THE MUSICOLOGICAL SECTION OF THE
DANISH FOLKLORE ARCHIVES

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The Danish Folklore Archives, Dansk Folkemindesamling, is an institution of the Danish Government and is operated under the jurisdiction of the Danish Ministry of Culture. It was established in 1904 to continue the folklore collection and research carried on in the nineteenth century. Since that time the Danish Folklore Archives has been the central institute in Denmark for folksong and ethnomusicological research.

In 1959 the Archives was divided into two sections; that section of the Archives containing folksongs, folk music, and other musicological materials (referred to below as DFS II) was housed in a separate building. Thorkild Knudsen is in charge of the work on Danish and Northern European music and Poul Rovsing Olsen directs the work on extra-European music. Professor Nils Schiørring of the University of Copenhagen is musical advisor to the Archives. In addition, the Archives employs a varying number of research workers and assistants; some of the latter are students.

The interests of the Danish Folklore Archives are thus not restricted to music existing on Danish territory but today involve as well the collection and study of the music of other countries and continents. This international attitude is a natural outgrowth of the tradition of studies in Denmark. Originally, to be sure, the Archives was developed through the study of Danish and Nordic materials. However, at an early stage Danish research workers carried on investigations outside the Danish-Nordic area. This was done not only to extend the basis for studies of national music, but also because interest in the musical culture of other peoples has always been strong in Denmark.

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I COLLECTIONS

This survey is not complete. It enumerates in chronological order the more important collections which form the basis for the study of folk music and musicology.

Before 1800 — Denmark

Only one melody (which is, moreover, a fragment) has come down to us from the Middle Ages. On the whole, very few records of song tunes prior to 1800 are available to us. However, Nils Schiørring has succeeded in bringing to light a number of Danish folk tunes which have been used, or printed, in connection with other texts prior to this date. These melodies are reproduced in his Det 16. og 17. århundredes danske verdslige Visesang, Vols. I-II (1950). On the other hand, there are numerous examples of song texts dating as far back as the sixteenth century. Many of these were printed as broadsheets or in song books; among those song books which had a wide circulation are the edition by Sørensen Vedel of 1591, containing 100 medieval ballads, and that of Peder Syv of 1695, containing 200 items.

1808 to 1821 — Denmark

About the turn of the century there developed a strong interest in the folk literature of the past, and in 1808 Rasmus Nyerup undertook the collection of the tunes of Danish medieval ballads, kæmpeviser. In all 200 folk tunes were collected. However, many of these had their origin in other Scandinavian countries. The bulk of these tunes were printed in Abrahamsen, Nyerup, and Rasmussen, Udvalgte danske Viser, Vol. V (1814), and in Nyerup and Rasmussen, Udvalg af danske Viser (1821).

1811 and 1815 — The Faroes

A small number of Faroese tunes employed in the singing of Danish medieval ballads, kæmpeviser, in the Faroe Islands were notated by ear from oral tradition and sent to Rasmus Nyerup, the librarian and editor. These materials are now partly in the DFS and partly in the Royal Library of Copenhagen.

c. 1840 to 1880 — Denmark and other Scandinavian countries

A. P. Berggreen, the composer, brought out the first volume of Folkesange og Melodier in 1842. In the following years ten more volumes of this work appeared. The eleven volumes contain tunes from a great number of countries and notes on their tonal and melodic features. In 1853 Svend Grundtvig initiated the scholarly Danmarks
Gamle Folkeviser, of which eleven volumes have been issued to date. These contain 539 medieval ballad types supplied with commentaries and references to the folk literature of other countries. In connection with this work Berggreen and Grundtvig made a large collection of texts and tunes, notating 835 Danish folk tunes from the performances of 365 singers.

c. 1846 — The Faroes

H. Rung, the composer, notated 46 ballad tunes from the performance of a Faroese inhabitant of Copenhagen. The manuscript is now in the Royal Library of Copenhagen. A few of these transcriptions, edited by Karl Clausen, appeared in Folke og Skolemusik (1942).

1868 to 1929 — Denmark

Evald Tang Kristensen, a schoolmaster from Jutland, is easily the most important collector of all forms of Danish popular tradition. His posthumous papers contain notes and studies from his collecting trips, the bulk of the material having been collected from one moorland tract in Jutland. Kristensen himself published a number of the tunes in Jydske Folkeminder, Vol. I (1868-71), Vol. II (1874-76), and Vol. XI (1891), and also in Danske Skjæmteviser (1903).

