



# On methods of collecting and ordering folk melodies

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## Part I<sup>1</sup>

Although Polish literature is relatively rich in collections of folk melodies with texts produced by such estimable collectors as O. Kolberg, Z. Gloger<sup>2</sup> and others, it nevertheless could not be said that any of these works correspond to scientific requirements. Such rigorous guidelines would entail having the collections of folk melodies edited according to a scientific method of some kind without treating the subject in a fragmented manner. It would be neither exaggeration nor falsehood to say that music ethnography as a branch of learning does not exist in our country, though all attempts made so far (even those of Kolberg) can be regarded as well-

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\* [The English translation is based on the reprinted version (1961) which includes footnotes by the editors of that edition. Eds.]

<sup>1</sup> No other markings indicating further sections are present in this work, and therefore we may assume that this article was to be the first chapter of a larger whole, later fragments of which were never published. However, we can be certain that years later Adolf Chybiński intended to extend this treatise and publish it as *Systematyka i metodyka etnografii muzycznej* [Systematics and methodology of music ethnography]. He mentions it in his *Wskazówkach zbierania melodii ludowych* [Guidelines to collecting folk melodies], “Ruch Muzyczny” 1925. Cf. p. 79 of this selection.

<sup>2</sup> Oskar Kolberg’s (1814-1890) publications included ca. 10,000 folk melodies. His main publications are: *Pieśni ludu polskiego* [Songs of Polish folk] 1857; *Lud, jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i taniec* [The people, their customs, way of life, speech, legends, proverbs, rituals, magic, games, songs, music and dance]: Series 1 [regions]: *Sandomierskie* 1865, 3-4; *Kujawy* 1867-69, 5-8; *Krakowskie* 1871-75, 9-15; *Poznańskie* 1875-82, 16-17; *Lubelskie* 1883-84, 18-19; *Kieleckie* 1885-86, 20-21; *Radomskie* 1887-88, 2; *Łęczyckie* 1889, 23; *Kaliskie* 1890; *Obrazy etnograficzne* [Ethnographic pictures]: vols. 1-4 *Pokucie* 1883-89, vol. 1-5 *Mazowsze*, vol. 1-2 *Chełmskie* 1890-91; posthumously published materials include: *Przemyskie* 1891 (ed. I. Kopernicki), *Wołyń* 1907 (ed. J. Tretiak), *Tarnów-Rzeszów* 1910 (ed. S. Udziela). Zygmunt Gloger’s (1845-1910) collections of songs do not reach the standard of Kolberg’s editions in any respect. Gloger’s main collection is *Pieśni ludu* [Songs of the people] (Kraków 1892) with musical settings by Zygmunt Noskowski.

intentioned and painstaking efforts in the worthwhile area of collecting material. These works reach as high as the standard achieved by, for example, Arvid August Afzelius's well-known three-volume collection *Svenska folkvisor* from 1814-1816, containing Swedish folk melodies, but do not equal other work from 40 years ago, such as *Die historischen Volkslieder der Deutschen* (1865-1869) by Rochus von Liliencron, or the publication of Magnus Böhme titled *Altdeutsches Liederbuch* (1877). If our collectors had acquainted themselves with the methods of true foreign scholars, who know how to be more than just ordinary collectors, we would by now have at least the beginnings of what is known as comparative studies of music. The absence of method, or methods, means that activities have been limited to chaotic collecting, at most to unproductive musical geography, which does not allow one to reach any conclusions regarding any constant principles without the danger of contradiction. Naturally, in spite of this, one should not in any way denigrate the achievements of Polish collectors, to whom we owe the present abundance of available materials, even though their collections require thorough scientific investigation.

Folk melodies, being ethnic phenomena, belong to ethnography, and their collections, in a sense, provide material for an ethnographic-musical museum. However, in order for this museum to become a reality instead of being simply a storehouse containing chaotically gathered material, such material has to be arranged in some order and classified according to a specific method so as to be made accessible for further research. But the ordering itself cannot be done on an arbitrary basis; it needs to follow the norms generally accepted by science. Norms of this kind have been established by music ethnographers, such as Erk, Böhme, Liliencron, Zahn, Coussemaker, Weckerlin, Tiersot, Koller, Krohn, Hostinský, Hornbostel, Abraham<sup>3</sup> and others. Our lack of method means that we have an abundance of fantastic "theories" that prefer to keep their distance from scientific work, demand "extensive studies into the ethnography of the senses (?!) in relation to awareness of beauty", and go so far as to claim that the "configuration of the earth" has an influence on the "properties of hearing". These "theories" are too ridiculous to require refutation in full; they contain too many contradictions within themselves to need more than simple logic to destroy them. And the reason for the existence of such groundless hypotheses, which draw conclusions *a priori* instead

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<sup>3</sup> Ludwig Erk (1807-1883), collector and publisher of German folk songs. Franz Magnus Böhme (1827-1898) published a number of collections of German folk songs. Rochus Freiherr v. Liliencron (1820-1912), historian of music and researcher into historical German folk songs. Johannes Zahn (1817-1895), known for his collection *Die Melodien der deutschen evangelischen Kirchenlieder* (6 volumes, 1888-93). Charles Edmond H. de Coussemaker (1805-1876), French historian of medieval music, he published, among other things, *Chants populaires des Flamands de France* (1856). Jean-Baptiste Weckerlin (1821-1910) published numerous collections of French folk songs and treatises on folk music. Julien Tiersot (1857-1936) French historian of music and author of many valuable works on folk music, particularly French. Oswald Koller (1852-1910), Viennese historian of music and researcher into songs. Ilmari Krohn (b. 1867), musicologist-folklorist and publisher of Finnish folk songs. Ottokar Hostinský (1847-1910) Czech music folklorist. Erich M. v. Hornbostel (1877-1935), an outstanding German music ethnologist, director of the Phonogramm-Archiv in Berlin, author of many texts. Otto Abraham (1872-1926) collaborator with the phonographic archive in Berlin and author of a number of treatises on music ethnology.

of *a posteriori*, is that no other branch of music scholarship holds so many temptations for dilettantes as music ethnography. A dilettante thinks that music ethnography ends when one has described the tonality, (dance) rhythm, general tempo and character of a folk melody. But even these seemingly modest certainties are usually investigated very light-heartedly and carelessly within our community, mainly because the supporting sciences are ignored. To a dilettante, these seem superfluous because a folk tune, with or without a text, is monophonic. Yet ethnographic – or, as Prof. Dr. Guido Adler calls it – “musicological” research also requires a knowledge of acoustics, mathematics, physiology, psychology, logic, grammar, meter, poetics, (psychological!!) aesthetics, harmony, rhythm, etc., not to mention a basic knowledge in the area of general music competence, since folk melody, like any other language, also has its own history. We will not find even a trace of knowledge of such kind among our researchers. However, we must not allow our music ethnography to lie fallow, since the relentless development of culture, and continuous contact of country folk with the pseudo-artistic music of the cities (operetta, foreign dances and melodies, military music) contributes to the decimation of folk melodies, particularly those which are relatively less popular. Folk melodies are beginning to be “polished” under the influence of (bad) city products, and this results in the creation of truly degenerate specimens. To give an example, I know a particular melody from [the mountain region of] Podhale. While it is typical, i.e., in  $\frac{3}{4}$  time, the final four bars suddenly change the dance rhythm to one of a march, and end exactly like a military march<sup>4</sup> (!). In his pathetic little brochure titled *Czy lud polski jeszcze śpiewa?* [*Do Polish folk still sing?*] (Warszawa, 1905), Zygmunt Gloger says the following on p. 12: “Even the very fact of asking that question leads us to the view that, both here and elsewhere, changes are taking place which were unknown previously, that the lower social layers are slowly becoming more cosmopolitan. And it is a fact that, with the railways and local factories, almost every village becomes to some extent a suburb of a town, and the life of the tavern must have a negative influence on the traditional customs of the native Polish Slavic folk”. Without going into the reasons for the harmful influences, of which Gloger takes an unnecessarily tragic view without differentiating clearly between cosmopolitanism and culture, I have to note that we should protect folk melodies from negative influences, rather than keep ordinary folk away from a culture which brings with it the fruit of spiritual work of creative individuals of a higher level. We should also preserve folk melodies by protecting them from the influence of harmful light and vulgar (operetta) music, instead of blaming contemporary Polish composers (the younger ones) for not making use of folk melodies from hamlets and villages, but producing their own, individualistic compositions and their own motifs. In this way they avoid traces of folklore and folk motifs, which regardless of their great diversity, contain many schematic elements (the opposite of individual creativity) in the form of stereotypical cadences and con-

