HISTORY AND DEVELOPMENT

When the Association of German Folklore Societies (Verband deutscher Vereine für Volkskunde) held its first conference in the fall of 1905, the Germanist John Meier of Basel suggested that a collection of German folksongs be compiled and published. This plan was agreed to by all present and was to be realized within the framework of a central research institute. However, it was not until financial difficulties could be overcome that the founding of the German Folksong Archive (Deutsches Volksliedarchiv) in Freiburg im Breisgau could take place on May 1, 1914. The growth and development of the Deutsches Volksliedarchiv (DVA) is closely bound up with the personality of John Meier. As a Germanist, he became interested in folksong through the edition of the Bergreihen, which appeared in 1892. In 1896 he wrote commentaries to Carl Köhler's collections of folksongs of the Mosel and the Saar. In 1897 he spoke on folksong and artsong in Germany at the Germanistic section of the Convocation of Dresden Philologists, leading the way to extensive research on the subject of the artsong in the vernacular (Volksmund).

Upon the founding of the DVA, John Meier stated that although scholarship was its primary function, the practical and social aspects of its folksong research were not be be overlooked. The most valuable and beautiful of the songs were to be brought together in popular editions. These were to be small volumes containing twenty to thirty folksongs, with their melodies attractively printed and decorated with woodcuts, which would present the characteristic stock of folksongs of the various regions in a manner interesting to young people.

In addition to the Freiburg branch, which was originally intended to be a literary department only, a music department was established
in Berlin on February 1, 1917. Max Friedlaender was director of the music department. Hans Mersmann acted as his assistant and later became director in turn. However, this double track arrangement proved impracticable. John Meier therefore appointed Fred (Alfred) Quellmalz to develop a music department at Freiburg. The DVA's connection with Berlin was dissolved and the music department at Berlin was associated with the Berlin Institute for Musical Research (Institut für Musikforschung) as a division for research into folk music. Research at the DVA from that time has encompassed the folkloric, Germanistic, and musicological aspects of German folksong.

The outbreak of World War I prevented a rapid development of the DVA immediately following its founding. Nevertheless, John Meier and Harry Schewe were able to develop a network of folksong committees and collectors over German-speaking areas, the threads of which converged at the Breisgau city of Freiburg. These collaborators in the activities of the Archive were volunteer workers. In some cases they were amateurs, in other cases professionals working in other fields who were attached to other institutions. Some pastors were active in the work, as Pastor Louis Finck of Lothringen. All had one common characteristic, an interest in German folksong, and they contributed a mass of manuscripts to the Archive.

This highly active period of collection of song texts, constantly encouraged by the Archive, came to a close around 1925. The gratifying results of this endeavor made possible the publication in 1927 of the first volume of a continuing edition of German folksongs, German Folksongs with their Melodies (Deutsche Volkslieder mit ihren Melodien). The initiation of this project had been the main concern of the Archive's folksong research to that date.

Upon the death of John Meier on May 3, 1954, Erich Seemann, who had been Meier's assistant since 1926, took over the direction of the DVA. He was succeeded upon his retirement in 1963 by Wilhelm Heiske, who had been involved in the activities of the DVA from 1928 through 1950. Among other past and present members of the staff of the Archive are the following: in the area of folklore and Germanistics, Harry Schewe (1914 to 1933), Richard Volk (1934 to 1936), Sascha Wingenroth (1935 to 1939), Gerhard Heilfurth (1936, now professor of folklore at Marburg an der Lahn), Jonas Balys (1944 to 1946), Editha Langer (1950 to 1953), Siegfried Grosse (1955 to 1957, now university lecturer at the University of Freiburg), Hinrich Siuts (1957 to 1962), and Erich W. Brednich (since 1962); in the area of musicology, F. Quellmalz (until 1937), Walter Wiora (1936 to 1958, with an interruption during the war, now professor of musicology at the University of...

Since its founding, the DVA has maintained its quarters at Silberbachstrasse 13, 78 Freiburg im Breisgau. The house was initially Meier's own property and he made space available for the use of the Archive. Expansion of the house to provide larger quarters for the Archive and other financial support was later received from the Association of German Folklore Societies (Verband deutscher Vereine für Volkskunde), the German Association of Scholars (Deutsche Forschungsgemeinschaft), and many other public and private institutions.