1884 to 1889 — Denmark

In 1884 the Dansk Samfund til Indsamling af Folkeminder (Danish Society for the Collection of Folklore) was formed. Part of the collections made by this society have disappeared. The remainder, 478 tunes notated by ear from 156 singers, are in the DFS II. Some have been printed in Skattegraveren, Vols. I-III (1884-89).

1900 and 1901 — Greenland

The Danish Eskimologist William Thalbitzer, later Professor of Eskimology at the University of Copenhagen, spent these years in Northwest Greenland studying the language. He took the opportunity of notating 38 Eskimo tunes in the tracts around the Firth of Umanak and Disko Bay. These items are of considerable interest in our day, for most of the traditional music from these tracts has disappeared. His transcriptions were published in A Phonetical Study of the Eskimo Language, Meddelelser fra Grønland (Communications from Greenland), Vol. XXXI (1904).

1900 to 1902 — The Faroes

Hjalmar Thuren, the musicologist, notated a number of Faroese melodies among the Faroese in Denmark. A small selection thereof
was published in Dans og Kvaddigtning på Færøerne (1901) and later in Sammelbände der internationalen Musikgesellschaft, Vol. III (1902), under the title 'Tanz, Dichtung und Gesang auf der Färöern.'

1902 — The Faroes

Hjalmar Thuren undertook a collecting trip in the Faroes during the summer of 1902. He made cylinder recordings of 209 dance ballads, ornamented sacred melodies, and other forms of folksong. A considerable portion of this material was published by Thuren in Folkesangen po Færøerne, FFC No. 2 (1908).

1904 — Denmark

This date marks the establishment of the Danish Folklore Archives (Dansk Folkemindesamling), where all the historical collections of tunes and songs are gradually being deposited. The Archives has also become the central agency for the continuing collection of traditional music. From 1904 until the establishment in 1959 of the musicological section (DFS II), 1227 tunes were notated from the performances of 298 singers. Of these transcriptions 782 were made by H. Grünerr-Nielsen from the performances of 162 singers. In addition, a number of holograph music books containing 40,000 dance tunes, mainly for the violin, were collected.

1905 and 1906 — Greenland

William Thalbitzer spent the winter of 1905-1906 in East Greenland. During this period he made 37 cylinder recordings of songs, stories, and other items, and, in addition, notated 60 Eskimo tunes by ear. The music collected is invaluable since the recordings and notations were made a little more than ten years after the establishment of a trading station and a mission in this area, which until then was entirely isolated from the rest of the world. The material was published by Thalbitzer and Hjalmar Thuren in The Eskimo Music, Meddelelser fra Grønland (Communications from Greenland), Vol. XL (1911). In 1947 the cylinder recordings were transferred to lacquer discs and in 1959 to tapes.

1907 — Denmark

About this time the phonograph began to be used for collecting purposes in Denmark. The first recordings were made by Grünerr-Nielsen in collaboration with Evald Tang Kristensen. In all 230 cylinder recordings containing 500 tunes sung by 100 singers are available. Copper negative castings were made of some of the cylinders. In 1960 all the cylinder recordings were transferred to tape.
1909 — Greenland

In the summer of that year the Norwegian composer and musicologist Christian Leden recorded a number of Eskimo songs in the Smith Sund District in North Greenland. The 31 cylinders were deposited in the Danish Folklore Archives. The recordings were transcribed by Leden in 'Über die Musik der Smith Sund Eskimos,' Meddelelser om Grønland, Vol. CLII (1952).

1912 — Greenland

In the course of that year Christian Leden recorded Greenland songs on 58 cylinders. The recordings were made in West Greenland, many from the Umanak district. Leden deposited this collection in the Danish Folklore Archives.

1914 — Greenland

William Thalbitzer spent part of this year in Southeast and Southwest Greenland, where he recorded 35 songs. These songs were published in 'Melodies from the Cape Farewell District,' a supplement to his comprehensive ethnological treatise, The Angmagssalik Eskimo (1923).

1921 — The Faroes

In this year H. Grüner-Nielsen made a field trip to the Faroes and notated more than 200 tunes from the performances of 24 singers. Part of this material was published in Færøske Melodier til danske Kømpesviser (1923).

