



## Guidelines for collecting folk melodies

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Since the days of Kolberg, work on Polish folk melodies has quite clearly declined, particularly the publishing of work that should supply new music material (melodies). One also cannot escape the impression that the work of collecting folk melodic material has ceased altogether, and that, moreover, folk music knowledge has undoubtedly suffered great losses, in particular because of the long-lasting effects of the war. While the number of publications relating to musical folklore decreased significantly even prior to 1914, the movement for collecting such material, at least in some regions of Poland, did not cease; albeit the motivation for such work did not always flow from a pure love of the words and melodies of the homeland, the need to work on the folklore, or an understanding of the necessity of this work. Yet this motivation has been very effective in foreign lands. Moreover, this motivation did not always have its source within the ethnic borders of Poland, and only Polish employees carried out the actual collecting of work. If we examine the results of collection efforts since Kolberg's time in quantitative terms, ignoring the still incomplete publications of Kolberg's posthumous material, we will not hesitate to point to the collections of texts and melodies to be found in manuscript files of the Ethnographic Museum in Kraków under the commendable directorship of its curator Seweryn Udziela<sup>1</sup>. These collections were created with encouragement from what was an Austrian project supervised by the Minister for Faiths and Education in Vienna, and were to appear as part of an enormous publication titled *Das Volkslied in Österreich*. Fortunately, this material remained in Poland, in contrast to the material collected in other countries, or parts of the countries, of the original kingdom. The project was organized as follows: the Galician organizers entrusted the work of collection mainly to teachers, who, as far as they were able, and for very a small, not to say minimal, reward, notated the texts and (sometimes) the folk tunes, and sent them to national centers headed by persons from the field of education. We should not draw the conclusion that all the parishes or all the

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\* [The English translation is based on the reprinted version (1961). Eds.]

<sup>1</sup> Seweryn Udziela died in 1937. The director of the Ethnographic Museum in Kraków is currently Prof. Dr. Tadeusz Seweryn.

small towns, villages, hamlets, settlements and estates were covered. Nevertheless, the quantitative results at least externally created a positive impression, demonstrating the possibility that the work could be carried out. Naturally, we will not consider the question of whether a collection, even of this kind, would have been created without the stimulus described above, which sometimes came as an order. What is not in question is the fact that it was produced because of some sort of organization, and that when this organization collapsed, the work of collecting ceased. In current circumstances, those who are interested can use the collection at the Kraków Museum, but cannot publish the material, since it is very incomplete and problematic. Thus the first conclusion to which the above leads to is as follows: in order to investigate in detail folk melodies in Polish territories, it is essential to have an organization. Reviewing the Cracovian collection also enables us to reach other conclusions, preceded by a number of observations and comments. We will concern ourselves with its negative features, since they are the most cautionary and thus instructive in respect of method and organization.

We group our comments as follows:

1. A number of villages, or even districts, are represented exclusively, or mainly, by texts without melodies. This demonstrates that the particular collector or collectors were unable to notate the melodies using music notation, or that they were not interested in the musical aspect of folk songs. In Polish publications of folk songs as a whole the number of published texts is an enormous majority as a percentage – we even have text monographs (collections) that do not contain a single melody. At the same time, bearing in mind that the concept of a folk song is made up of a text and a melody (although exceptions do exist), we can declare without any exaggeration that such collections are one-sided, and point to the necessity of not only providing supplementary material, but of intensifying or even prioritizing work on melodies over that on folk texts in order to achieve at least an approximate equilibrium in our picture of the folk song.