Quarters of the German Folksong Archive in Freiburg
In 1953 the state of Baden-Württemberg assumed the financial responsibilities for the operation of the Archive, which since then has had an informal association with the University of Freiburg im Breisgau, where the director of the Archive teaches as an honorary professor. Since 1956 the budget has provided for the necessary overhead and acquisitions and for the salary of six and one-half staff members, three of these research workers. This is a very small number of scholars in comparison with the six who were working in the DVA between the two world wars or in comparison with the number of similar personnel found in foreign institutions, especially in those in Eastern Europe. It is therefore not surprising that the range of activities of the DVA has somewhat narrowed in the last decade. Nevertheless, two scholars at the Archive, Erich Seemann and Walter Wiora, have made notable contributions to German folksong study during this period.

RESOURCES AND CATALOGUING METHODS

The DVA is a repository of German folksongs of all types from the earliest known to those of the present day. The interest of the Archive extends into all countries in which songs in the German language were once sung or are sung today, including Switzerland, Austria, Czechoslovakia, France, Luxemburg, the Netherlands, and isolated districts in which German dialects are spoken. Through the previously mentioned network of collectors, part of whom discontinued their activities with World War II, a fund of folksongs was acquired with a somewhat similar representation from the various regions. These collections are supplemented by materials given to the Archive by sister institutions in foreign countries (especially those in Switzerland and Austria), by materials offered by individual collectors not members of the collection network, and through tape recordings made at camps for refugees and returning emigrants. The DVA also collects manuscripts and printed records of folksongs which occasionally come to light at localities to which access is difficult. The various collecting activities, which continue without interruption, have yielded thus far 300,000 records in the form of handwritten copies or photocopies and approximately 1,000 tape recordings. There are also numerous printed collections of German and foreign songs in the extensive library of the Archive. In addition, the library contains books and periodicals dealing with Germanistics, the history of literature, art history, musicology, and folklore.

The materials in the Archive have been divided into the following categories or classes for purposes of preparation and processing:
Class A: Transcriptions in manuscript of orally transmitted folksongs
B: Extracts from printed literature
C: Yodels and marches
D: Folkdances with melodies
E: Excerpts from the literary remains of Ludwig Erk
F: Commentaries on songs, their carriers, and their functions in society
G: Melodies without words
H: National Poetry (Gesprochene Volksdichtung): Albumverse, Reimreden, Zimmermannsprüche, etc.
I: Notes on folksong scholars
Bl. and Bl. fol.: Photocopies of handbill prints
Bl. a: Manuscript copies of handbill prints
L: Photocopies and handwritten copies of old books
M and M fol.: Photocopies and handwritten copies of old manuscripts
Ma: Typewritten excerpts from old manuscripts

Class A exceeds all other classes quantitatively, containing more than 200,000 entries. To the above list must be added approximately 1,240 manuscript items which cannot be assigned to these classes. They are stored according to their contents in labelled work files where they are available for immediate use. However, they are not classified individually. In similar work files in the music department of the Archive are more than 4,700 foreign folk songs, primarily copies from printed collections. Approximately 1,000 German songs and some 200 foreign songs are recorded on tape.

In order that the great wealth of materials found in the DVA may be made useful for scholarship, they must be further catalogued and indexed. This task is achieved through the following means:

I. Systematic classification

Copies of all song texts and melodies contained in the Archive are sorted into files in such a manner that all texts of each song, including parallels in foreign languages, are found in the same file. By this means all examples of a song, of which there are often hundreds, can
be surveyed and compared with facility. Thus the scholar is saved much drudgery as he has at his disposal a wide collection of the particular song upon which to base his work. The song files are classified systematically according to genre and type. A corresponding systematic classification groups the melodies of the songs according to their historical types in synoptic tables.

II. Card catalogues

The following catalogues in card form provide access to the main bodies of material:

A. General and textual catalogues

1. Catalogues of first lines (Initienkataloge)
   a. For all stanzas of the songs taken from oral tradition and from printed literature (Classes A and B)
   b. The same for the literary works of Erk (Class E)
   c. Auxiliary catalogue of first lines of the songs in Class E
   d. Catalogue of songs which appeared before 1750 in handbills, manuscripts and prints
   e. Catalogue of first lines and subject catalogue of the songs in the work files
   f. The same for the songs in the Kunstlieder im Volksmund (artsongs which have become folksongs) files, based on the researches of John Meier

2. Bibliographical catalogues
   a. Index of publications and articles on German and foreign folksong, classified according to authors
   b. The same in systematic form, organized according to genre, text, melodic type, etc.