1922, 1925, and 1927 — Denmark

Percy Grainger and Evald Tang Kristensen recorded approximately 170 tunes on 82 cylinders. These recordings are of special interest since many songs were recorded in full, although the longer songs had to be divided into sections and recorded on several cylinders.

1927 and 1928 — The Faroes

Grüner-Nielsen made phonograph recordings of 400 tunes from 75 singers on 244 cylinders. A small part of the material was published in 'De færøske Kvadmelodiers Tonalitet i Middeialderen,' Færoensia, Vol. I (1945).

1928 through 1939 — Central Asia

On a number of expeditions to Central Asia, primarily to Mongolia, Henning Haslund Christensen made a comprehensive collection of
music on lacquer discs. The entire collection has recently been transferred to tape by the National Museum, Copenhagen. A number of the songs collected were published in The Music of the Mongols (Stockholm, 1943). Part of the collection also formed the basis of a thesis by Michael Hauser at the University of Copenhagen.

1932 — Iceland

Helge Gad recorded 23 tunes on 10 cylinders.

1935 through 1942 — Denmark

Vagn Holmboe, the composer, notated 242 Copenhagen street cries and a smaller number of those of other Danish towns. This material has been thoroughly analyzed, and publication is anticipated in the near future.

1936 — Greenland

On an expedition to East Greenland the French arctic explorer Paul-Émile Victor made phonograph recordings of Eskimo songs in the Angmagssalik District. The 50 lacquer discs collected during this expedition contain much valuable material. Unfortunately, the original recordings, which were deposited in the Musée de la Parole in Paris, were lost during the war. However, copies of the recordings had been deposited in the National Museum, Copenhagen. These recordings suffered the ravages of time, but in 1960 it was found possible to make a serviceable transfer to tape of most of this material. The tape recordings are on deposit at the DFS II.

1937 — Greenland

During field work in the Thule District of North Greenland the Eskimologist Eric Holtved, later Professor of Eskimology at the University of Copenhagen, recorded a number of songs on lacquer discs. Tape copies of these discs were made some ten years ago. In the near future the material will be published with transcriptions of the songs by Michael Hauser. An article by Hauser, 'Grønlandske trommesange,' published in the periodical Grønland (1960), is to a large measure based on the musical and ethnographical material collected by Holtved in the Thule District.

1948 through 1960 — Africa, Asia, and Oceania

In recent years the DFS II had taken increased interest in acquiring musical materials recorded by non-musicologists travelling in
areas which musically are relatively unknown. However, such accessions must contain authentic materials, the recordings must meet certain requirements, and the collector must be able to offer needed information concerning the recordings. In 1964 the DFS obtained a comprehensive and valuable collection of this type made by the photographer Jens Bjerre during travels in Africa and Asia. His collection contains 30 hours of music; of particular interest are recordings of the music of the Bushmen and recordings from New Guinea and the interior of Australia.

1953 — Denmark

At this time tape recorders began to be used for collecting in Denmark; the first tape recordings were made by Nils Schjørring.

1953 through 1955 — Afghanistan

In memory of Henning Haslund Christensen, the Danish explorer, a memorial expedition to Afghanistan was organized with the ethnographer Klaus Ferdinand and Lennart Edelberg as the principal participants. A large collection of tape recordings was made during the expedition. Thomas Alvad is now conducting research based on these materials, and has published a preliminary study in 'The Kafir Harp,' Man (October, 1954).

1954 and 1955 — Jugoslavia

Birthe Trørup, supported by a Jugoslav government grant and a Danish-Jugoslav exchange scholarship, made a fifteen month field trip through Jugoslavia, recording songs and instrumental music on tape in Croatia (Krk), Serbia, Bosnia and Herzegovina, Montenegro, and Macedonia. Part of these recordings were made in collaboration with local folklore institutions. Approximately ten hours of music, comprising 573 items, was recorded.

Part of this material, songs of Eastern Macedonia recorded in collaboration with the Folklore Institute in Skopje, subsequently formed the basis of Birth Trørup's thesis at the University of Copenhagen, Sange fra Makedonien, Transskriptioner og oversættelser af 37 makedonske folkesange fra Malesevo og Pijanec samt en redegørelse for de rytmiske, melodiske og formale forhold i dette materiale (Copenhagen, 1958). The thesis is available at the DFS II.

1954 and 1955 — British Guiana

Some music of the Carib tribe Wai-Wai was recorded by the expedition of the National Museum, Copenhagen. Notes by Fridolin Weis
Bentzon concerning this music are published in Niels Fock's *Wai-Wai* (Copenhagen, 1963).