2. A comparison of the kinds of material in the collection in question convinces us that most often those collectors who are able to notate melodies using music notation limit themselves to providing a number, usually insignificant, of melodies which are generally known and have already been published by Kolberg or others, or even popularized by numerous editions of songbooks (“national”, “school”, etc.). The collectors provide the melodies not in the shape of variants, but by sounding identical, which means that they can easily be copied from a songbook under the illusion that the store of material is being expanded. Yet undoubtedly variants are necessary for researching the differences between districts, and have already on many occasions proved their value in this respect. On the other hand, there are melodies which are well-established and have not undergone any changes for a long time. It is not necessary to record them, the most that is needed is to indicate that they are known or sung in that or another locality. Sometimes this may be useful for establishing the “topography of folk songs”, particularly in ethnic borderlands or in areas where there has been little or no research at all. (Here belong, for example, in Małopolska [Little Poland], the districts of Żywiec, Nowy Sąd, Limanowa, the neighborhood of Jordanów, the northern part of the Nowy Targ district, north of Nowy Targ, Spisz, Orawa, districts of Jasiel, Krosno,

and generally the mountainous areas south of the line Cieszyn – Biała – Wadowice – Myślenice – Bochnia – Tarnów<sup>2</sup>).

3. Collectors who are not music ethnographers generally limit themselves to notating easy melodies, thus mainly dance ones, since these are not difficult in terms of rhythm, and are usually schematic in rhythm and form as well as meter. The same can be said about many melodies of religious song because of their slow tempo and usually small rhythmic changes. At this point it is worthwhile to note that religious melodies are unjustifiably sometimes ignored by collectors, so that in spite of the relatively numerous publications, one cannot establish clearly the relationship between Polish religious melodies and plainsong. What is thus usually collected are songs with easy melodies that either have few features characteristic of a given land, region or locality, or do not give an overview of the true picture of the musical resources of the locals. By musical resources I understand not only the tonal rhythmic and melic (melodic) means, or even the harmonic ones absorbed by the people from the resources of the so-called urban or “artistic” music, but the self-generated resources originating from the cult of music which sometimes, as in Podhale, is rich in expressive means and full of variety. On the other hand, melodies are often omitted that circle within only a few tones, i.e. with a small span, small *ambitus*, and thus the span of a third. An example would be from *C-E*, where the lowest tone is tone *C*, and the highest is *E*, or with the span of a fourth or a fifth, e.g., *C-F*, *C-G*. They are regarded as “uninteresting”, poor and ugly, forgetting that it is these melodies which are sometimes ethnographically most interesting, and that for a collector there are no “beautiful” or “unbeautiful” melodies. These erroneous views of some collectors have different origins. Either the collector comes from an urban environment, in which the opportunity for direct encounters with a pure folk cult of music did not exist, i.e., the self-generated musical practice of country folk, or the collector does not know how to listen to folk music other than through the filter of features (tonal, rhythmic, harmonic and others) which belong to “artistic” music that have shaped his views and “aesthetic” expectations. Such a collector forgets that folk music creativity has properties and values, particularly in the areas of tonality and rhythm, which cannot be part of artistic music, where the interrelationship of elements makes them less independent. Folk music has fewer such elements, but instead it sometimes has much greater freedom and expansion, for example, in rhythm and tempo, as well as tonal factors, thus primarily in melodic elements and their interpretation.

4. Closely related to what we have just said is the manner of notating melodies. This leaves much to be desired, and the reason is the collector’s incorrect attitude to folk melodies. A general fault in music education in Poland is the neglect of developing an ear for music and a sense of rhythm as well as exceedingly poor attention to the teaching of music dictation. A number of years of practical experience by the author of this text as a member of the examination commission in Lvov, which assessed candidates for the teaching of music and singing in sec-

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<sup>2</sup> This area still remains poorly researched today; although since the publication of this article quite a few melodies have also been collected there, mainly in the form of tape recordings, of which only a few popular small collections of folk songs have been published.