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<sup>4</sup> Melodies with odd-numbered dance rhythms are not typical of Podhale. The influence of duple meter, which is widespread there, on melodies with originally odd-numbered rhythm, is a very typical folk feature that has nothing to do with the influence of military marches. This unfortunate choice of example provides evidence of how superficial the knowledge of Podhale music still was at that time. It is probable that Chybiński did not have closer contact with live folk music of Podhale until 1909.

struction of melody, persistent rhythmic monomania and unquestionable absence of variety. Taken all together, this limits the possibility of making an individual statement and strongly encourages depersonalization. The latter has been disappearing from the artistic music of countries with high culture since the times of Beethoven, and we will not find it in the works of our own master Chopin, i.e., in works free of folk rhythmic and melodic features.<sup>5</sup>

However, let us turn to our subject, i.e., to the methodology of music ethnography.

Musical research skills, i.e., research into the history, theory and practice of music, divide into two groups which, although they interpenetrate and supplement each other, possess some more strongly delineated boundaries: the historical group and the systematic group.<sup>6</sup> The first group includes paleography (history of music notation), history of musical forms, history of the rules of music, i.e., the relationship between theory and practice, and history of musical instruments. Auxiliary branches of learning relating to this group are as follows: general history and paleography, chronology, diplomatics, bibliography, library-archival skills, history of literature and languages, history of liturgy, history of mimetic arts and dance, biographies, and music statistics. The second group includes research into the theory of music (harmony, rhythm, melic features), music aesthetics (if it goes hand in hand with knowledge of the theory and history of that art), pedagogy with didactics (teaching about tone, harmony, counterpoint, knowledge of forms, instrumentation, teaching methods) and musicology, i.e., music ethnography or comparative research into music. Auxiliary branches of learning in this second group may include the first group as well as acoustics and mathematics, physiology, psychology, logic, mathematics, meter and poetics, pedagogy, general aesthetics, etc. By describing, even if not exhaustively, the area covered by this complex and immeasurably comprehensive field of knowledge that is knowledge of music, we have approximately indicated the position occupied by comparative studies of music in relation to the totality of musical knowledge.

The task of music ethnography is to study musical compositions, and above all folk songs of different nations, countries and territories, with ethnographic aims, on the basis of their diverse distinguishing marks. Comparative study of music is a higher level of music ethnography, based – as the name indicates – on comparing the folk melodies of different nations in order to group and separate them. It is this last area that is discussed below.

In order to make the material of collected folk melodies (songs) suitable for research, it needs to be grouped and ordered according to a method or methods. The identification and explanation of these methods is closely linked to the tech-

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<sup>5</sup> In his later works the author changes his views on the significance of folk music in the creation of music compositions.

<sup>6</sup> Cf. “Jahrbücher für Musikalische Wissenschaft” (vol. I [1863], with an introduction by Fr. Chrysander), a treatise by G. Adler titled *Umfang, Methode und Ziel der Musikwissenschaft* in “Vierteljahrsschrift für Musikwissenschaft” (vol. I [1885], a treatise by G. Adler titled *Musik und Musikwissenschaft* in “Jahrbuch der Musikbibliothek Peters für 1898” (1899), and H. Riemann’s treatise *Die Aufgaben der Musikphilologie* in “*Deutscher Musikkalender für 1902*” (1901).

nique of collecting: the method is common to both. Particular details concerning the methodical grouping of melodies are at the same time almost the same factors that have to be the object of attention when collecting the material.

In medieval manuscripts with religious or secular monophony (i.e., songs for one voice, sung without the accompaniment of an instrument or another voice), we usually find material grouped alphabetically, or on the basis of the content of the text. At that time it was the text that played the most important part, with the melody being subordinate. In principle, then, texts with melodies were listed alphabetically, i.e., based on the first letter of the text in consecutive order. Alternatively, the literary material was divided into groups depending on the content, so that religious folk songs were listed following the sequence of feast days (hymns for the New Year, Easter, Processions, Christmas etc.), or hymns to God, to Christ, to the Mother of God, to the Saints, etc. On the other hand, secular folk songs were divided on the basis of their literary content into wedding songs, harvest songs, love songs, dance songs, etc. This nomenclature has been retained in our Polish collections, which was appropriate when the differences between secular and religious songs were almost imperceptible, when the words, and not the melody, were the decisive component. This was particularly true when composers of monodies (French *troubadours* and *trouvères* as well as German minnesingers and *meistersingers*), under the undoubted influence of the Gregorian melodic style, created secular and religious songs without indicating the differences; this blurring was aided by the fact that the rhythm of the music emerged from the meter of the text; and, finally, monody was not included in the field of scholarly research, since the possibility of a method being available was not taken into account. There are also collections (medieval and more recent codices) in which the material is grouped by author. Today this kind of division could not be justified. Secular folk melodies became emancipated from the influence of religious melodies, mainly in respect of rhythm. Dance music played a significant role in this, with a gradually growing awareness of the fundamental differences between the content and character of the texts, and a natural impulse towards the deepest possible break away from church tonalities, which were in fact the product of artificial speculations of music scholars in the early Middle Ages. This was also an impetus to clear the way for the victory of modern tonalities (major and minor), closely linked to a sense of basic harmonies, undoubtedly as ancient as the first attempts at unregulated counterpoint (*organum*). Another reason why religious and secular songs should be separated is that the religious ones usually have little of the folk element in them, even though country folk sing them; the Germans subtly indicate this difference between religious and secular songs by distinguishing between *Volkslied* and *volksmäßiges Lied*. It is not so much the nature of the tonality, since there exist folk melodies with church tonalities that have differences of rhythm, melody and structure, not to mention the meaning of the words. In regard to the latter, I do not have in mind the division into texts used on different occasions, such as those mentioned above; these have no significance here, since one and the same structure and one and the same rhythm occur in songs (melodies) with different texts with different meaning. But neither can rhythm be the only reliable criterion, since we often encounter melodies identical in terms of motifs, but different in terms of

rhythm. This last point warns us that classifying melodies according to (dance) rhythms is not reliable either. Grouping folk melodies according to the smallest territorial units would have a lot in its favor if it were not for the fact that division of this kind (as an ethnography that is too local, and of the lowest level) is of no use in comparative studies of music. The reason for this is the presence of the so-called wandering melodies, which means that one should investigate which melodies, or better, which motifs, are sung or played throughout the whole territory inhabited by a particular tribe, and which are *glebae adscriptae* [*glebae adscripti?* Eds.].

When collecting folk melodies, all the factors mentioned play an equal part: tonality, rhythm, structure and kinship between motifs, variants, cadences, number of lines per stanza, and, least importantly, the meaning or the nature of the text (division into secular and religious<sup>7</sup> songs; division of the secular ones into dance, lyrical and epic [folk ballad]). To show that the meaning of the words of folk songs is of least importance, one only need mention the French, Netherlandish, Italian and German fifteenth-century counterpointists, who used folk melodies in polyphonic masses, even when taken from folk songs the text of which was, to say the least, bawdy.