1957 and 1958 — Italy

Fridolin Weis Bentzon made a field study in Sardinia of the musical instrument *launeddas*, recording approximately 20 hours of music performed on this instrument and collecting information concerning its social background. This material, which is now in the DFS II, consists of approximately 200 recorded items covering practically all the musical genres practised on the *launeddas*. In addition, there are biographies of the informants and reports on several recording sessions. A monograph on the *launeddas* is in preparation. Bentzon has published preliminary results of his investigations in 'Et sardisk folkemusikinstrument,' *Budstikken* (Copenhagen, 1959) and 'Notes sur la vie musicale d’un village sarde,' *Folk*, Vol. 2 (Copenhagen, 1960).

1958 — Arabia

Poul Rovsing Olsen worked for six weeks in Kuwait and one week in Bahrain as a participant in the Danish archeological expedition to the Persian Gulf, where he recorded work songs, wedding songs, bedouin songs, and other types. The tape recordings last approximately five hours and represent the first systematic collection made by a foreigner in this area. Rovsing Olsen has published an article utilizing the material he collected, 'Nahami,' *Dansk Musiktidsskrift*, No. 3 (1961); an English summary is included. His colloquy-paper 'Enregistrements faits à Kuwait et à Bahrain' will be published in the near future in a volume of *Les Colloques de Wégin* on.

1959 — Denmark

The establishment of a separate music department greatly facilitated research in music in the Folklore Archives. There has also been a gradual but astonishing increase in the collection in Denmark of ballads, dance music, and sacred folk tunes; today the Archives contains approximately 6,000 recorded items from some 500 singers. To this must be added a number of special collections made among particular groups of the population. Since 1958 Anders Enevig has been engaged in a comprehensive collection of folklore among the anti-social and criminal elements of Copenhagen’s urban districts. He has published text and tune transcriptions of a considerable number of the songs and also recorded interviews and commentary, often of a shocking nature, that he has collected in *Prinser og vagabonder*
Karl Clausen has been engaged since 1959 in research in the song tradition of the bi-lingual border area in Schleswig. In 1960 collecting was begun among the Polish minority who immigrated to the southern islands of Denmark before and after the First World War.

1959 — The Faroes

At the suggestion of Matts Arnberg, of Sveriges Radio, a collecting tour of the Faroes was undertaken in January and February by representatives of the Nordic broadcasting corporations. The expedition was planned by the Danish Folklore Archives in collaboration with representatives of Faroese institutions. Several dance gatherings were recorded in their entirety. In addition, approximately 800 specimens of the various forms of Faroese folk song were recorded. On the basis of his experiences during this tour and the materials collected, Thorkild Knudsen has published 'Arbejdsviser og dansviser' (1962) and 'Arbeitslied und Tanzlied,' Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt-Universität (Greifswald, 1962).

1959 — Jugoslawia and Greece

In the summer of 1959 Birthe Trærup, together with Ernst Emsheimer (Stockholm) and Felix Hoerbuerger (Regensburg), undertook an expedition of five months' duration to Jugoslawia and Greece with the purpose of making recordings of Albanian folk music among the Albanian minorities in the two countries. The material secured comprises 17 tapes with a playing time of 23 hours; in all there are 518 individual songs and instrumental pieces from Kosovo, Metohija, and the lake districts of Ohrid and Prespa in Jugoslawia, and from Epirus in Greece. The types of music collected include plainsong; two and three part singing; songs with the accompaniment of gusle, sharkija, karadysen, tambura, def, and tepsija (metal pan); instrumental music of the fyell, kaval, gajde, tupan, and zurle; a Mohammedan service and muezzin cries.

1960 — Denmark

In collaboration with the Danish Folklore Archives, regular broadcasts presenting new recordings of folklore and folk music were begun by Danmarks Radio. During these broadcasts the listeners were invited to send in song texts and further information concerning folk song. To date some 1,500 listeners have responded to these broadcasts. The information thus received has provided a wider basis for collecting activities.
1960 — Jugoslavia

Birthe Trærup again visited Kosovo and Metohija during the months of March and April, supplementing her previous study of Albanian folk music through collection in the district of Drenica, where 87 individual items of men's singing with sharkija and girl's singing were recorded.