ondary schools and teacher seminaries, showed him that even those candidates who are well qualified in other subjects (such as playing an instrument or even harmony) are often incapable of notating on the blackboard even quite simple melodic-rhythmic phrases. Moreover, there are candidates who can conduct modulation from distant tonalities, but upon hearing a melody are not always, or not immediately, certain whether it is in a minor or major tonality, or whether a given triad is major or minor. Often they cannot recognize quite simple intervals by ear. This is a basic deficiency, one might say a deficiency which damages the whole musical organism and disqualifies the candidate as a collector of folk melodies, since their often distinct tonal and rhythmic qualities mean that a musically unprepared person will be helpless in dealing with them. The result is limiting oneself to notating melodies which are stereotypically easy, or supplying erroneously notated material, without a sense of responsibility even to oneself, and producing non-authentic, or at least arbitrary material. We must add here that we are not talking about melodies which can only be collected with the use of a phonograph because of their far-reaching tonal or rhythmic distinctiveness or complicated interpretation of the tempo; we have in mind those melodies which could be notated by ear by anyone who has a modest but normal education in music without being a professional musician.

A collector, whether occasional or regular, should realize that some melodies are sung by the people only in special circumstances, so that one does not hear them every day. The above collection as well as the majority of the printed ones also hardly takes this into account, giving us the "daily bread" while omitting especially such important melodies as the ritual ones, which to a lesser or greater degree reveal their antiquity. One can also observe a modernizing of "church" tones by collectors who think that, for example, a melody in the Lydian mode is "really" a melody in a major tonality sung or played "out of tune" by the people; or that the VII tone in a minor tonality has to be a raised  $G\sharp$  in A minor, when in fact we hear the Aeolian mode (A minor with G instead of  $G\sharp$ ); something to which a collector is not accustomed or something about which the collector had heard something, but does not know quite what it is. A collector will often omit ornamentation of folk melodies, thinking that they are not necessary, but in fact being unable to differentiate between them, spot or notate them even if notating the melody (without ornamentation) does not present him with particular difficulties. A collector with perfect musical pitch will be able to notate the tonality of a melody he listens to (according to the absolute pitch of the tones), but these are rare exceptions; thus we must also regard this aspect of the collections as problematic, but at the same time as *malum necessarium*. Finally, collectors do not realize that with every melody one should place, for control and other purposes, the following: the name of the locality (giving the district and voivodship), date of notating the melody, the name of the peasant man or woman and their age, and indicate whether the melody is vocal (text!) or instrumental, i.e., on what instrument it is performed. Only rarely did collectors take these postulates into account, generally not keeping to the instructions; they were unable to come to terms with Kolberg's method either internally or externally. In many cases they did not even come close to it.

Lastly, a general remark: it relates to the attitude of the relevant bodies toward the matter of folk melodies. While this attitude is sufficiently described by the word "indifference", it requires a more detailed description. We will not find written evidence that the general attitude, or that of the relevant institutions, is indifferent, and that there is no concern for research into one of the most native creations, but there is an absence of external manifestations of such concern and interest, an absence that has lasted a long time, still continues (intensified by the deficiencies of an organizational nature) and which speaks volumes in itself. One may even encounter signs of a dismissive attitude towards this matter, something that had not happened in Poland, or at least not in the relevant circles, during the previous decades. It is also not a matter treated dismissively in other countries, which intensify their efforts to collect all material relating to their own musical roots manifested in folklore. There the work of collecting, which began a long time ago, has gone on uninterrupted and is still continuing, using methods and procedures created by this developing branch of learning. Apart from professional ethnographers, we can also easily find among us some single individuals who are not indifferent towards this neglected matter. However, among Polish musicologists, only one or two are interested in music ethnography, while abroad we find such scholars as H. Riemann, C. Stumpf, v. Hornbostel, Abraham, Lach, Bartók, Kodály, Aubry, Myers, Mersmann<sup>3</sup>, etc. Academic institutions, which are generally hostile to works that include sheet music (of course they do not provide evidence of this on paper), by the same token will not support renewed or new research which results in scholarly editions of collected folk melodies. Recently there was even a case that highlighted a strange situation: there was a threat that a valuable collection of Polish folk songs would be published by a foreign (German!) publisher responsible for highly regarded, multi-volume scientific ethnographic-musical editions of world importance. The situation was saved, but it is strange in view of the fact that a country with a low-value currency, such as Hungary, is continually publishing valuable editions from the field of music ethnography, both native and foreign. The publication of the collection in question by a foreign institution would undoubtedly have involved some benefit to learning, would have interested foreigners in Polish folk music, and in the eyes of many who "think realistically", would have relieved our country of "unnecessary expenditure". However, it would