And so, what are the best methods of ordering folk melodies?

First of all, there are a number of them, each having contact points with the others, and each with virtues and flaws, which means that there are few cases where one method could provide the researcher with a fully satisfying solution. As I have said, one-sided classification of folk melodies, based on the text, although admissible in respect of lexis, has the negative consequence found in the older, strictly literary works, which placed too much emphasis on the text alone, rarely providing the melody. This means that many melodies have been irretrievably lost, and that loss is irreplaceable. As has been correctly observed by the German scholar Prof. Dr. Wilhelm Meyer (from Speyer), folk creativity begins not with poetry, but with music. On the other hand, one should not make the opposite error of neglecting the text, if only because one and the same text very often has different melodies, which provides evidence that it was not the melody which was adapted to the text, but that the text was adapted to the already existing (instrumental-dance?) melody.

### ***Method of ordering based on tonality***

Since modern music recognizes two kinds of tonality, i.e., major and minor, it should be possible to divide some collections of songs (melodies) using this criterion into two general sections. At most, we would add another one, where we would place those melodies which, while identical in their contour, exist as minor and major either throughout their course, or in cadences and refrains. Finally, we could not show anywhere any inclination towards one of these two tonalities. Such a division would not be of any scholarly interest at a higher level, being too me-

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<sup>7</sup> I use the term "religious" instead of "church" (songs) since not all the religious hymns were sung by people in church in earlier times, and not all are still being sung. The Germans make subtle differentiations here, using such expressions as *Kirchenlied*, *Geistliches Lied*, *Andachtslied*.

chanical, were it not for the fact that there are folk melodies that instead of inclining towards major or minor, show an inclination towards church tonalities, transposed or not transposed, or which actually possess all the features of the latter. Here we also encounter situations where a melody contains a part which moves in the Aeolian mode, creating *tonum mixtum* – as a medieval music theorist would put it.<sup>8</sup> In older (particularly non-dance) folk melodies, few of which have been preserved, many of which have been lost, and even more of them modernized, the division into groups based on church tonalities is very convenient, and in many cases even goes hand in hand with a division based on the text. Dr. Oswald Koller is also correct in saying, in relation to the melodies of older origin, that since there are cases where different melodies in different tonalities are used with the same text, “nothing will be more useful than an index of texts, which in fact should never be absent from any kind of division, since different melodies used with the same texts cannot be indicated in any other way but only by an index of texts” (*Sammelbände der Internationalen Musikgesellschaft IV, 1-2*)<sup>9</sup>. The Viennese scholar also makes a valuable comment concerning melodies in which two tonalities interpenetrate or stand next to each other: “In this case the collector has to decide whether it is the beginning or the end of the melody which is to be regarded as reliable. Theoretical considerations favour the latter, practical ones the first. Not only because in all these cases the tonality at the very beginning is totally clear while being guided by the end of the melody might cause various strange shapings of the melody – but also in cases when we have a fragment of a melody intended for investigation and for establishing its tonality, it is much more often the beginning and not the end of the melody”. “In doubtful cases one should register the melody under both categories, at the same time indicating the place where the irregularity was found”. However, Dr. Koller’s supposition that we do not find the Lydian mode in folk melodies loses some of its significance when we take Slavic melodies into account (cf. Chopin’s *Mazurka* op. 24 No. 2). Yet he is right as to the supposition that the Phrygian mode (*E F G A B C D E*; sequence of semitones and whole tones  $\frac{1}{2}, 1, 1, 1, \frac{1}{2}, 1, 1$ ) is not found in folk melodies. The apparent Phrygian folk melodies are in fact Ionian ones with the ending on the third (*C D E F G A B C*) or Aeolian ones with the ending on the fifth (*A B C D E F G A*). The church tonalities most frequently encountered in folk melodies are as follows: the Ionian, the Mixolydian (*G A B C D E F G*), the Aeolian and the Dorian (*D E F G A B C D*). In my opinion, when collecting folk melodies, one should pay attention to an important point, neglected or misunderstood even by professional collectors. This concerns modernizing church modes by moving the position of one of the two semitones and changing the church tonality to a minor tonality or (most frequently) to a major one. In such cases it is easy to turn, for example, the Mixolydian mode (*G A B C D E F G*) to G-major tonality by changing *F* to *F*<sup>#</sup>, thus creating a characteristic note (*Leitton*), which, as the name indicates, characterizes modern

<sup>8</sup> Clearly, in folk melodies it makes absolutely no difference whether their tonality is *F*<sup>#</sup> minor or *A* minor, *D*<sup>b</sup> major or *G* major, whether it is transposed or not; we only say that the tonality of a particular melody is minor, major, or church.

<sup>9</sup> Volume titled *Die beste Methode volks- und volksmäßige Lieder nach ihren melodischen Beschaffenheiten lexikalisch zu ordnen*.

tonalities. In Chopin's *Mazurka* mentioned earlier, one can, without changing the melody, change  $B$  to  $B^b$  in bar 27, but this change will take away the very folk character of that incomparable dance mood composition. I made the same observation regarding a few melodies recorded by Kolberg when I heard them being sung in the country. Hence one needs to be careful when notating folk melodies as yet unknown to collectors; this is also the reason for my remark at the beginning, that our existing collections of folk melodies should be strictly examined at every opportunity. In the opinion of some scholars it was mainly folk melodies that contributed to the gradual ousting of church modes from artistic music, through their natural sense of harmony, opposed to the artificial contrapuntal structure of church compositions, which were based on the immutable observance of rules associated with preserving the church tonalities. Yet the mutual influence of the Gregorian chant on folk music did not pass without leaving a trace on folk melodies. On the other hand, one should not regard every folk melody with one of the church tonalities as originating from the period of polarization of these two kinds of monophonic music; and one should also not forget about the modernization of church tonalities, alien to the current culture and to the current manner of listening (i.e., reducing tonality to the two concepts: major and minor), mainly under the influence of harmonic music.

We have shown the strong and weak aspects of classifying folk melodies on the basis of tonality. This leads to the conclusion that, in spite of the convenience of this system and its validity, we cannot regard it as the only reliable one, since it is 1) generalized, 2) one-sided, taking into consideration only the character of folk melodies and not their content, and 3) incapable of providing sufficient capacity for classifying the material to be used for tasks involving higher music ethnography, i.e., comparative music study, based on the content of the material, and not on such features as tonality and rhythm.

However, rhythm is no less important than tonality, especially since the principle of rhythmic groups immediately makes the division of the material of folk melodies into separate sections very clear, and is not as reliant on external features as the method based on tonality alone.

### **Method of ordering on the basis of rhythmic features**

The first scholar to begin to classify folk melodies according to rhythm or the metric features of the text was Johannes Zahn (*Melodien der deutschen evangelischen Kirchenlieder*)<sup>10</sup>. However, it is impossible to use this method in areas of folk melodies other than the evangelical chorales; all other folk melodies are not restrained by the metric features of the text, and the method is totally inapplicable in the case of instrumental dance melodies (cf. Koller, l.c., 3). However, one should try to find a method of categorizing folk melodies on the basis of rhythmic concepts in some other way. What easily comes to mind is the idea of dividing the material into dance and non-dance melodies. The dance ones divide into groups according to

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<sup>10</sup> *Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt* (6 volumes, 1888-1893).

their rhythm, or the types of dance with certain rhythmic patterns attached to them. But how is one to categorize non-dance melodies?