In July and August she worked in the Mohammedan area, Prizrenska Gora, where 230 men's and women's songs were recorded. Transcriptions of the tunes, the Goran texts, and Danish translations of the latter are available in the Archives in manuscript form.

The total collection made during this year comprises 13 tapes containing 455 individual recorded items; total duration is approximately 21 hours. In addition there is a collection of black and white photographs and color slides.

1961 — Greenland

During the summer months of this year the Danish Folklore Archives, in collaboration with the National Museum, Copenhagen, arranged a collecting tour of the Angmagssalik District in East Greenland. With the assistance of the ethnographer Jens Rosing, Poul Rovsing Olsen recorded approximately 30 hours of Eskimo song, sealing cries, charms, stories, church singing, and other genres, on 51 tapes. Rovsing Olsen has published two articles based upon the materials collected: 'Rapport fra en rejse til Øst-Grenland,' Dansk Musiktidsskrift, No. 3 (1962), with a summary in French, and 'Les petits intervalles dans le chant esquimau de Groenland de l'Est,' Dansk Årbog for Musikforsking (1963).

1961 — Jugoslavia and Bulgaria

At Easter time Birthe Trærup visited the village of Baaranja, where she recorded 31 men's and women's songs. Also in April, she made 16 recordings of Serbian church singing in Belgrade.

In April and May she studied in Bulgaria and participated in excursions to the districts of Dimitrovo and Razlozkovo and to Etropole; the excursions were arranged in part by the Academy of Music and in part by the Folk Music Institute of Sophia. On these occasions Birthe Trærup recorded songs, instrumental music of the gajda, kaval and gadulka, and chorus and orchestra.

A number of texts in the Bulgarian, Russian, Croatian, Hungarian, and Albanian languages are available from both countries. The whole collection, 5 tapes, includes 319 items; total duration is approximately 12 hours.
1961 and 1962 — The Faroes

In December, 1961, and January, 1962, Ólavur Hátún recorded 435 items from 23 singers at dance gatherings.

1962 — Greenland

As a follow-up of the 1961 collecting tour of East Greenland the Danish Folklore Archives arranged for a similar expedition to Thule in North Greenland in the summer months of 1962. With the assistance of the Eskimologist Bent Jensen, Eskimo stories, songs, and other materials were recorded by Michael Hauser. The resulting 54 tapes represent approximately 35 hours of recordings. While there were no drums in the area, several individuals were still able to make drums and use them. A drum was accordingly constructed and used during the recording sessions. The expedition was thus able to record an art which soon will no longer exist. In connection with the recordings, a number of drum song performances were filmed, partly by Hauser and partly by Jette Bang and Kaj Mogens Jensen.

1962 — Jugoslavia

During a holiday sojourn in Vroboška, Birthe Trærup recorded a Catholic Mass, sacred and secular singing, counting-out rhymes of children, and polyphonic serenades.

She also made a number of recordings of the music of Herzegovina dances and singing games during the Jugoslav Folklore Congress in Herzegovina. The collection includes eight tapes containing 130 items, lasting approximately four hours.

1962 and 1963 — Italy

Fridolin Weis Bentzon continued his collecting activities in Sar- dinia. A film was made concerning the launeddas, and five additional hours of music were recorded.

1962 and 1963 — Arabia

As a participant in the archaeological expedition to the Persian Gulf under the leadership of P. V. Glob, Poul Rovsing Olsen worked for five weeks in Bahrain, four weeks in the Trucial States, and 10 days in Bombay and Poona, India. Eighty tapes of music were recorded, representing approximately 32 hours of playing time. These recordings give evidence of the great variety of musical genres found in the area of the Persian Gulf. Of especial interest is the large collection of songs with vocal drones performed by the pearl divers.
in Bahrain and drone-canons (canons in which at times one part forms a drone) performed by the bedouins on the Trucial Coast. This material supplements the 1958 collection.

1962 and 1963 — The Faroes

Olavur Hatun continued his collecting in the Faroes Islands. In December and January he recorded 152 items from eight singers; in August he recorded 184 items from 14 singers.

1963 — Yugoslavia

Birthe Traerup continued her collecting in the Faroes Islands. In December and January he recorded 152 items from eight singers; in August he recorded 184 items from 14 singers.

1963 — Southeast Asia

As an aspect of the study of the music of the Far East, a study group was formed by Fridolin Weis Bentzon for performance on the instruments of the Javanese Gamelan orchestra. Instruction was given by Ernst Heins of the University of Amsterdam.

