

Zingen als in je moerstaal

Het IPA als tool voor zangers en
een methode voor het zingen
van repertoire in vreemde talen

Vandaag gaan we samen een Noors lied zingen

[xudəmidax ɛn vɛlkɔm bɛj
dezə wəkʃɔp ovə hɛt
intənəʃənl fonetis ɒlfabɛt
dɒt ɪk fɛədə ipa zɒl numən
ɛn ən metodə fɔər hɛt
ziŋən ɪn fremdə tələn]
[mɛjn nam ɪs vɒndə petəs]

IPA = **I**nternational **P**honetic **A**lphabet

Tekst transcriberen is tekst schrijven in IPA-symbolen

Lyric diction = uitspraak in de zang

IPA kent letters en diakritische tekens

Letters geven de basisklank:

(klinkerklanken) a ɑ ɛ e ɪ i ɔ o ə u y

(medeklinkerklanken) m p k s v ʃ ʒ ɹ

Diakritische tekens geven extra kwaliteiten weer van de klank, bijv.:

nasaal = ~

de franse nasale klinkers zijn [ã], [õ], [ɛ̃] en [œ̃]

palatalisering = ^j in Russisch heel belangrijk

beetje = [bet^jə]

[ʒəmapɛlvanda]

[majnənamə|istvanda]

if I were little sun in sky not I would shine but only for

cresc. (*cresc.*) *p*

Gdy-bym ja by - ła sło-ne-czkiem na nie-bie, nie świe-ci - ła-bym jak ty - lko dla
 gdy-bim ja biwała słonetskjem na niebie nie syjełsi-wabim jak tylko dla

p *cresc.* *p*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

you not on (the) waters not on (the) woods but at all times

senza tempo

cie - bie. A - ni na wo - dy, a - ni na la - sy, a - le po wszy-stkie cza - sy
 tybie ani na wodzie ani na lasie ale po wszystkich czasach

16 *marcato*

(*ped.* *) *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

P W M
242

ped. *

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

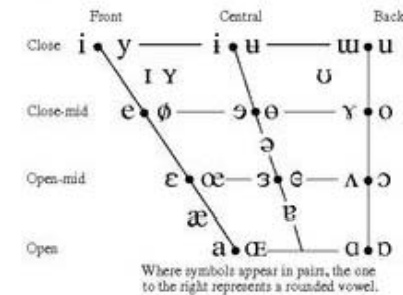
CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
⦿ Bilabial	ɓ Bilabial	ʼ Ejectives
Dental	ɗ Dental/alveolar	pʼ Bilabial
! (Post)alveolar	ɟ Palatal	tʼ Dental/alveolar
≠ Palatoalveolar	ɠ Velar	kʼ Velar
Alveolar lateral	ɣ Uvular	sʼ Alveolar fricative

OTHER SYMBOLS

A	Voiceless labial-velar fricative	C Z	Alveolo-palatal fricatives
W	Voiceless labial-velar approximant	J	Voiceless alveolar lateral flap
q	Voiceless labial-palatal approximant	ɟ	Simultaneous ɟ and x
H	Voiceless epiglottal fricative		
ʕ	Voiceless epiglottal fricative		Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʕ	Epiglottal plosive		

VOWELS



SUPRASEGMENTALS

Primary stress
Secondary stress
Long
Half-long
Extra-short
Minor (foot) group
Major (intonation) group
Syllable break
Linking (absence of a break)