Dr. Ilmari Krohn, a lecturer of music at the university in Helsingfors and author of the famous edition of Finnish folk melodies titled *Suomen Kansan Sävelmiä, I. Hengellisiä Sävelmiä* (Helsingfors, 1898-1901), divides the whole of the material into three enormous groups: epic songs, lyrical songs and dance melodies. "The musical forms of these three categories usually differ greatly from each other: the first are recitative, the second move in small and rounded forms, while the third, being instrumental, are characterized by a more mobile succession of tones and wider forms. Moreover, a great part of lyrical songs, namely religious folk songs, are wider in respect of form, as are the church hymns from which they usually originate. On the other hand, dance songs, albeit sung to be danced to, are usually close in their form to lyrical songs, and the more extensive recitative melodies have in them something of the freedom of instrumental music" (*Sammelbände der Internationalen Musikgesellschaft, IV, 644*).

One cannot deny the correctness of Krohn's remarks if taking into account only the German, Finnish or Netherlandish folk songs; even the Scandinavian ones are suitable for this method. But it no longer works in relation to North Slavic folk melodies. (Czech lands, Poland, Russia - Lithuania somewhat less). We do not have recitative songs or melodies. Many lyrical songs have dance rhythms and quite sizeable, although rounded, forms. Rhythm mobility takes place not only in dance melodies; we even find it in carols. Moreover, there are dance melodies with low rhythm mobility and a slim form. Thus, again, ordering folk melodies on the basis of their rhythmic features is neither sufficient nor exclusively reliable. One should also take into account the fact that one and the same melodic motif appears under different rhythmic guises, and it is not at all clear which came first chronologically and which is the derived form. However, if one is concerned only with classifying dance folk melodies, the following should be done: the material should be divided into two basic groups, the first of which includes dance melodies with one kind of rhythm, the other of which should include dance melodies with rhythmic variants.<sup>11</sup> The internal division in each group falls into various dance forms (to be more precise: rhythmic forms).<sup>12</sup> There is more: the question arises, how is one to

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<sup>11</sup> Those who have explored folk music in some detail will be aware that the second group is always much smaller than the first.

<sup>12</sup> The greatest living scholar, music ethnographer Dr. Ilmari Krohn, adheres to the same method in the third volume of his *Suomen Kansan Sävelmiä: Tanssisävelmiä*. At the congress of the International Music Society in Basel (1906, Section III) he gave the following opinion: "This collection includes dance melodies, the ordering of which caused us least difficulty. Their number is 668, and since its publication [1893] we have received only a few more dance melodies. This collection was ordered on the basis of the kind of dance involved. First we have the "Polish" dances with 3/4 time signature, mainly probably kinds of polonaise, numbering 153; this is followed by waltzes (ca. 90), and finally various dances with time signature 2/4 (ca. 400 melodies), nearly all of which belong to the same rhythmic type. Within each dance group there are melodies from older collections which precede the more recent ones. In this manner the collection is not actually ordered lexically, and yet this method fulfils its purpose because the kinds of dances are made distinct and allow the possibility of comparing them to similar dances of neighboring peoples" (cf. *Bericht über den Zweiten Kongress der Internationalen Musikgesellschaft*

classify dance melodies with the rhythm of, say, the *kujawiak*? Here also one must not adopt arbitrary approaches, but follow a certain norm applicable both to the whole material and to particular groups (e.g., dance melodies). How is one to achieve ease and simplicity of orientation? Grouping a particular rhythm category according to modern and church tonalities will not give a positive result because only accidental features will be taken into consideration. Moreover, there will be disproportionately large and small divisions, which will make orientation more difficult instead of easier. This is because, while dance melodies with church tonalities will constitute a small group with very easy orientation within it, the rhythmic (dance) melodies with modern tonalities (major and minor) will present opaque material in relation to the first group. Let us also not forget what has been mentioned earlier, that there exist folk melodies with mixed tonalities. How is one then to categorize such unruly material? The only reliable way is by the following:

### **Ordering on the basis of melodic content<sup>13</sup>**

This method also carries with it many difficulties and challenges not easy to overcome when one takes into account the fact that “melodic content” usually encompasses a number of factors. One has to take into account the range of the melody in terms of the highest and lowest register, the highest and lowest tone of the melody in relation to the tonic or the dominant (as far as melodies with clearly modern tonality are concerned), and one should also note here that for easier orientation in research one should transpose all the melodies to equivalent tonalities, i.e., the major ones should be notated in *C* major and the minor ones in *A* minor,<sup>14</sup> leaving the melodies with church tones in these same tonalities (i.e., without graphic alterations). This simplifies the task by adhering to the simplest diatonic of *D E F G A B C D* without transposition. After all, we know that in this respect there is total freedom in practice, particularly in singing, while in instrumental folk music the folk musician for technical reasons chooses the easiest positions when playing string instruments and, above all, never tunes his instruments in the same way, but changes the tuning if he does not call on the clarinet or oboe (also the flute) for support.<sup>15</sup> Secondly, one needs to place great emphasis on the kinship between

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zu *Basel vom 25-27 September 1906*. 1907, 67. Leipzig: Printing and distribution Breitkopf and Härtl).

<sup>13</sup> Evidence that Dr. Krohn’s division of folk melodies into epic and lyrical songs and dance melodies cannot be applied in any way to Polish material is provided by numerous folk ballads (I am talking about the words!) which are usually combined with dance melodies even when the character and content of the words are very tragic. This is not the only manifestation of lack of logic in folk songs.

<sup>14</sup> Krohn recommends (*Sammelbände der Internationalen Musikgesellschaft*, vol. IV, 169) tonalities (*G* major and *G* minor) emerging from the same tonic; he also advises the same procedure for church tonalities. However, I am of the opposite opinion; reducing all the kinds of tonalities to the same basic tone complicates the music notation by too many so-called *Versetzungszeichen* ( $\sharp$ ,  $\natural$ ,  $\flat$ ) and will not provide the desired transparency in grouping material. For this reason I think it more desirable (for practical reasons) to use major and minor tonalities which do not contain either the flat or the sharp in their musical symbols, i.e., *C* major and *A* minor, and to leave the church tone not transposed.

<sup>15</sup> One can use this opportunity to note that in our villages and small towns one rarely encounters the “piccolino” in dance music (“small flute” in *D<sup>b</sup>*), but often instead of the

variants, and the structure of the melody and its parts (phrases and periods). One should also remember at the same time that we are not talking about a formal structure, since in folk melodies, particularly Slavic ones, there is, for example, the absence of the so-called consequent, or the consequent is often not the formal equivalent of the antecedent, in view of which one cannot talk of formal symmetry here. Similarities and differences in the melodies and their structures are of such a general or particular nature that only a detailed analysis may show whether or not two or more melodies are linked by some kind of kinship. For example, in two melodies with different rhythm and tonality there is often similarity in spite of different structure because only the original motif from which they were both created has been transformed in different ways, either prolonged or shortened, eliminating some periods or their parts and changing the values of the tones, i.e., introducing metric-rhythmic differences. Sometimes the differences in cadences or interpolations of phrases or periods blur the kinship between two folk melodies. At other times we encounter two different melodies, but their refrains are identical. Obviously this is such an accidental feature that one cannot talk about kinship in such a case. We can thus see that although the method of categorizing on the basis of content and melodic properties is the only possible and reliable one, in spite of its complex character, at the same time it causes the greatest difficulties; moreover, as we will demonstrate, in some cases, not only the detailed ones, the support of the two other methods discussed earlier also turns out to be necessary.

Two methods regarding the categorization of folk melodies according to melodic content have so far made their mark: Koller's method and Krohn's method.