<sup>3</sup> Hugo Riemann (1849-1919), German theorist and historian of music, his works include *Folkloristische Tonalitätsstudien* (1916). Carl Stumpf (1848-1936), German psychologist and philosopher. The volume *Die Anfänge der Musik* (1911) should be mentioned here. Erich M. 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 Berlin Phonographic Archive; he published a series of texts on music ethnology. Robert Lach (b. 1874), musicologist from Vienna, author of a number of works on music ethnology. Bela Bartók (1881-1945), one of the greatest contemporary composers; he was also an outstanding expert on the folk music of Hungary and neighbouring countries as well as a collector of songs. Zoltán Kodály (b. 1882), the greatest living Hungarian composer; together with Bartók he collected folk songs; he also published a number of works on Hungarian music. Pierre Aubry (1874-1910), French historian of medieval music who also researched folk songs. Myers (!?) – perhaps Wilhelm Meyer, mentioned by Chybiński in his article *O metodach zbierania i porządkowania melodii ludowych* (cf. p. 31 of this collection). Hans Mersmann (b. 1891), a German musicologist, who also wrote about folk music.

not have changed the irrefutable fact of the indifference in our country towards certain categories of native creative output, in spite of numerous calls over many years for a change in this dismissive attitude towards certain branches of scholarship just because they are new or because they have been neglected. The future will judge whether certain tendencies in the present secondary education will influence (indirectly) in a positive way the progress of scholarly research which, together with other branches of learning, should testify to a nation's capacity for a normal and unrestrained development in all the fields represented in the totality of European learning.

If the assessment of the state of affairs in Poland is perhaps based on the supposition that Kolberg's *Lud* [The People] constitutes a whole without major gaps, or that Kolberg has achieved everything so that any further publications can only be addenda to the fully rounded totality, then such a judgment does not take account of reality. Kolberg's work includes only a most general outline of a few regions of Poland (the regions of Kraków, Kalisz, Kielce, Radom, Sandomierz, Przemyśl, Lublin, Chełm, part of Małopolska {Tarnów, Rzeszów}, Mazowsze and the Poznań area)<sup>4</sup>. The successors of Kolberg and Gloger produced addenda. In spite of this, we do not have a full edition of Polish melodies, nor do we make use of the whole treasury of folk melodies in Poland. Alongside the gaps already mentioned are other disparities that are no less extensive and acute. The southern areas of Poland, and some northeastern ones, demand being worked on from the very beginning. Other facts coincide strangely with this one: Kolberg, Juskiewicz and others eagerly collected melodies in Pokuttya and Lithuania<sup>5</sup>, but some truly indigenous regions of Poland, or those remaining under Polish influence, are not represented in any collection. What previously was the Siedlce governorate, so important ethnographically, and the regions of southern Małopolska, are a totally or almost totally blank sheet in the collections of Polish folk songs. One should add here that a number of various major and minor texts, even those published by the most eminent academic institutions and containing collections of folk melodies, are not concerned about the use of the most primitive principles of notating and publishing melodies. They even regress to times long before Kolberg. The melodies published by that great collector often cause us doubts of various kinds (especially regarding tonal properties, time signatures, rhythm and tempo). But even in Kolberg's early works we will not find so many orthographic misunderstandings, so many errors and so much simply glaring dilettantism in the choice of measure signature and note values as is to be found in, for example, the little collections of Szembekówna or Kantor. As a result, the music part of each of these publications

<sup>4</sup> One should also add here Kujawy and Łęczyce, also edited in the *Lud* series. This list might be extended by the publication of Kolberg's posthumous files, which contain quite a lot of material from regions not represented in his publications.