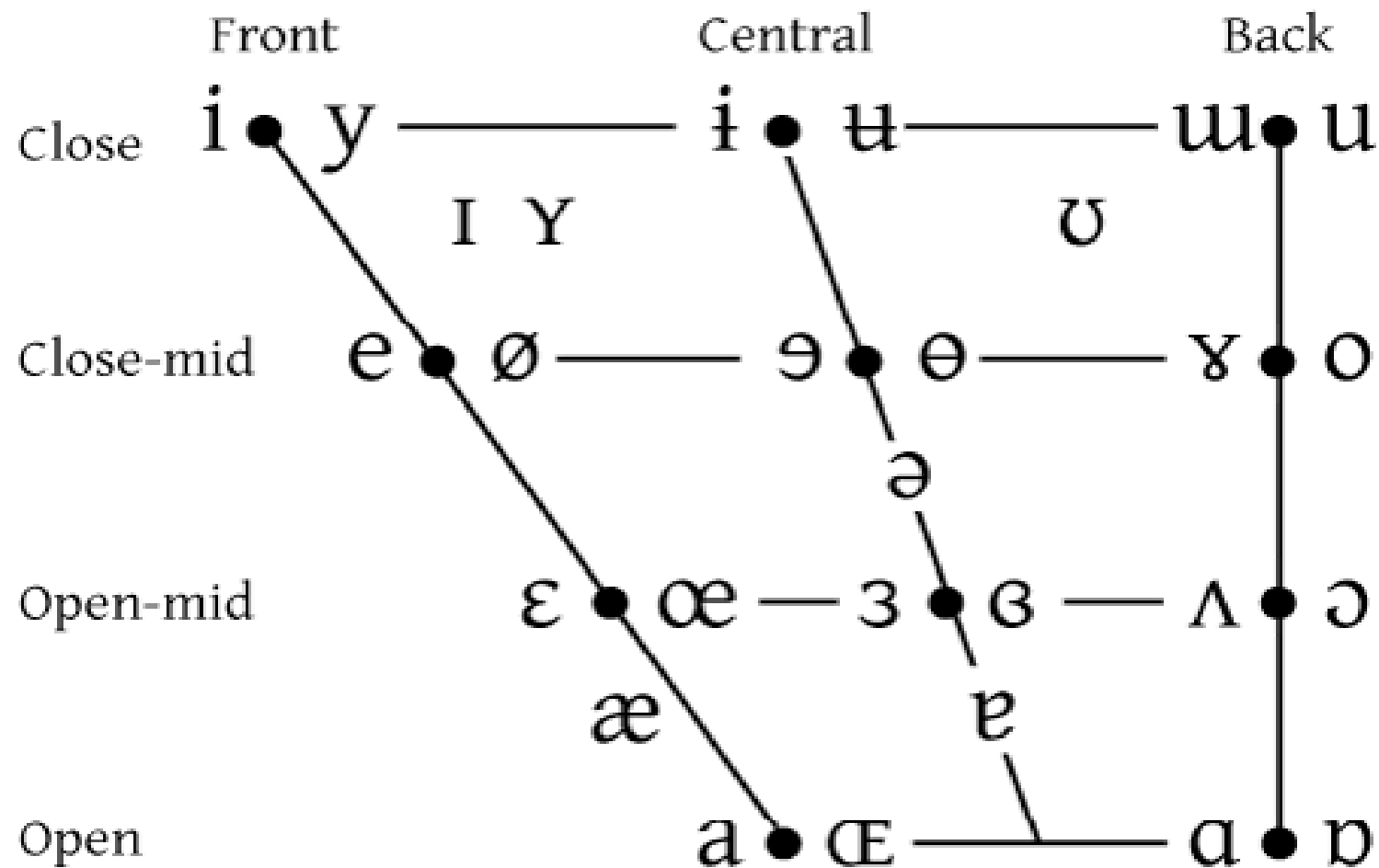
TONES AND WORD ACCENTS
LEVEL CONTOUR

$\tilde{e}_\alpha$	$\uparrow$	Rising	$\tilde{e}_\alpha$	$\uparrow$	Rising
$\hat{e}$	$\uparrow$	High	$\hat{e}$	$\downarrow$	Falling
$\bar{e}$	$\uparrow$	Mid	$\bar{e}$	$\uparrow$	High rising
$\check{e}$	$\downarrow$	Low	$\check{e}$	$\downarrow$	Low rising
$\tilde{e}$	$\downarrow$	Rising low	$\tilde{e}$	$\downarrow$	Rising-falling
$\downarrow$		Downstep	$\nearrow$		Global rise
$\uparrow$		Upstep	$\searrow$		Global fall

