, and the language simple – is a short folk tale about a cat, narrated by Zohra Adda (70-01):



Like “the house that Jack built”, this cumulative tale helps children learn to understand recursive causation. There are a few dialectal or idiolectal differences from the Korandjé I’ve heard, minor but striking to my ears. Following Marijn van Putten’s example, I’ll put it up here – comments very welcome! Etymology is marked by colour: yellow for Arabic, blue for Berber, and unmarked for Songhay.

عيجا جانيس عسكاتيسسي: - حاجيتك ما جيتك

fa-yhaža=ni.s fa-s-kka-t=ni.si:

1Sg-tell=2Sg.to 1Sg-not-come-hither=2Sg.to

I have told you, I haven't come to you (ie “Once upon a time”):

Je t’ai raconté, je ne suis pas venu à toi (c’est à dire “Il était une fois”):

Comments: This is an alarmingly literal translation of the widespread

التقاليد الموسيقية | Fonds : Musiques des régions tunisiennes

بالجهات التونسية

التقاليد الموسيقية بالجهات التونسية

Enregistrements inédits, réalisés lors de collectes sur terrain dans les différentes régions tunisiennes

cmam_inedit_terrain

04:56:44

Corpus

المعرف	الوصف	مرقم	العنوان
iles_tunisiennes		🔊	التقاليد الموسيقية بالجزر التونسية Traditions musicales des îles tunisiennes
sud_est_tunisien		🔊	الجمع الميداني بالجنوب الشرقي التونسي Sud-Est tunisien : collecte sur terrain
sud_ouest_tunisien		🔊	الجمع الميداني بالجنوب الغربي التونسي Sud-Ouest tunisien : collecte sur terrain

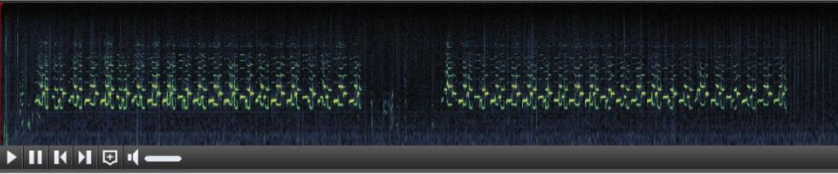
- **Sound archives**
- **And research**



Musical Scale Analysis

Bureau Archives Géo-navigateur Recherche avancée Terminology Admin

Item : Berceuse_Disque 165_Face A



Titre Berceuse
 Collecteur Rouget, Gilbert ; Didier, André
 Collection Mission Ogooué-Congo, 1946 [disques à gravure directe originaux]
 Période d'enregistrement 16 septembre 1946 - 16 septembre 1946
 Type d'accès consultation libre

Indications géographiques et culturelles

Lieu Ouesso
 Précisions lieu Gatongo
 Population / groupe social Pygmée babinga babenzele
 Contexte ethnographique
 Mots-clés Berceuse

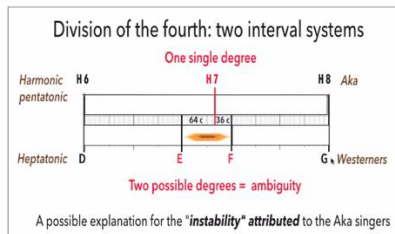
2018 - ANALYSE D'UN CHANT SOLO

2018 - Découverte d'un chant solo* dans les archives du CREM (une berceuse) enregistrée by G. Rouget en 1946** chez les Ba-Benzele (sous-groupe Aka dans l'est de la république Centrafricaine).

Un malentendu subsiste depuis le début des recherches musicales sur l'échelle de la musique Aka


- By ear, the two intervals forming the fourth are well identified, although they seem a bit "wrong" (too small, or too big)..

Le nœud du problème



49

Harmonic series + H7



Harmonic number	1	2	3	4	5	6	7	8	9	10
Musical note	E ₂	E ₃	B ₃	E ₄	G# ₄	B ₄	(D ₅)	E ₅	F# ₅	G# ₅
Musical interval		Octave	Fifth	Fourth	Major 3rd	minor 3rd	small 2nd	large 2nd	minor 2nd	etc
Frequency (Hz)	F	2F	3F	4F	5F	6F	7F	8F	9F	10F
Interval ratio		2	3/2	4/3	5/4	6/5	7/6	8/7	9/8	10/9
Numerical value		2	1,5	1,33	1,25	1,20	1,16	1,14	1,125	

Fourth₂

The new intervals : 7/6 and 8/7 matches the numerical values 1,14 and 1,16

41

Heritage Restitution

Marsel Lembang interview
about the importance of access
to the archives from Toraja (funeral ritual)