Dr. Oswald Koller presented his method in the work referred to earlier in *Sammelbände der Internationalen Musikgesellschaft* (vol. IV, 1f.). Instead of recording the melodies using music notation, he recommends marking tones with letters; thus tone *C* with the letter *c*, tone *D* with the letter *d*, etc. The melodies should then be categorized according to the tone with which they begin, i.e., starting with *C*, and ending with *B* (or *B<sup>b</sup>*). Koller does not take into account the pitch of the tone; it does not matter whether the melody beginning with *C* is tending towards *G<sub>3</sub>* or to *G<sub>2</sub>*, thus a fifth up or a fourth down from *C<sub>3</sub>*. This is the only weak aspect of this method, something Koller makes no attempt to conceal, since he presents another method of ordering, specifically one that does take into account the pitch of the tone. Thus the first group consists of melodies with the lowest initial tone, i.e., for example, major melodies notated in *C* major tonality, beginning with the tone - let us suppose - *G<sub>2</sub>* (*G<sub>2</sub>-C<sub>3</sub>*), then from *A<sub>2</sub>* (*A<sub>2</sub>-C<sub>3</sub>*), then from *B<sub>2</sub>* (*B<sub>2</sub>-C<sub>3</sub>*), and finally from *C<sub>3</sub>* to the following, sequentially higher tones, hence *C<sub>3</sub>-D<sub>3</sub>*, *C<sub>3</sub>-E<sub>3</sub>*, *C<sub>3</sub>-F<sub>3</sub>*, etc., and tones lower than *C<sub>3</sub>*, if *C<sub>3</sub>* was the tone with which the melody began. While the negative aspect of the first method was that it would create a group of melodies often quite unrelated, and, to make matters worse, would separate melodies related to each other in some way, the second method, while better, did not take into account the fact that some melodies differed from each other only in the respect that the larger values of notes were

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flute in *C* - flutes in *D<sup>b</sup>* or *E<sup>b</sup>*, clearly taken from military music, and the same applies to the (small) clarinets in *E<sup>b</sup>*, most often in *B<sup>b</sup>*.

divided into two or more smaller notes. This was particularly the case if there had been a change of text, not a rare situation in this context. Koller resolves this deficiency by notating one instead of two or three repeated notes (letters). Although Koller uses these methods for the lexical ordering of themes from medieval mensural polyphonic compositions, as a last resort one could apply them to folk melodies. This could be done even with greater freedom in that the melodies with church tonalities do not *de facto* have transposed variants, while manuscripts of medieval mensural works show, as Koller demonstrates, some changes (transpositions). Of great importance in Dr. Koller's method is the remark concerning the so-called transitional notes, which usually fall on the strong part or parts of the bar (depending on whether the bar is whole or  $\frac{3}{4}$ ). In this way one can easily achieve such a result that, by eliminating non-essential parts of the melody, we can easily learn which melodies are more or less related in spite of their apparent differences. However, one cannot regard this remark by Koller as a principle, but only as an auxiliary means which also serves to ensure that, when identifying related melodies, one should not be influenced by the fact that, for example, their beginnings are identical. Unfortunately, Koller's method has a number of weak aspects. Ordering melodies by this method is limited to notating them using numbers, which in itself is something very "unmusical"; also, it does not take into account any rhythmic properties, which, while not the most important factor in their classification, must not be pushed into the distant background, particularly in the case of Slavic melodies. However, one could use Koller's method as a way of indexing folk melodies, separated into groups, according to their character: dance, religious, etc. One cannot imagine a more convenient index than one which uses Koller's method, applied to every volume of a publication of this kind. On the other hand, it needs experience in quick orientation, particularly when one is looking for melodies which appear accidentally in the folk music of related peoples, i.e., Koller's method is most usefully applied in comparative musical studies. Later on we will return to the method of the Viennese scholar. Let us now move on to the views of Dr. Ilmari Krohn.

Dr. Krohn is undoubtedly the most eminent contemporary scholar in the field of music ethnography. He has only published two short texts on methodical ordering of folk melodies, but they are of lasting value.<sup>16</sup> We quote Krohn's text in translation:

We will best serve research by ordering melodies on the basis of their melodic relationship, i.e., on the basis of variants. Within groups of variants one can take into account varying degrees of kinship: 1. differences of a melodic nature with the structure of the melody unchanged, 2. changes in the interrelationships of phrases and periods, 3. changes in the contour of the melody by organic prolonging and shortening of the measure of syllables of single phrases or by eliminating or interpolating whole phrases, and 4. kinship through melodic similarities while the structure of the melody is organically different. Through

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<sup>16</sup> Their titles: *Welche ist die beste Methode Volkslieder zu ordnen?* (*Sammelbände der Internationalen Musikgesellschaft*, vol. IV, 643ff.) and *Über das lexikalische Ordnen von Volksmelodien* (*Bericht über den Zweiten Kongress der Internationalen Musikgesellschaft* 1907, 66f.).

kinship of this fourth kind, within the groups of variants there might arise numerous divisions with intrinsic basic forms.

Krohn does not hide the fact that collecting variants involves great difficulties as well as the task of memorizing the whole material. Naturally, there is less difficulty in comparing melodies which are totally in agreement as to their melodic contour, and arranging them on the basis of lesser or greater differences. In such a case, one should take into account 1) the melodic shape of the single phrase, and 2) relationships in the structure of the melody.

Ad 1. When considering the melodic properties of a single phrase,<sup>17</sup> one should first of all identify that which is accidental and that which is of the essence in a given phrase. This means that the phrase needs to be simplified, taking into account the following: 1) the point of departure of the melodic form (not identical with the initial note), 2) the mid-point of melodic expression (not always the highest note), and 3) the point which is the actual closure of the melodic content (not at all identical with the final note). These are the three main tones. The secondary tones include the following: the so-called "variable tone", or minor or major second, or a subsecond that the melody catches on to before it rests on the "chord tone" (e.g., tone  $B_3$  or  $B^b_3$  or  $C^\#_4$  or  $D_4$  in relation to the chord tone  $C_4$ ), and "transitional tones" (somewhat similar to the "variable" ones), i.e., those non-essential parts of the melody which constitute, in a sense, its figuration. Krohn then orders the simplified phrases on the basis of the three main points listed above, beginning with the first, but ending with the second. The simplified phrases are ordered along the fifths, on which lies the "point of departure of the melodic phrase" (which means starting from the fourth in C-major tonality:  $F C G D A E B$ ). In order to make it easier to review the related simplified phrases of individual melodies, he assigns a number to each phrase and each melody. When ordering the simplified phrases on the basis of the third main tone, one should adhere to the principle that the easiest route to achieve one's goal is to do the ordering on the basis of the magnitude of the distance between the point of closure of the melodic content and the point of the beginning of the melodic phrase, i.e., from point three to point one.

Although it is easy to find kinship between melodies in the variants using the "simplified phrases" (described by Krohn as *Stichmotive*), one cannot be too careful when simplifying phrases and whole melodies - as Krohn himself admits - as well as remaining objective. This significantly increases difficulties and poses the risk of uncertainties and omissions, something which can happen easily in view of the enormous amount of folk melody material. In order to carry out such a difficult project, one needs more than one person, one needs an organization and a division of labor. In any case, this method leads to very interesting results as far as establishing the degree of kinship between melodies divided into groups is concerned. However, we are interested in the method of ordering melodies. Creating a catalogue of variants has the benefit of helping us to establish that in many folk melodies, totally dissimilar in respect of the melodic content and structure, there may

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<sup>17</sup> We describe as phrases those parts within the symmetrical structure of a melody which are sufficiently independent to be contrasted with other analogous parts.

be common phrases since – as has been shown by the excellent expert on Czech folk melodies, Professor Otokar Hostinský – one folk melody may often be made up of a number of phrases taken from different melodies.