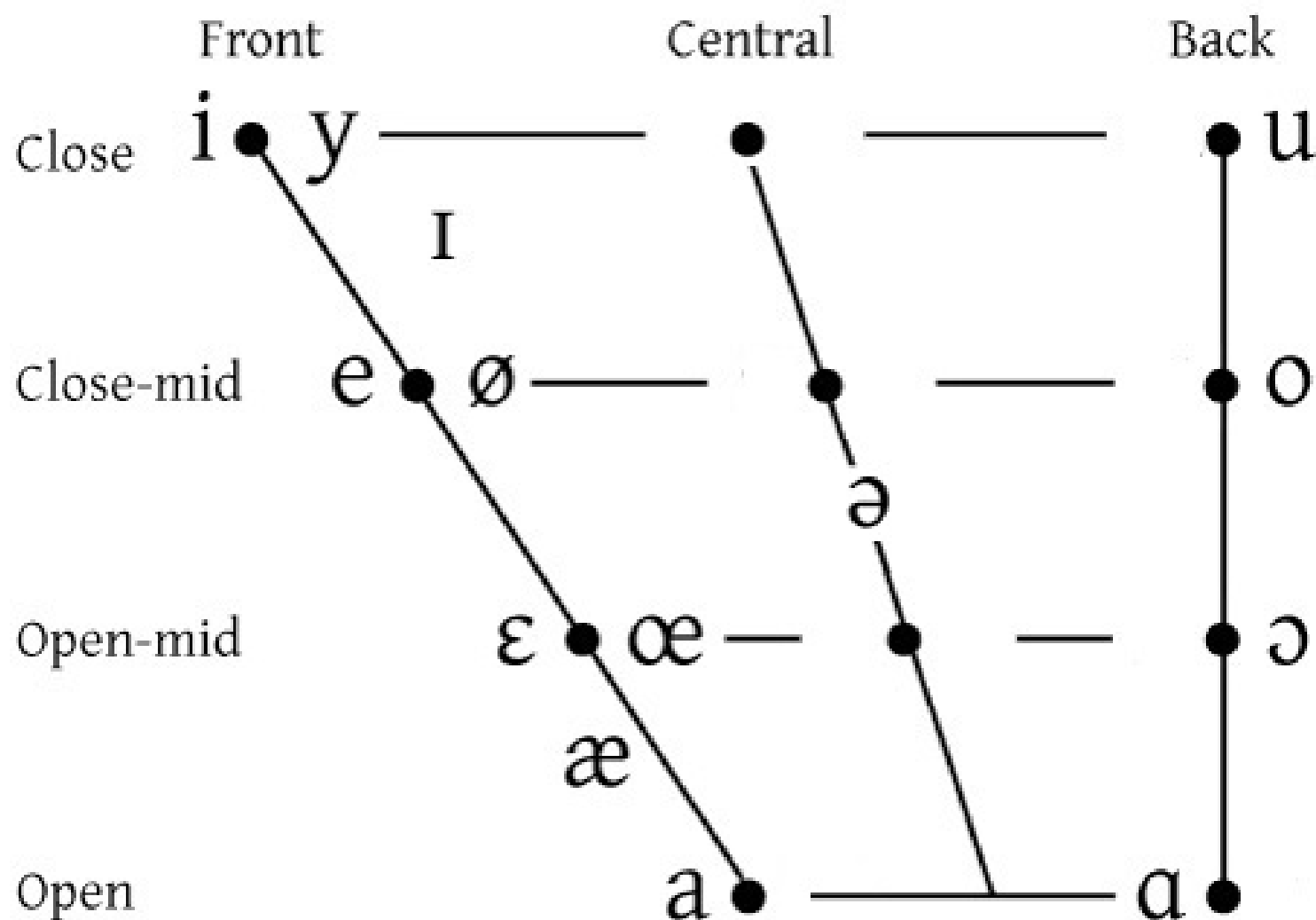
DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. $\dot{\eta}$

o	Vowelless	n d	..	Roethly voiced	b a	o	Dental	t d
h	Voiced	s t	~	Creaky voiced	b a	u	Apical	t d
	Aspirated	t ^h d ^h		Lingualblat	t d	o	Laminal	t d
u	More rounded	ɔ	w	Labialized	t ^w d ^w		Nasalized	ẽ
e	Less rounded	ɔ	j	Palatalized	t ^j d ^j	n	Nasal release	d ⁿ
a	Advanced	u	Y	Velarized	t ^v d ^v	l	Lateral release	d ^l
u	Retracted	e	Y	Pharyngealized	t ^ɣ d ^ɣ	ʔ	No audible release	d ^ʔ
..	Contracted	ẽ	~	Velarized or pharyngealized	t			
x	Mid-centralized	ẽ		Raised	e (J = voiced alveolar fricative)			
e	Syllabic	n	~	Lowered	e (β = voiced bilabial approximant)			
o	Non-syllabic	ẽ	~	Advanced Tongue Root	e			
u	Rhoticity	ə a ^u	~	Retracted Tongue Root	e			