1963 and 1964 — The Faroes

Continuing his previous collecting Olavur Hatun made 84 recordings at dance gatherings, from seven singers.

II STUDIES IN NORDIC AND EUROPEAN FOLK MUSIC

Any classification or even the mere filing of folk melodies may involve a definite approach to their mutual interrelations. Unfortunately, in many cases the student must confess that his conclusions about the relationship of one folk tune to another are based more on impressions and personal experience than upon any firm knowledge of the basic facts of the formation and development of those tunes. Hence there is good reason for exercising caution on the basis of apparent similarities. At the same time, it is clearly one of the objects of
research to contribute to a description of the historic and geographic connections of folk tunes, not only inside but also beyond the geographic boundaries within which they may be found. The research of the Folklore Archives in Danish and Nordic material, therefore, does not aim exclusively at producing a survey of Danish folk music. The classification and descriptive system envisaged should simultaneously form an even better basis for the description of national folk music in its relations with the folk music of other countries.

**Cataloguing and classification**

Since its establishment in 1959, the DFS II has carried through a complete new registration of all musical materials in the Danish Folklore Archives. Further catalogues have been made of the various informants and their repertory in chronologic-geographic order. This catalogue provides each tune with a meaningful signature indicating the place of the transcription or sound recording in the repertory of a particular singer within a particular collection. This system facilitates the relating of the comprehensive annotations and references with the comparative work in classification of the melodies.

The signature accompanying each tune is trinominal. First a letter identifies the collection or the collecting period to which the tune belongs. The long series of historic and more recent collections are marked with capital letters, the alphabetical succession indicating the chronological order of the collections. 'A' denotes transcriptions made prior to 1800, 'B' covers the period from approximately 1800 to 1840, etc. All sound recordings are identified by the letter 'M.' Next a figure denotes the informant who has sung or performed the tune. Within each collection the informants are enumerated in chronological order according to their first appearance. Finally, the third member of the signature indicates the place of the tune within the repertory of the informant. The tunes of each informant are numbered consecutively according to the dates on which they were written down or sound recorded. Thus B.22.9 denotes the ninth transcription made from the 22nd informant in collection 'B.' M 59/52.1 is the signature identifying the first sound recording from the 52nd singer recorded in 1959.

**Arrangement**

All tunes are transposed either to one and the same scale, or so that kindred melodic phrases are notated on the same level and with the same notes whether or not the same final is produced for each strophe. This procedure facilitates comparison of the tunes and offers a simple basis for the description of a number of tonal and melodic characteristics.
A written transcription or an offset duplicate of an earlier transcription of the entire melody appears on a punch card. The results of the analysis of the tune are marked in the double row of holes in the four sides of the cards. It thus becomes possible to make an immediate classification of the tunes into groups according to any given characteristic or combinations of various characteristics by sorting the cards with a sorting needle. Of course, the use of a punch card system cannot in itself solve the problem of classification; it does not obviate the necessity of sensitive personal evaluation of a folk tune. Nevertheless, a reasonably well planned punching system is an effective device in comparative work, especially since each card contains not only a number of comparatively rough references and data but the entire transcription of the tune.

Punch card used as an aid in melody classification

The individual folk tune

Every melodic transcription made by ear has a somewhat different genesis. A musically trained collector perhaps may be able to take down the tune on the spot, directly from the singing of the informant. Nevertheless, a person so trained is often apt to normalize and modify the song to conform to his own musical concepts. Should the collector not have musical training he will hardly be able to take down the tune without the aid of an instrument. This means that he must
remember the tune until he reaches home and then write it down from memory. In either case the resulting transcription may be far from a faithful representation of the song heard. Transcriptions made before acoustic means of recording were in use must therefore be read with certain reservations; for each case the student must evaluate the degree of reliability.

The greatest collector in Denmark in the nineteenth century was Evald Tang Kristensen. His musical training was not outstanding; he was not able to take down a tune by ear alone, but had to find the pitches on a violin. On the other hand, Kristensen was an extremely careful and persevering collector. His papers and diaries contain countless notes and much preparatory work relating to individual tunes. It is therefore possible to follow all the stages in his process of writing down a tune. The first sketch usually consisted of just the more important pitches, with no indication of rhythm or of measure. In some cases he next attempted to write out the rhythm and divide the melody into suitable measures. At times this followed immediately upon the first rough sketch of the pitches. In other cases he continued his work on the transcription only when he again visited the same singer. Then he made a copy of the tune in its final form, and perhaps made it ready for publication.