3. Index of tape recordings
4. Index of rhymes
5. Subject index
6. Index of contributors and singers
7. Topographical catalogue
8. Catalogue of printers and the place of printing of circulars and broadsheets
9. Index of titles to Scandinavian ballads
10. Chronological index of accessions

B. Music catalogues

1. The new catalogue of melodies
   a. The incipit catalogue
   b. The song catalogue

2. Bibliographies
   a. Chronological bibliography of the sources of Old German song melodies
   b. Index to musicological treatises

3. Systematic catalogues
   a. European melody types
   b. Ballad melodies
   c. Old German traditions
   d. Melody stocks of individual regions
   e. Auxiliary catalogues for comparative musical research (melodies with scales from two to four pitches, archaic polyphony, etc.)

Since the restricted financial means of the DVA does not permit the establishment of a modern type of melodic indexing system utilizing punch cards and computer equipment (such as is in operation in the Musicological Institute of the University of Munich and in the institutes of folk music of Bratislava, Ljubljana, Zagreb, Budapest, and others) a very limited method of melodic indexing was initiated in 1959. To date (1964) approximately one third of the total volume of printed and non-printed sources has been incorporated into the catalogues compiled by means of this system. A short description of this cataloguing or indexing system may be of interest.

The primary characteristic of song melody utilized in this classification system is melodic contour. For the purposes of the system, therefore, other aspects of song melody such as rhythm, harmony, or genre become less important. Two catalogue cards of standard size (Din A 6) are prepared for every melody found in the Archive. In accordance with the structure of the melody it is transposed to G major or g minor or, should it not exhibit the characteristics of either the major or minor mode, it is transposed so that the last pitch of the initial stanza line is g. After the cards have been prepared one is
placed in (a), the incipit catalogue, and the other in (b), the song catalogue.

a. The incipit catalogue

The cards also give the first lines of the song’s text. Stresses are indicated by \( x \)'s above the melody. The tones thus obtained, i.e., those which are stressed, are entered as logograms in the upper left corner of the cards. In the upper right corner the source from which the example was taken is indicated. Beneath the lines of the melody are notations concerning the location of the particular version in question in the song catalogue and concerning features of special note.

\[
\begin{array}{|c|c|}
\hline
\text{g a h g} & \text{A 84390} \\
\hline
\text{\includegraphics[width=0.8\textwidth]{melody.png}} \\
\hline
\end{array}
\]

Es woll-te sich ein Mül-ler ganz früh auf-stehn

A A\(^3\) B | IV-6

Vgl. DVIdr. IV, s. 323

Two further divisions are made in this catalogue:

1. According to whether the melody exhibits even (c) or odd (o) meters

2. According to the number of stresses in the line (dimeter to hexameter)

The following is a random sample of classifications according to the number of stresses found in the line. The pitches are listed in upwards moving progression.

<table>
<thead>
<tr>
<th>Dimeter</th>
<th>Trimeter</th>
<th>Tetrameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>G G - G d</td>
<td>g d d</td>
<td>c d e e</td>
</tr>
<tr>
<td>G G - H H</td>
<td>g g a</td>
<td>e d g d</td>
</tr>
<tr>
<td>A g - d e</td>
<td>g h g</td>
<td>e h c' h</td>
</tr>
<tr>
<td>H H - A H</td>
<td>g d' g</td>
<td>fis d H h</td>
</tr>
<tr>
<td>H H - c H</td>
<td>b c' a</td>
<td>fis d e d</td>
</tr>
<tr>
<td>H H - d g</td>
<td>a h g</td>
<td>fis g a h</td>
</tr>
<tr>
<td>c H - d H</td>
<td>h d g</td>
<td>g H A A</td>
</tr>
</tbody>
</table>
b. The song catalogue

The cards placed in the song catalogue give the entire melody of the first stanza of each song. Here the formal structure (line sequence) is indicated. In the structural analysis each line of the melody receives a capital letter (A, B, etc.). Variation in these lines in the course of the melody are indicated by A', B', etc. Sequences at a lower or higher pitch level are designated by subscript or superscript numbers (A₂, B³, etc.). The number indicates the intervallic distance of the sequence from the original line. Internal and external extensions—for example, interposed exclamations of kyrie eleison or halleluja in spiritual songs—do not influence the line sequence and are indicated by a small x between the capital letters.