VOWELS



VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel

a

als in maan

a

als in man

æ

als in
(Engels) cat

e

als in meen

ε

als in men

i

als in Mien

I

als in min

0

als in boom

o

als in bom

u

als in zoen

y

als in zuur

ə

als in put

Ø

als in Teun

œ

als in (Frans)

coeur

Tweeklanken:

au (blauw, rouw)

œy (ui)

yu (duw)

eu (leeuw)

ai (maai)

ei (trein)

iu (nieuw)

ui (roei)

oi (mooi)

♪'mijn leeuw is blauw'

a (maan)

ɑ (man)

e (been)

ɛ (ben)

i (tien)

ɪ (kip)

o (boot)

ɔ (bot)

u (zooen)

y (zuur)

ə (put)

ø (Teun)

æ (cat)

œ (coeur)

CONSONANTS (PULMONIC)

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
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Nasal	m	ɱ	n			ɳ	ɲ	ŋ	ɴ		
Trill	ʙ		r						ʀ		
Tap or Flap			ɾ			ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative			ɬ ɮ								
Approximant		ʋ	ɹ			ɻ	j	ɰ			
Lateral approximant			l			ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

p b t d k

m n f s z l

∫

als in shit

3

als in jus

θ

als in this

đ

als in three

g

als in goal

X

als in gaan

§
als in (Duits)
ich

r

als in

(Italiaans) caro

r

als in
(Italiaans)
crudele

R

als in rood
(keel-r)

J

als in (Engels)

red

η

als in zang

n

als in oranje

v

als in water

j

als in jaar

W

als in (Engels)

why

y

als in (Frans)
puis

[pyi] niet [pwi]

ʃ (<u>s</u> hit)	ʒ (j <u>u</u> s)	
θ (<u>t</u> his)	ð (<u>th</u> ree)	
g (<u>g</u> oal)	x (<u>g</u> aat)	ç (<u>i</u> ch)
r (c <u>a</u> ro)	r (c <u>r</u> udele)	R (<u>r</u> ood)
		ɹ (<u>r</u> ed)
ŋ (z <u>a</u> ng)	ɲ (o <u>r</u> anje)	v (<u>w</u> ater)
j (j <u>a</u> ar)	w (<u>w</u> hy)	ɥ (p <u>u</u> is)

[zon]

[slap]

[It]

[trup]

[sxat]

[fest]

[vɔədən]

[aɛŋs]

[Ik haw nit

fan

sprœytjəs]

[vɛi zɛin hiə
bɛi əlkaə In
Rɔtədam]

[vi vil mæt sən
alən ən nɔəs
lit zɪŋən]

Websites die de klanken van alle IPA-symbolen hardop laten horen

<http://www.ipachart.com/>

<http://web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm>

Methode voor het zingen in vreemde talen

- 1) Schrijf de tekst van het lied uit met een lege regel erboven voor de IPA transcriptie, en twee lege regels eronder voor een woord-voor-woord en grammaticale vertaling en voor een poëtische vertaling.
- 2) Vul de IPA-transcriptie en de grammaticale vertaling in met behulp van een native speaker, en maak zelf een lopende vertaling
- 3) Haal de tekst uit de bladmuziek (typex of paint) en maak prints van de partituur zonder woorden, bij coupletten voor elk couplet een nieuwe kopie.
- 4) Schrijf onder de noten de IPA-transcriptie
- 5) Schrijf boven de noten de woord-voor-woord vertaling, geef daarbij aan als meerdere noten en/of lettergrepen behoren tot hetzelfde woord.
- 6) Studeer het in; zing de IPA-transcriptie en lees terwijl je zingt de vertaalde woorden. (zing ook evt. soms de vertaling)

Kabalevsky – The old woman

Старушка пошла продавать молоко.

Деревня от рынка была далеко.

Kabalevsky – The old woman

[staruška pašla pradávatʹ malakɔʲ]

Старушка пошла продавать молоко.

oude vrouw (znw,enk,nom) gaan (ww,3^e enk, vt) verkopen (ww, inf) melk (znw, enk, acc)

Een oud vrouwtje ging melk verkopen,

[dʲirʲivnʲa ɔt rɪnkə bɪla dalʲɛkɔʲ]

Деревня от рынка была далеко.

dorp (znw,enk,nom) van (voorz+gen) markt (znw, enk, gen) zijn (ww, 3^e enk, vt) ver (bw)

Het dorp was ver van de markt.