<sup>5</sup> Oskar Kolberg *Pokucie. Obraz etnograficzny* [Pokuttya. An ethnographic picture], vol. 1-4, Kraków 1882-1889. *Pieśni ludu litewskiego* [Songs of Lithuanian people], „Zbiór Wiadomości do Antropologii Krajowej”, vol. 3, Kraków 1879 pp. 167-230. Antoni Juskiewicz (1819-1880) is a Lithuanian collector of folk songs. One of his many collections of Lithuanian songs was published in Poland under the title *Melodie ludowe litewskie. Oprac. O. Kolberg i I. Kopernicki; Ostateczne oprac. i wyd. Z. Noskowski i J. Baudouin de Courtenay* [Lithuanian folk melodies. Ed. O. Kolberg and I. Kopernicki; Final ed. and publ. Z. Noskowski and J. Baudouin de Courtenay], Kraków 1900.



is worthless as well as containing an abundance of uncorrected printing errors. Unless one knows these melodies from the original source, directly from their performance by the people, it is sometimes impossible to get even an approximate idea of the authentic sound of the melodies on the basis of these publications. By chance I learnt from a reliable source the history of the publication of one of these works. The head of the academic institution gave instructions to have it printed without any evaluation. No doubt he would have hesitated to do so if the work concerned, for example, Polish literature – but folk melodies, “sheet music”!? Let us hope that such an incident, which in any case took place a number of years prior to 1914, was an isolated one. Fortunately we do not find errors of this kind in the collection of the Ethnographic Museum. This is one of its positive aspects, although none of those who collected the material for it would aspire to figure in academic music publications.

In order to take up again the work of collecting materials for research into music folklore, we must satisfy a number of initial conditions without which there is no question of it being purposeful and effective. The social organization of this kind of work in today's society must be based on different foundations than hitherto. Work that is sporadic and loosely organized will not increase the value of what in fact belongs to the nation. Undoubtedly we need to make aware of this, perhaps not so much the general public, as those circles that are the only ones who can organize, conduct and collect such work. In such an undertaking, spontaneous effort by the wider educational community is essential, but it is also essential to have organizations which give it focus and effective communications, so that the same work should not be carried out separately a number of times if it can be carried out once, i.e., with a single effort that is in-depth and purposeful. On the other hand, we should not delay the beginning of the work until such time that this organization becomes a reality defined by special associations, statutes, rules and instructions because this work cannot be delayed. It seems to me therefore that it is essential to provide collectors of melodies with guidelines that are more comprehensive than those in use so far. We cannot ignore the fact that such guidelines will not be the first of their kind to be provided; it also cannot be denied that (apart from the organizational work for the already mentioned *Volkslied in Österreich*) the results of appeals and instructions so far have been almost minimal, and often quickly revealed a lack of perseverance in work which, as few other undertakings, requires precisely that quality. However, it would mean adding to the work of destruction or the loss of national assets if, realizing the significance of cultural work of this kind (even if only in comparison with what is achieved abroad), we chose to regard the matter with indifference and leave it to one side, calmly watching this dismal state of affairs and the threat of its consequences to future generations.

Guidelines for the future collectors of folk music materials can be expressed as follows:

1. In principle one should collect everything without making any selection, since it is only at the stage of scholarly examination that a selection should be carried out according to the needs and direction of the research. This is because the collector may not realize the true significance of the material he has collected.