The second element determining classification of the melody is the compass. This is written in Roman and Arabic numbers, the Roman numbers progressing downward, the Arabic numbers upward. The pitch g₁ (second line of the staff) can be represented by either I or 1.

The logogram in the upper left corner therefore comprises the line sequence and the compass or ambitus. It may be found that the line sequence and the tonal compass are the same in two or more strophes indexed. For that reason the sequence of stresses is included from the incipit catalogue cards and serves as a third method of classification. The source is again given in the upper right corner.
The catalogue also distinguishes stanzas of one to twelve lines. The classification proceeds from the letter A in alphabetical order.

<table>
<thead>
<tr>
<th>Of three lines</th>
<th>Of four lines</th>
<th>Of six lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>A A' B</td>
<td>A A' A' A'' A'''</td>
<td>A A' B B' C C'</td>
</tr>
<tr>
<td>A A² B</td>
<td>A A' A B</td>
<td>A B A' D D E</td>
</tr>
<tr>
<td>A A³ B</td>
<td>A A² A B</td>
<td>A B A² B² C D</td>
</tr>
<tr>
<td>A B A</td>
<td>A B B' B''</td>
<td>A B C C₂ D D'</td>
</tr>
<tr>
<td>A B C</td>
<td>A B C C'</td>
<td>A B C D E</td>
</tr>
</tbody>
</table>

Within a group of cards exhibiting the same line sequence, the ambitus determines the position of the card: IV-1, IV-2, IV-3, IV-4, . . 1-4, 1-6, 2-5, 3-5, etc.

The system presented here therefore produces the following results:

All melodies which begin identically or similarly are found on adjacent cards in the *incipit* catalogue.
Information concerning the tonal compasses which occur most frequently and concerning the frequency of the appearance of the various song forms can be found in the song catalogue.

This classification system is obviously insufficient to serve all needs of musical scholarship. Little can be ascertained from the catalogue itself concerning formal and typological construction, internal conformity to musical laws, the frequency of occurrence of certain intervals, modes, etc., or the melody as a whole. However, the Archive hopes that assistance may be secured from the state or private sources to permit the preparation of a melody catalogue which will satisfy the international demands of the present day.

PUBLICATIONS AND SERVICES

The publication program of the DVA has been extensive. Four volumes of German Folksongs with their Melodies have appeared to date. Volume V is in press. A Yearbook for Folksong Research (Jahrbuch für Volksliedforschung) has appeared since 1926. The ninth volume, 1964, is dedicated to Erich Seemann. Four volumes of Folksong Research Studies (Studien zur Volksliedforschung) have also been issued. Specialists both in Germany and abroad have contributed to these publications. The practical ends envisioned by John Meier are served by two publication series, Regional Folksongs with their Melodies (Landschaftliche Volkslieder mit ihren Melodien) and German Folkdances (Deutsche Volkstänze).

The publication program is only one aspect of the work of the Archive. The attempt has been made to aid every type of investigation in the area of German folksong and this has resulted in a voluminous correspondence during the last fifty years. The resources of the DVA are open to the use of every German and foreign scholar. In order to facilitate work extending over the total area of the European folksong, the DVA has set up a workshop for international folksong research which provides scholars with working space, materials, and a research library.

The goals of the DVA are the strengthening and developing of the methodological and material elements of folksong research through the augmentation of its resources of documents and recordings, the preparation of indexed summaries of these materials, and the issuance of further volumes of German Folksongs with their Melodies.
As one aspect of the research carried on it is hoped that methodical studies of the more recent development of oral tradition may throw light upon the characteristics of earlier German folksong. The DVA offers large resources for this purpose. In addition, the resources of the DVA serve educational projects and other practical ends and constitute a rich store of information for utilization in all endeavors to revive and spread a valuable national possession.