Ad 2. For this reason, Krohn regards the most objective method of lexical ordering of folk melodies to be the one which takes into account the relationships of compositional structure; however, he adds that this method concerns particularly those melodies in which the stanza consists of four verses, i.e., four phrases. This is the case in the greatest number of folk melodies. “The relationships of cadences<sup>18</sup> in the four phrases, almost always corresponding to each other in pairs, are very simple and display certain formal and harmonic principles which are quite self-explanatory, giving an overview of the whole material. If one adheres to these principles, it is easy to collect variants which are most closely related to each other, and it is also not difficult to collect melodies with more distant degrees of kinship. Of the four cadences, it is primarily the final one which is to be relied on in the ordering; then the second one, as the ending of the first period;<sup>19</sup> then the first one, as being important for determining the character of the melody; and finally the third one, even though it is not of a decisive significance” (*Sammelbände*, 656). Krohn then provides detailed comments about cadences in folk songs. A cadence usually ends on the tonic, dominant or their third or fifth; quite rarely on the subdominant or a chord of the second degree (in major). In minor tonalities cadences are often based on the tonic or dominant of equivalent tonality.<sup>20</sup> Sometimes a chord of the VII degree (seventh chord) in minor tonalities (without raising the basic tone) is more of a substitute for the dominant than a real tendency towards equivalent tonality.<sup>21</sup> It is not always the final note of the phrase that categorizes the cadence, but the last dynamically important tone, with no regard to transitional tones, etc. The harmonic ambivalence of the dominant means that in some cases the cadence is not resolved, while in others it is regarded as a “semi-cadence” i.e., an imperfect cadence. Within every division one needs to pay attention to the fact that the division into major and minor, or into “simplified motifs” (*Stichmotive*), is the best and the most accessible one.

In order to demonstrate this method of Dr. Krohn, and to find out how significant it can be, I chose part II from Series I of *Pieśni ludu polskiego* collected and published by Oskar Kolberg (Warszawa, 1857). This part is the *Tańce* (Polish dances, *mazurka*, *kujawiak*, *oberek*, waltz), numbering 466, which is used to clas-

<sup>18</sup> We describe as a cadence such a harmonic expression which indicates a rest, an ending of the melodic phrase. In (folk) melodies that are not harmonized, it is implied, but also quite clear.

<sup>19</sup> We describe as a period a melody which has a regular structure and is quite independent; it is made up of eight actual bars, i.e., of two melodic parts referred to as an antecedent and a consequent.

<sup>20</sup> We use the term equivalent tonality to refer to corresponding pairs of major and minor tonalities which have an equal number of sharps or flats (e.g., *C* major and *D* minor, because they have no sharps or flats; *E<sup>b</sup>* major and *C* minor, because they have three flats each; *G* major and *E<sup>b</sup>* minor, because they have one sharp each, etc.).

<sup>21</sup> We use the following symbols sequentially to indicate these eleven kinds of cadences: T, D, t, d, S, s, PT, Pt, PD, Pd, etc.

sify them. I rejected some of the dances for a variety of reasons. Namely the following:

1. I rejected two-phrase and three-phrase melodies because they constituted a very small group, which would not influence the principle of the method. While doing this I also concluded that Krohn was mistaken in thinking that three-phrase melodies can be reduced to two-phrase ones (*Sammelbände* vol. IV:657). One cannot apply this to Polish folk melodies. Often, for example, we encounter a six-phrase melody that falls into two parts consisting of three phrases. This is an unusual architecture, since such a six-phrase melody does not divide into three parts with two phrases each, but into two parts with three phrases each. Krohn's observation thus does not have general application.

2. I rejected some dances as taken by Kolberg from old operas, operettas and the comic operas of Tarnowski, Damse, Elsner, etc. as they did not have folk origin. I cannot understand why Kolberg would have included them in his collection, although according to Hostinský's theory one should include them among folk melodies but only in those cases where they came to be owned by the people. In my opinion, these are only imitations of folk character, rustic style and tone.

And so, out of the 466 melodies, I took into account only 331. Arranged according to Krohn's method, they appear as follows:

I Cadence on the tonic, its fifth or third  
(233 melodies)

a. - T - T (137 melodies)

1. T T - T (33 melodies)

α T TTT (19 major, 1  
minor)

β T TtT (8 major)

γ T T D T (3 major)

δ T T d T (1 major)

ε T T S T (1 major)

ζ T T s T (1 major)

2. - T TT (13 melodies)

α A T TT (6 major)

β D T TT (1 major)

γ d T TT (2 major)

δ S T TT (1 major)

ε s T TT (2 major)

ζ P D T TT (1 major)

3. t T - T (43 melodies)

α (cf. 2 α)

β t TtT (29 major)

γ t T D T (5 major)

δ t T d T (7 major)

ε t T S T (1 major)

ζ t T s T (1 major)

4. D T - T (17 melodies)

α (cf. 2 β)

β D T D T (5 major)

γ D T d T (2 major)

δ D D s T (2 major)

ε D T tT (8 major)

5 d T - T (18 melodies)

α d T TT (2 major)

β d T tT (3 major)

γ d T D T (1 minor)

δ d T d T (11 major)

ε d T s T (1 major)

6. S T - T (2 melodies)

α S T D T (1 major)

β S T d T (1 major)

7. s T - T (11 melodies)

α s T D T (1 major)

β s T d T (1 major)

γ s T s T (9 major)

b. - t - T (21 melodies)

1. T t - T (4 melodies)

α T tTT (1 major)

β T ttT (2 major)

γ T t d T (1 major)

2. t t - T (13 melodies)

α t tTT (5 major, 1 minor)

- $\beta$  t ttT (6 major)  
 $\gamma$  t t d T (1 major)  
 3. D t - T (2 melodies)  
 $\alpha$  D t tT (1 major)  
 $\beta$  D t D T (1 major)  
 4. d t - T (2 melodies)  
 $\alpha$  d t D T (1 major)  
 $\beta$  d t d T (1 major)  
 5. s t [s] T (1 melody in major)
- c. - D - T (13 melodies)
1. T D - T (5 melodies)  
 $\alpha$  T D T T (4 major)  
 $\beta$  T D s T (1 major)
2. t D - T (3 melodies)  
 $\alpha$  t D t T (1 major)  
 $\beta$  t D D T (1 major)  
 $\gamma$  t D d T (1 major)
3. D D - T (3 melodies)  
 $\alpha$  D D T T (2 major)  
 $\beta$  D DD T (1 major)
4. d D - T (2 melodies)  
 $\alpha$  d D t T (1 major)  
 $\beta$  d DD T (1 major)
5. s D s T (1 melody in major)
- d. - d - T (13 melodies)
1. d d - T (7 melodies)  
 $\alpha$  d d T T (2 major, 1 minor)  
 $\beta$  d d t T (2 major)  
 $\gamma$  d dD T (1 major)  
 $\delta$  d dd t (1 major)  
 $\epsilon$  d d s T (1 major)
2. t d - T (2 melodies)  
 $\alpha$  t d T T (1 major)  
 $\beta$  t d t T (1 major)
3. T d T T (1 melody in major)
4. s d d T (2 melodies in major)
- e. [T] S [T] (1 melody in major)
- f. - s - T (6 melodies)
1. s s - T (3 melodies)  
 $\alpha$  s s T T (1 major)  
 $\beta$  s s d T (2 major)
2. t s t T (2 melodies in major)
3. d s T T (1 melody in major)
- g. - T - t (6 melodies)
1. T T - t (3 melodies)  
 $\alpha$  T TTt (1 major)  
 $\beta$  T Ttt (2 major)
2. t Ttt (2 melodies)
3. d T d t (1 melody)
- h. - t - t (32 melodies)
1. T t - t (6 melodies)  
 $\alpha$  T tTt (2 major, 1 minor)  
 $\beta$  T ttt (3 major)
2. t t - t (20 melodies)  
 $\alpha$  t tTt (2 major)  
 $\beta$  t ttt (12 major)  
 $\gamma$  t t d t (2 major)  
 $\delta$  t t s t (3 major, 1 minor)
3. D t [d] t (1 melody in major)
4. d t [d] t (1 melody in major)
5. s t - t (6 melodies)  
 $\alpha$  s t tt (3 major)  
 $\beta$  s t d t (1 major)  
 $\gamma$  s t s t (2 major)
- i. [D] D [t] t (2 melodies in major)
- j. - d - t (3 melodies)
1. d d - t (3 melodies)  
 $\alpha$  d dD t (1 major, 1 minor)  
 $\beta$  d dd t (1 major)
2. s d [t] t (1 melody)