Therefore, everything that the people sing and perform on instruments belongs here. The only exception might be those melodies of which one is certain that they were not created by the people, or which are notoriously familiar as, for example, excerpts from artistic compositions (particularly from operas and operettas). In the collection of the Ethnographic Museum in Kraków as well as in Kolberg's volumes we sometimes encounter melodies which could easily be shown to originate from popular operettas. But if one is not absolutely certain as to their origin, one should also notate such melodies, especially since we sometimes find interesting aspects of local features in the form in which they are employed by the people; this can be described as "musical dialect". Next, one should draw attention to the fact that not everything that the people play, and especially that they sing, could be described as "melodies"; however, it is all part of music and how it manifests itself among the people. One should mention here short motifs, often made up of just a few tones; also melodic calls, "hooting", moaning etc., often lacking words but still retaining the character of vocal music; and finally, reciting a text on one, two or three tones. It is particularly this important material which is not taken into consideration in the existing collections, and its absence constitutes a serious gap in our folklore literature. Also erroneous is the view that religious songs sung by the people are not part of folk music. They may not have a folk origin, but the manner of performance (mannerism) or the changed form may provide important additional information about some, sometimes fundamental, differences. Here one should emphasize that this relates to ritual songs, usually sung rarely and for this reason not notated often enough by collectors, since the opportunity to record them is not available on a constant basis. We know that there are ritual songs which are not sung even once a year. The above demonstrates that the collector should not, in principle, make any selections but notate everything without exception. Moreover, it is his duty not to be taken unawares by an opportunity to notate a melody. His music notebook should be his inseparable companion. Many valuable (from various points of view) melodies have not been notated purely because this important aspect of the work of collecting has been neglected. It was not taken into account that the people make music freely only when they are not aware that they are an object of someone's curiosity or particular, obvious attention. Those who as collectors of melodies have had dealings with the people will know that melodies notated secretly, without the peasant musician (particularly a singer) being aware of it, have all the features which constitute musical folklore, whereas melodies notated when the singer is aware of the fact are often (if not usually) presented as a bare skeleton; they are devoid of a number of features of the specific, and thus the only authentic, manner of interpretation, which sometimes is the only valuable element of a given melodic material. Close familiarity with the performer, unfettered by conventional forms, is a great facilitator, and much valuable material has already been collected because of this. However, as a rule it is only the unforced, not "commissioned" singing which acts as an objectively valuable source of music folklore. This applies to instrumental music to a much lesser extent, but here also one should not in most cases abandon caution. This concerns particularly those productions which are not dance music. We have drawn attention to the manner of folk performance as an extremely important point. It is not difficult to justify this requirement. We know that there are melodies which are sung throughout Po-



land's regions, but everywhere in a different way, even when the tones and the intervals of the melodies do not undergo any (or hardly any) significant changes. The difference lies only in the manner of their performance, i.e., in the performance mannerisms, and this is an extremely important factor in ethnographic research, although as yet not many of those involved are fully aware of its significance. We will return to this question later on in this text.

2. Folk melodies are collected either by using phonographic recordings, or notating directly by ear onto sheet music paper. Not all melodies require phonographic recording. Recording with the use of a phonograph is very expensive, particularly now, and a phonograph is not always available. Clearly, the lack of more phonographs is a serious obstacle to systematic work on Polish folk music. It has also caused gaps in recording the most interesting material. We lose melodies which cannot easily be notated by ear, i.e., melodies with rhythmic and tonal features which make them not only valuable aesthetically, but also as objects of research. We thus lack material that is particularly essential for comparative research, since it reproduces certain features that may have already disappeared or have undergone fundamental changes in folk melodies sung and played more widely. It is well known that a collector with average musical skills tends to notate melodies with uncomplicated rhythm and slow tempo, those with simple tonal relationships, and particularly those identical or close to major and minor tonalities. If there are simultaneous complications of these three factors, the collector tries to avoid making the effort of recording them, even when the effort might produce positive results without engaging a great deal of attention. However, in some cases the difficulties are insurmountable; this happens even when they are much less problematic than when notating melodies from outside Europe, characterized by rhythms totally independent of the factors which in European melodic play a very significant, and sometimes decisive, role. While these factors do not play an important role in the work of collecting within European folklore, they are not totally absent, particularly if we take into account performance mannerisms, which can only partially be expressed by the music notation generally accepted in current practice – a notation which must be imperfect, since there are constant attempts to improve it. Comparative musicology also uses a number of auxiliary signs to notate performance mannerisms, but these signs also do not fulfil their function in a fully satisfactory manner. In any case, they can be applied with much greater precision to melodies from outside Europe than in recording folk performance mannerisms using music notation. Thus even a melody notated with the greatest precision, aimed at reflecting the manner of a given performer, is far from precise, since in general the details can only be indicated in outline. This is analogous to recording some dialectal properties using signs which are incapable of expressing all the shades of dialects. In notating “musical dialect” and its performance manner there is an even more extensive scale of difficulties: while it is made up of details, their quantity present in each melody is so important that not taking this into account in full but recording just the basic phenomena blurs all the distinctive features. This results in the given melody being presented as a general, outline schema, and not as a product of a distinctive, separate performance interpretation (vocal or instrumental), which could be achieved in diverse ways, in spite of the identical nature of