4. THERE WAS AN OLD WOMAN

(сказка о старушке)

Allegretto moderato



mf

Ста - руш - ка по - шла про - да - вать мо - ло - ко . Де - рев - ня от
There was an old wo - man, as I have heard tell, Who went to the

p *mf*

Musical notation for the vocal entry and piano accompaniment. It consists of two systems. The first system shows the vocal line on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, primarily using eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. It contains six measures of music, primarily using eighth and sixteenth notes. A dynamic marking of *mf* is present in the first measure of the vocal line, and a dynamic marking of *p* is present in the first measure of the piano accompaniment. The second system shows the vocal line on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, primarily using eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. It contains six measures of music, primarily using eighth and sixteenth notes. A dynamic marking of *mf* is present in the first measure of the vocal line, and a dynamic marking of *p* is present in the first measure of the piano accompaniment.

4. THERE WAS AN OLD WOMAN (сказка о старушке)

Allegretto moderato

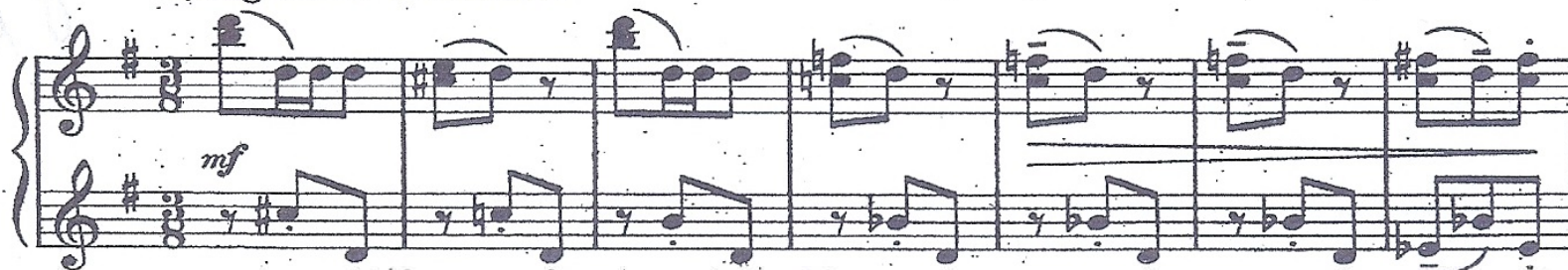
The musical score is written for piano and features a melody with a vocal line. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto moderato'. The score consists of two systems. The first system has a piano accompaniment with a treble and bass staff, and a vocal line on a single staff. The piano part starts with a treble clef and a key signature of one sharp, with a dynamic marking of 'mf'. The vocal line starts with a treble clef and a key signature of one sharp, with a dynamic marking of 'mf'. The second system has a piano accompaniment with a treble and bass staff, and a vocal line on a single staff. The piano part starts with a treble clef and a key signature of one sharp, with a dynamic marking of 'p' in the treble and 'mf' in the bass. The vocal line starts with a treble clef and a key signature of one sharp, with a dynamic marking of 'mf'. The score is marked with various musical notations including notes, rests, and slurs.

4. THERE WAS AN OLD WOMAN

(сказка о старушке)

Allegretto moderato

Kabalevsky



oud vrouwtje ging ver-kopen melk dorp van

sta-rus-ka pa-sla prada vadma-la-ko^o d'I-r-I-vn'ia at

This block contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is on a single staff with a treble clef, starting with a 'mf' dynamic. The piano accompaniment is on two staves (treble and bass clef) with a 'p' dynamic. The lyrics are written below the vocal line, with handwritten Dutch and Russian words above them. The Russian lyrics are: 'sta-rus-ka pa-sla prada vadma-la-ko^o d'I-r-I-vn'ia at'. The Dutch words 'oud vrouwtje', 'ging', 'ver-kopen', 'melk', 'dorp', and 'van' are written above the corresponding notes in the vocal line.