## II Cadences on the dominant, its third or fifth (93 melodies)

- a. - T - D (8 melodies)
1. T T [T] D (1 melody in major)
2. t T [d] D (4 melodies in major)
3. D T [s] D (1 melody in major)
4. d T - D (2 melodies)  
 $\alpha$  d T T D (1 major)  
 $\beta$  d T d D (1 major)
- b. - t - D (3 melodies)
1. t t - D (2 melodies)  
 $\alpha$  t tt D (1 major)  
 $\beta$  t t d D (1 minor)
2. s t [d] D (1 melody)
- c. - D - D (43 melodies)

1. T D - D (4 melodies)
  - α T D T D (2 major)
  - β T D DD (1 major)
  - γ T D S D (1 major)
2. t D - D (4 melodies)
  - α t D t D (2 major)
  - β t D DD (2 major)
3. D D - D (11 melodies)
  - α D D T D (2 major)
  - β D DDD (6 major)
  - γ D D s D (1 major)
  - δ D DdD (2 major)
4. d D - D (16 melodies)
  - α d D T D (2 major)
  - β d D t D (2 major)
  - γ d DDD (3 major)
  - δ d DdD (8 major)
  - ε d D s D (1 major)
5. D DD (2 melodies)
  - α d DDD (1 major)
  - β s D DD (1 major)
6. s D - D (6 melodies)
  - α s D T D (2 major)
  - β s D dD (2 major)
  - γ s D s D (2 major)
- d. - d - D (5 melodies)
  1. T d [t] D (1 melody in major)
  2. D d [s] D (1 melody in major)
3. d d [d] D (1 melody)
4. s d - D (2 melodies)
  - α s d dD (1 major)
  - β s d s D (1 major)
5. T S D D (1 melody in major)
- e. d Ddd (1 melody in major)
- f. - d - d (29 melodies)
  1. D dDd (2 melodies in major)
  2. - d dd (16 melodies)
    - α T d dd (1 major)
    - β t d dd (2 major)
    - γ d ddd (7 major)
    - δ s d dd (5 major)
    - ε T d s d (1 major)
  3. d d - d (4 melodies)
    - α d d T d (2 major)
    - β d d t d (2 major)
  4. s d s d (2 melodies in major)
  5. T d T d (1 melody in major)
  6. t d t d (3 melodies in major)
  7. S d S d (1 melody in major)
  8. - T - d (3 melodies)
    - α t TT d (1 major)
    - β t Tt d (1 major)
    - γ t T s d (1 major)
  9. - t - d (2 melodies)
    - α t tt d (1 major)
    - β d t s d (1 major)

### III Cadences on the subdominant (5 melodies)

- a. [d] S [T] S (1 melody)
- b. - s - s (2 melodies)
  1. t s t s (1 melody in major)
  2. s sss (1 melody in major)
- c. [T] T [s] s (1 melody in major)
- d. d dD s (1 melody in major)

The experiment I conducted on Polish dance melodies produced negative results. Krohn's theory is inadequate, even though it is on the right path towards achieving a positive goal. Namely, the division into groups on the basis of the harmonic properties of the fourth, second, third and first cadences - since in the final count we are talking about the harmonic nature of the melody - is a division along ... the cadences, but not along the melodic content of folk melodies. This means that melodies akin to each other are separated and distributed among categories which are quite distant from each other. What Krohn said about the first volume of Finnish *Hengellisiä sävelmiä* can be said about the whole of his method presented in *Sam-*

*melbände* (IV): "In any case what is missing are the absolute features of melodic kinship which could be justified scientifically and established by agreement" (*Bericht über den Zweiten Kongress der IMG*, 68). As has already been demonstrated by Prof. Dr. Otokar Hostinský in his highly valuable *Secular Czech folk songs*<sup>22</sup>, one and the same phrase can be encountered in melodies which are not at all related to each other; moreover, very often one melody is made up of melodic phrases originating from a number of folk songs (melodies). It is thus not the usual procedure to place in the same group melodies so akin as to have variants in common. If we do that, on the one hand, we bring closer together melodies with a more distant degree of kinship, on the other hand, we place distance between those which are more closely related. Thus variants alone as the principle of ordering are insufficient. The same applies to the question of cadences, as explained above.

In his latest work, published in the *Report of the Congress of the International Music Society*, Krohn develops in some detail the ideas contained in his first work (*Sammelbände*, IV). However, these details are so well understood by anyone involved in researching folk melodies, and constitute features of musical folklore to such an extent, that it is unnecessary to dwell on them. Krohn's proposal for an *a priori* division of folk melodies according to modern tonalities (minor and major) has to be unequivocally rejected - not because there is no justification for it, but because of the nature of Polish folk melodies. As we can see from the catalogue produced on the basis of Krohn's method, the majority of Polish dance melodies have major tonality; minor melodies are amazingly few. We ordered them on the basis of the properties of the cadences. However one should pay careful attention to the fact that often parts of phrases have the opposite kind of tonality to the cadence. Moreover, if we examine those dance melodies which were not included in the catalogue, we will find to our amazement that we encounter both major and minor tonalities in the same melody at the same time. We have already talked about the value of ordering folk melodies on the basis of tonality, and therefore we are not going to linger on this problem any further. However, Krohn makes a valuable observation that "even when ordering various collections of melodies on a lexical basis, one should take into account their individual collective character if one wants to make them truly useful for comparative musical studies". He continues: "I think, however that on the other hand there are also collections from different countries and periods with a similar collective character, so that the issue of purposeful lexical ordering of folk melodies will continue to be for music scholars the issue which needs to be considered as a community" (*Bericht*, 74). The question arises: what method is the most appropriate for the ordering of Polish folk melodies?

The answer to this question is not as difficult as it might seem. The majority of Polish folk melodies are dance melodies. Although Kolberg distinguishes "dumkas and songs" from "dances", he does so on literary, and not on scientific-musical grounds, and among the "dumkas and songs" we find an impressive majority of melodies with dance rhythms. The eminent collector could never claim

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<sup>22</sup> O. Hostinský: *Česka světská píseň lidova*, Prague 1906.

categorically that his “dumkas and dances” were never played to be danced to, and, conversely, that his “dances” were in fact only dances, i.e., melodies without text, or that a *dumka* or a song did not exist as a dance melody before it was given an accompanying text.

This overwhelming number of melodies with dance rhythms provides decisive reasons for dividing Polish folk melodies into the following groups: I. dance melodies; II. lyrical melodies (from the literary point of view: “ballads”, “dumkas and songs”), III. religious melodies. What concerns us now are the divisions within the groups.