Indonesia, Sulawesi, Toraja people



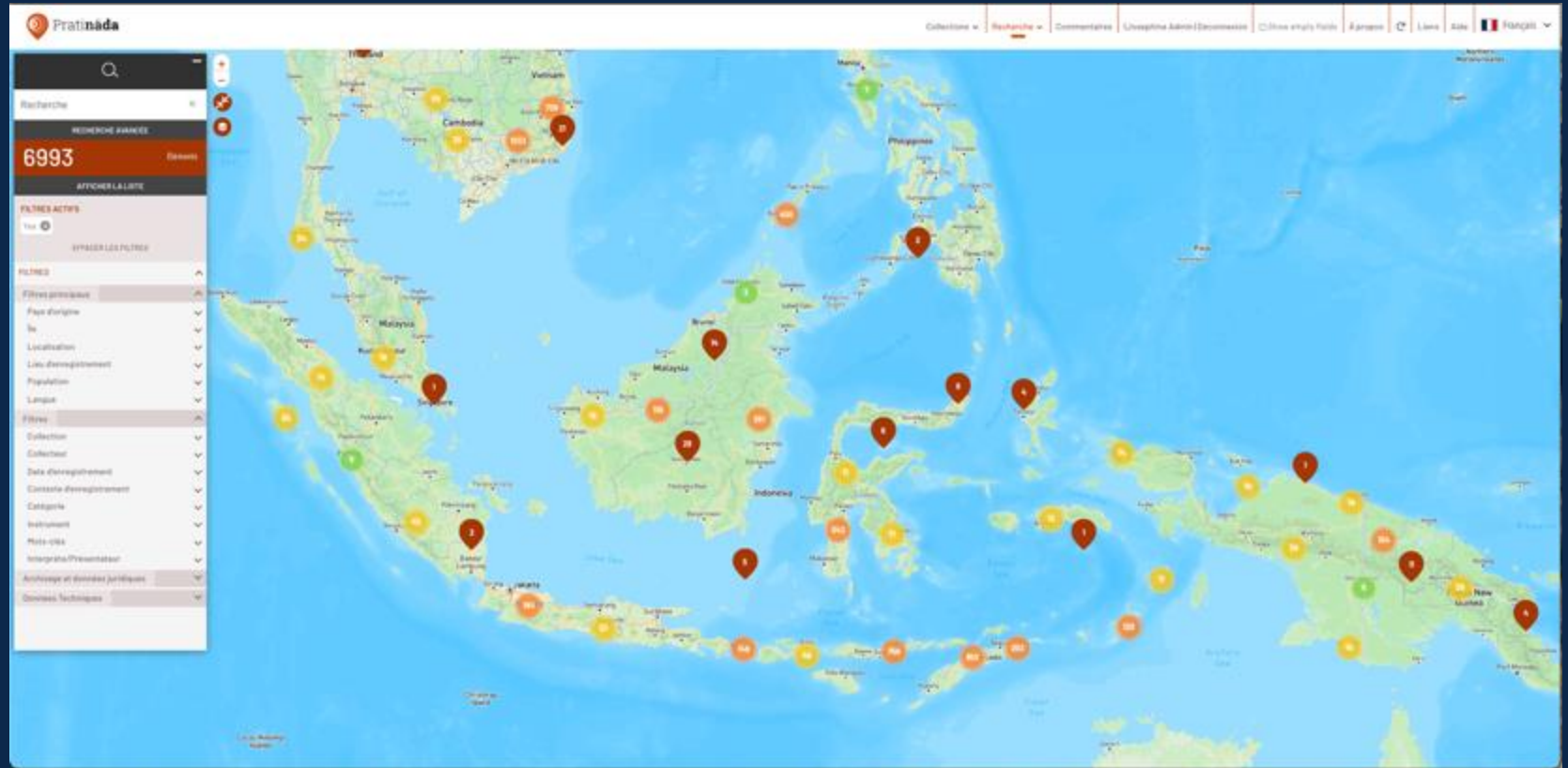
Decolonizing Southeast Asian Sound Archives (DeCoSEAS)

Improving access to sound archives and transfer agency
over curation

2021-2024

- University of Amsterdam (Netherlands)
- Centre National de la Recherche Scientifique / EHESS
- School of Oriental and African Studies (SOAS, UK)





Pratināda

Search

ADVANCED SEARCH

7230 Selected items

SHOW THE LIST

ACTIVE FILTERS

FILTERS

- Main filters
- Country
- Island
- Place
- Population
- Language
- Filters
- Collection
- Collector
- Recording date
- Recording context
- Archiving and legal data
- Technical data



Lute solo

00:00 | 00:14 | 00:30 | 00:45 | 01:00 | 01:15 | 01:30 | 01:45 | 02:00

Waveform spectral

Advanced Player

Title:
Lute solo

Recording date:
1976

Place:
Mindanao

Population:
Magindanao

Collector:
Nicole Revel

Instrument:
Lute

Pratinada : research filters

The screenshot displays the Pratinada website interface. At the top, there is a navigation bar with the Pratinada logo, a search bar, and links for Resources collections, Search, About, Links, Help, and English. The main content area is divided into a left sidebar and a right map area. The sidebar contains a search bar, a '372 Selected Items' counter, and a 'SHOW THE LIST' button. Below this, there are 'ACTIVE FILTERS' for 'Flores' and 'Lamaholot', and a 'CLEAR ALL' button. The 'FILTERS' section lists various categories: Main filters, Country, Island (1), Place, Population (1), Boawae (0/14), Bugis (0/190), Indonesia (0/76), Lamaholot (372/442), Lio (0/48), Manggarai (0/75), Naqi (0/39), Ngada (0/24), Rajong (0/2), Sikka (0/82), Tanar Ai (0/11), and Language. The map area shows a map of Indonesia with several red and orange markers indicating specific locations, each with a number (e.g., 12, 16, 14, 103, 15, 35).



<https://pratinada.net>

Pratinada tutorial :

<https://shredocs.huma-num.fr/wl/?id=qpnfpzqysAqkt9MVGzi80T3RT2VrW0el>



Metadata model

<https://pratinada.net/help>

- Title
- Vernacular Title
- Description
- Performer/Speaker
- Creator
- Location
- Island
- Date
- Population name
- Collector name
- Collection name
- Recording context
- Intellectual property
- ...



Specific template and vocabulary

<https://omekas.seasia-hearing.org/admin/resource-template>

<https://omekas.seasia-hearing.org/admin/custom-vocab>

<https://omeka.org/s/docs/user-manual/>



Selamat Datang !

Terserah kamu...

<https://omekas.seasia-hearing.org/>