Suk

(Bj. Bjørnson)

Seufzer - Sighs

(Üb: H. Schmidt)

(Tr: W. H. Halverson)

Edvard Grieg

EG 134

Andante

p

1. Af - ten - so - lens Hyg - - ge
2. Sol paa beg - ge Si - - der,
3. Mor - gen - so - lens Glæ - - de,
1. Nicht ein Son - nen - schim - - mer,
2. Son - ne hü - ben, drü - - ben!
3. Mor - gen - son - nen - schei - - nen!
1. Sun's warm rays can nev - - er
2. Sun so bright - ly beam - - ing,
3. O - ver moun - tains peep - - ing

(1.) ik - ke kan mit Vin - du naa, Mor - gen - so - lens
(2.) vil du ei i Kam - ret ind? Her faldt Straa - ler
(3.) o, du er min Barn - doms - tid; mens du le - ger
(1.) mor - gens nicht und a - bends nicht, füllt mein Stüb - chen
(2.) Willst du sen - den nicht ein - mal ei - nen lich - ten
(3.) Frü - her Kind - heit fro - hes Glück lacht dein hel - ler
(1.) reach my win - dow with their light; all day long, from
(2.) will you not, some bless - ed day, cheer me with one
(3.) days of child - hood you re - call, gleam - ing rays on

7

mf

(1.) li - ge - saa, her er al - tid Skyg - ge,
(2.) paa et Sind som i Mør - ke stri - der,
(3.) ren og hvid, jeg kan næ - sten græ - de,
(1.) je mit Licht, Schat - ten deckt es im - mer,
(2.) Freu - den - strahl mei - nem Sinn, dem Trü - ben,
(3.) Glanz zu - rück, machst die Au - gen wei - nen,
(1.) night to night, here are shad - ows ev - er,
(2.) gold - en ray through my win - dow stream - ing,
(3.) whi - ten'd wall, near am I to weep - ing,

10

p

pp

(1.) her er al - tid Skyg - ge.
(2.) som i Mør - ke stri - der.
(3.) jeg kan næ - sten græ - de.
(1.) Schat - ten deckt es im - mer.
(2.) mei - nem Sinn, dem trü - ben.
(3.) machst die Au - gen wei - nen.
(1.) here are shad - ows ev - er.
(2.) through my win - dow stream - ing?
(3.) near am I to weep - ing.

4. Aften solens Hvile,
ak, du er den Vises Ro; -
længer frem, saa vil du jo
mod mit Vindu smile.
5. Morgensolens Sange
o, du er den Fantasi.
Verden solglad løftes i, -
den, jeg ej kan fange.
6. Aften solens Mildhed
du er mer end Vidsoms Ro,
thi du er den Kristnes Tro:
naa mig med din Stilhed.

4. Setting sun now glowing,
Bidding all to quiet rest,
Linger on the mountain crest,
Farewell rays bestowing.
5. Morning sun ascending,
Wrapp'd in splendour, you alone
Through the ages brightly shone,
Past all comprehending.
6. Evening sun now falling
In the darken'd western sky,
God is watching from on high,
Hear him softly calling.

4. Abendsonnenleuchten!
Müden Alters stille Ruh
lächelt deine Milde zu,
trocknest sacht die feuchten.
5. Schweige denn, mein Kummer!
Ob der Tag auch noch so schwül,
dämmert doch der Abend kühl,
und die Nacht bringt Schlummer.

Grieg – Suk, 1^e couplet

Aftensolens Hygge ikke kan mit Vindu naa,

Morgensolen ligesaa; her er altid Skygge.

Suk

(Bj. Bjørnson)

Seufzer - Sighs

(Üb.: H. Schmidt)

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Edvard Grieg

Andante

EG 134

4. Aftensolens Hvilte,
ak, du er den Vises Ro; —
længer frem, saa vil du jo
mod mit Vindu smile.
5. Morgensolens Sange
o, du er den Fantasi,
Verden solglad løftes i, —
den, jeg ej kan fange.
6. Aftensolens Mildhed
du er mer end Visdoms Ro,
thi du er den Kristnes Tro:
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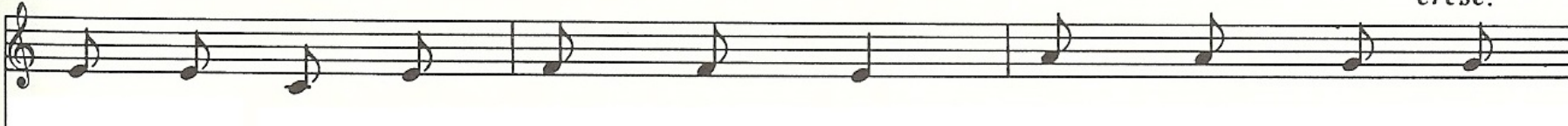
Andante

EG 134



4

cresc.



7

mf



10

p

pp