When we compare the whole series of preliminary notes and sketches up to the time the transcription took its final form, it often appears that Kristensen corrected and modified the melodic and rhythmic features of the transcription at every stage of the process. In some cases the alterations made seem to be corrections of the errors or misconceptions of previous hearings. In other cases, however, they can hardly be considered corrections of errors in what was heard when the tune was first written down, but must reflect the singer's variation of the tune from one verse to another or from day to day. In a few cases Kristensen himself drew attention to the variability of the tunes in the mouth of the singer or described the difficulty of finding certain intervals on the violin. Both phenomena he considered evidence of the richness of genuine folksong.

The sketches and drafts of tunes that have come down to us in Kristensen's collection give his papers a unique value for studies of Nordic folk music. It is in his collection alone that one finds not only a normalized melody but also the means by which the student may form an idea of the peculiar features of traditional singing style. For this reason in Vol. XI of Danmarks gamle Folkeviser (The medieval ballads of Denmark), which will contain the melodies of the ballads, many of Kristensen's notes and preliminary sketches will be published along with his final transcriptions. This volume is in preparation under the
The great value of a good sound recording is that it preserves for posterity the traditional singer's song and his mode of singing. Since every sound recording is thus a historic document, the Danish Folklore Archives has endeavored to utilize the best recording equipment available at any particular time. A good recording is the ideal aid for the notation of folk tunes. The tape recorder or, even better, the tape loop will patiently repeat what is sung, at a speed which will readily permit a written description of even the most minute rhythmic and melodic details. On the other hand, the very experience gained in the use of tape recordings has clearly revealed how difficult, or perhaps impossible, it is to give an exhaustive graphic representation of a folk tune. In some cases the DFS II has utilized acoustic transcriptions in the form of graphs made by an apparatus developed for this purpose at the University of Oslo. By this procedure an outline of the melody can be obtained which is fairly easy to read and which, in particular, makes apparent certain peculiarities of intonation and of intervals. Another process used is especially helpful in the accurate transcription of rhythm. A signal by a metronome at intervals of one tenth of a second is added to the recording. The attack of each tone is then marked on a special music paper upon which vertical lines correspond to the time signals. By this means an easily readable but varied representation of the rhythmic features of the tune is obtained.

An intensive study of Evald Tang Kristensen's preliminary work in the transcription of the tunes he collected and a careful examination of sound recordings gives convincing proof of the variability of the folk tune in the good folksinger's performance. Consequently the DFS II emphasizes the recording of several performances of the same tune by the same singer. In some cases one finds that the tune is not only variable but dynamic to an astonishing degree, being gradually or suddenly changed almost beyond recognition. In other cases a no less astonishing stability is revealed, the singer repeating the song almost exactly after an interval of years, often even on the very same pitch level. The fact that a tune is at one time quite stable and at another incomprehensibly dynamic makes it impossible to describe a folk tune as a phenomenon that follows a fixed melodic course. It must rather be described as a melodic field, the frame of which can always be expanded.

Intonation

During the work on Danish and Nordic folk tunes it became evident that their organization is to a great extent characterized by melodic
Portion of a transcription made with the aid of the timing device
units which we have named 'melodic intonations.' These melodic intonations are traditional formulae which are combined in various manners. In special cases a tune may be described as the sum of certain melodic intonations. It is evident that particular singers have their preferred intonations — possibly their own individual intonation — since the same melodic formulae are found within entirely different tunes in the singer's repertory. The study of the characteristics of the intonations may at times give clues to the origin of the tunes. Certain of these melodic formulae are of the nature of cries and should probably be considered echoes of the herdsmen's cries from a herdsmen's civilization that has now completely disappeared.

Type and variant

The comparative work of the Archives is directed towards classifying the tunes into meaningful groups. When tunes display such interdependence that they can be assumed to have a common origin they are classified as variants of the same melodic type. A melodic type secured by this process represents the group of variants from which it was abstracted; this melodic type may therefore be used to study the dissemination and development of an individual melody in popular tradition. In many cases it is possible to follow a Danish or Nordic melodic type through 150 years of tradition, in a few cases through more than 300 years.