### **I. Dance melodies.**

By its very nature the simplest and quite self-explanatory is the division on the basis of rhythm, or of the kinds of dance. The question then is how to order melodies with, for example, the rhythm of a *kujawiak*: according to cadences, to tonality (major-minor), or to the quality and quantity of phrases, since it is the latter which in fact constitute the “melodic content”, i.e., according to the melodic structure. The earlier arguments had already led to the conclusion that only the last category can give positive results. As in the case of the folk melodies of every nation, including the Polish one, the most frequent type of melody structure is the eight-bar melody made up of four two-bar motifs, which, however, are sometimes expanded by an additional bar. This means that the melody then consists of twelve bars and four three-bar motifs. Another type is a two-part melody, made up of two one-part ones. Clearly we cannot be bound by the principles of teaching about the form, since folk melodies usually do not accept any prescriptive rules; moreover, a folk melody constructed in a normal fashion is a rarity. The cadences of the motifs are rarely logical. While one should not regard the repetition of two two-bar motifs in the dominant or subdominant (a frequent case!) as a one-part melody, one should also not be always looking for formal regularity – something that is a feature of artistic music – in two-part folk melodies (songs). Very often the material in the two constituent parts of the two-part form is completely different, although it is also frequently the case that in both its first and second parts we find one shared motif. The same applies to the three-part form, rarely encountered in our folk melodies. It is characteristic of our three-part folk melodies (songs) that two eight-bar melodies fall to the first two parts, while the third part is usually a four-bar phrase. Thus, when classifying, one should follow the procedure of starting with one-part melodies as the simplest ones and, among the one-part ones, giving priority to those melodies in which the motifs are the shortest (i.e., one-bar in a four-bar whole; cf. Kolberg’s *Pieśni ludu polskiego* Series I, 1857; part II, dances No. 11, 312). Progressing to the most expanded forms of the melody, we approach the question of ordering the melodic material within each form. The first question that comes to mind is whether to order them on the basis of cadences, or tonalities (modern or church), or the distance between the lowest and highest tones of the given melody, i.e., its range (*ambitus*). (Clearly, within each of these three categories one should take variants into account). In my opinion each of these categories can and should be applied, without exclusions. It depends on the general character of the particular group of melodies to be ordered.

a) Regarding tonality. In a group of variants, the dominant tonality (major or minor) is that which applies to the greatest number of melodies. Among the variants, the oldest are those with church tonalities. For historical reasons these should be separated out and regarded as the first group. Then, in every division based on a particular tonality, one should again give priority to melodies with the slimmest form. If in a number of generally identical variants we find that one of them has all the characteristics of church tonality, while the others bear marks of modern tonalities, the first should be given priority for historical reasons. However, in doubtful cases one should conduct a detailed analysis of the melody in order to decide whether a given variant is in a major tonality or the third plagal one (or its transposition). One should also differentiate between a major scale with the raised fourth or lowered seventh degree, and the fourth tonality and the third authentic one; the same applies to minor scales and the relationship between their possible alterations to the first authentic or fourth plagal and first plagal tonalities.<sup>23</sup> Finally, one should draw attention to some characteristic features of Polish dance melodies; these features are undoubtedly a modern acquisition. I have in mind melodic modulations, not the moving from one tonality to another within single phrases, or moving from tonic “harmonies” to dominant or subdominant ones, nor modulations within equivalent major-minor tonalities, but the total “harmonic” freedom, which is often totally illogical, and simply impossible in artistic music. It is sufficient to give a few examples, quoted from Kolberg’s *Pieśni ludu polskiego* referred to earlier, e.g., No. 193, 334.



Within each group one could easily apply Krohn’s method regarding the cadences, with the proviso, that they have no significance other than a schematic one, and that one should not be restrained by cadences and the subsequent phrases, if the general contour of the melody (motifs) links the variants while cadences separate them.

b) Regarding cadences. On this issue we only need to add that cadences as an external, schematic way of ordering can only be applicable in single groups of variants, which vary strongly in their general contours. The sequence of cadences indicated by Krohn is fully reliable.

c) The range of the melody is, however, the most important factor and the most effective guide in categorizing material, since it is sufficient to compare a number of variants in order to find that they only ornament, develop and expand a modest melody which stretches only over a few tones.

**II. III. Lyrical and religious melodies.**

The majority of the above comments can apply in full to both these sections. In order to make our comments and the method of categorizing more comprehensible, we provide a table for guidance through the procedure (table I).

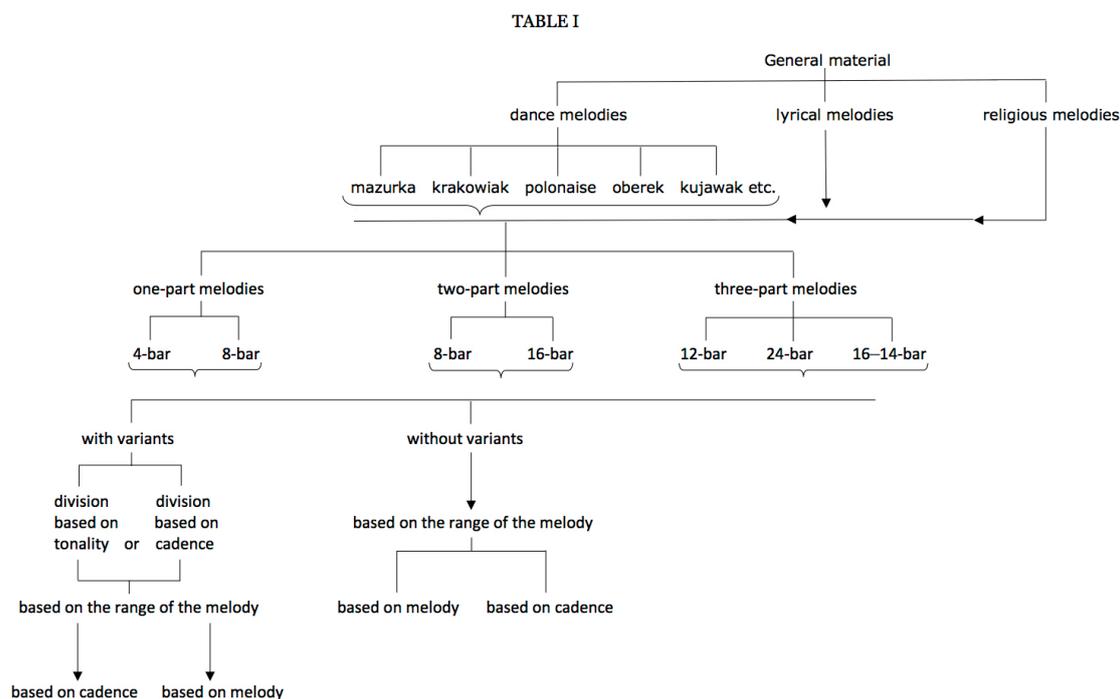


Table I

Finally, one needs to explain the method of ordering variants using examples. We do it on the basis of the volume *Pieśni ludu polskiego* referred to earlier, and in particular on the basis of the ballad “Stała nam się nowina” [The news has come to

us] (pp. 13-26 and 301). This ballad has a distinctive form, consisting of four motifs, the first and fourth of which have three bars while the two middle ones have two. Although Kolberg gives 28 variants of melodies, it is undoubtedly the case that there are more variants of the melody which are underlaid with the text of this ballad. Of Kolberg's 28 variants, we reject nine because they only have the text in common, while their melodies are different in spite of the similarity of the external form. For the reasons given above, we transpose all the major variants to C major tonality and the minor ones to the corresponding one, i.e., A minor. We begin with the variants in the major tonality, since the minor ones are fewest in number, which means that the latter are the more recent. The basic type of the melody of this ballad is the one which has the smallest range and is the simplest.

Since Kolberg grouped melodies for this folk ballad alphabetically, our comparison shows that his procedure did not follow any method at all, putting more distance between melodies which were related more closely (table II [p. 23]).

Every collection of melodies should be accompanied by an index that gives the beginnings of the words of the text, since different melodies may be used with one and the same text, and according to our principles such melodies should often not be grouped together.

Although I attempted to make the comments relating to ordering Polish folk melodies exhaustive, it is only natural that an increasing number of new rules will have to be created at each step when ordering the material in view of its character.

Munich 1907

Kolberg 3.a

3.b

3.x

3.w

3.e

3.q

3.f

3.c.c

3.z

3.o

3.r

3.i

3.b.b

3.u

3.p

3.t

3.d

3.y

3.a.a

Table II