Model

Tunes which resemble each other only in certain respects and which therefore cannot be considered interdependent, that is, variants of the same melodic type, are grouped together; the groups of tunes and melodic types thus developed are characterized as belonging to a particular 'model.' The model, a concept similar to a melodic contour, represents a concatenation of melodic and tonal patterns which during the several historical periods formed the basis of musical creation or of meaningful memorization. The classification of tunes as belonging to one or another of a small number of models will to a certain extent replace their classification according to the traditional modes — pentatonic, hexatonic, or heptatonic. This combination of a melodic and a tonal pattern is akin to the **maqam** principle.

III STUDIES IN EXTRA-EUROPEAN MUSIC

In principle, the work on extra-European material — and, in general, that on non-Nordic music — follows the same lines as the work
on Danish material. Again, the DFS II endeavors to organize these materials by the use of registers and card indexes. The material that has been collected is transcribed, although at times only roughly. When the need arises, careful transcriptions are made, in some cases with time signal readings.

Research into non-Nordic music in the DFS II has been carried on for some time. Since Greenland for centuries has been closely associated with Denmark, an interest in Eskimo songs was manifested at an early date. Of necessity, students interested in Eskimo music have also studied the music of the American Indians and of the Mongols. Indeed, for a thorough understanding of Eskimo music the student should have some knowledge of primitive music in general. This necessary interest in extra-European music has been heightened by the accession of collections of music of this type. Particularly since the 1930's many Danish expeditions — of ethnographers and others — have brought home highly valuable recordings from a great number of areas in Asia, Africa, Australia, and America. Only in exceptional cases have the collectors themselves been able to work up the materials collected. Since the Folklore Archives has the facilities and the trained workers competent to study such materials, little by little these collections have been deposited in the archives of the DFS II.

The various musical areas demand somewhat different methods of investigation. In some cases this variation in treatment is called for by the character of the material itself; in other cases different means must be employed for the simple reason that knowledge of the area is still rudimentary, not so well developed as for other regions. The following brief account of some of the special problems involved in research on Eskimo music offers an example of the Danish work with non-Nordic music and extra-European music in general.

East Greenland Eskimo songs can be easily divided into four groups. One group comprises all songs which markedly exhibit the characteristic of recitative or Sprechgesang. The other three groups include all songs proper that have tonal skeletons of two, three, and four pitches respectively. It has become evident that only a small number of melodic structures are found in each of these groups. However, these structures can be combined in an infinite number of ways, and changes of rhythm and accentuation can lead a different character to any given structure.

The structures applicable to each group have no fixed intervals. They must be considered patterns of movement with fixed graphic sequences. To clarify the problems thus produced it has been found useful to compare different recordings of the same song. This
comparison has established not only the constancy of the structures but also the constancy of the combination of the structures into strophes. On the other hand, the actual structural intervals show great variability. Even within a song recorded from a good singer the structural intervals show a gradual but considerable change.

We cannot, accordingly, establish fixed scales for East Greenland song. Only the structures themselves and the patterns of movement are relevant. It is not unlikely that this conclusion applies to other forms of primitive song than that of the East Greenland Eskimos.

IV SEMINARS

Early in 1962 a series of seminars was initiated in the DFS II. Since that time seminars have been held two to four times monthly during each winter term. On these occasions a number of research workers in various fields have been given the opportunity of submitting for discussion their investigations or attempts at solving particular problems. A wide variety of topics from all fields of folklore research and ethnomusicology has been presented. A list of the seminar topics follows:

- Sardinian launeddas music
- Flamenco (3 seminars)
- Danish broadside ballads
- Military music
- Yugoslav folk music (2)
- The instruments of folk music (3)
- Children's songs
- Kingo-Voices (traditional hymns, not accompanied by organ, which are to some extent derived from a hymn-book of 1699, Kingos Psalmebog) (2)
- Ornamentation
- Arabic music (2)
- The published disc recordings of the DFS II (2)
- Music and society
- Eskimo music (3)
- Celtic music
- Street cries
- The resonators of antiquity
- Problems of transcription
The Danish Folklore Archives, in collaboration with Radio Denmark, has issued the following seven-inch 45 rpm discs on the RCA Victor label:

- DFS 451 Ballader 1: 4 Kæmpeviser
- DFS 452 Ballader 2: 6 Skæmteviser
- DFS 453 Himmerland 1: Ingeborg Munch Synger
- DFS 454 Himmerland 2: Spillemanden Evald Thomsen
- DFS 455 Kingotoner 1: De Stærke Jyder