the basic material (melody). The lack of understanding of these important postulates, which are integral to the essence of learning about the sources of musical folklore, has meant that earlier researchers, or collectors of folk music material, notated melodies in a manner totally at odds with their authentic appearance. This is assuming that the differences in the manner of performance were not significant, and that only variants, i.e., certain changes in the sequence of tones, were the important manifestations of differences in the performance of the same melody in different or the same regions. They did not notice that which we might call dialectal differences because they thought that if a melody was sung retaining the same intervals, the same tonality and the same rhythm, then there was no distinctiveness at all. They did not place any emphasis on the tempo, dynamics, accent and the features which in their totality can be described as “agogics” (a term used by H. Riemann). Usually the variant itself does not demonstrate any “dialectal” distinctiveness. There is only a greater or lesser lack of accuracy in remembering the original melody.

Thus, as we can see, notating or preserving these details is in practice possible only with the use of the phonograph. If this apparatus, essential for researchers of folklore, is not available, the work of recording cannot be regarded as non-existent or worthless if it is limited to notating those properties that can be expressed and recorded in the music notation in use at this time, i.e., with the signs of which this notation is composed. These properties concern various elements of the melody. One may record tonal and rhythmic factors as well as some ornamental properties, i.e., the manner of performance, and another very important thing, the speed of the tempo. However, this last aspect demands the kind of precision which can only be achieved using an instrument known as Mälzel’s metronome. Clearly, a metronome can establish with total precision a tempo that is constant or nearly constant, but it cannot be used to establish precisely the fast or constant changes known as *tempo rubato*, so very characteristic of the musical practice of our folk. One can thus only indicate the tempo of the whole (generally) or, at most, of some phrases and texts which have a particularly distinctive tempo. Relatively the greatest opportunity for precision is provided, again, when we use the phonograph because in such cases we also record changes of tempo, which can be controlled and calculated with the help of the metronome at any point, while the use of the metronome while notating by ear makes it impossible to employ the control unless one has memorized the performance manner. The same melody repeated in order to establish the tempo will not provide the kinds of tempo identical to the original, since repetition brings into play certain psychophysiological factors which have a decisive influence on the choice of tempo of the whole melody and its parts. But even Mälzel’s metronome, although it is not a complicated or an expensive instrument, is not part of the equipment often used by our collectors (in spite of the fact that it is essential), and thus we cannot count on its frequent or general use in the work of collecting folk melodies. Thus the only remaining aid in this task is the most precise possible notation of the melodies.

3. This ability should manifest itself in the following way:

a) Precise differentiation of the character of the tonality, i.e., differentiating the features of the tonalities of a given melody from the major and minor tonalities if such differences exist.

Thus one must not identify, for example, the Lydian mode ( $C D E F^\# G A B C$ ) with the major tonality ( $C D E F G A B C$ ). It is also not right to regard all the minor tonalities as identical. The scale  $A B C D E F^\# G^\# A$  is different from the scale  $A B C D E F G^\# A$  as well as being different from the scale  $A B C D E F G A$ , or the scale  $A B C D E F^\# G A$ . Within each of these scales there may also exist modifications which mean that the collector of melodies should pay attention to the size and sequence of the intervals in order to avoid arbitrariness and to not adapt the specific tonal features of a given melody to the tonal features characteristic of the major and minor tonalities and scales, since they are mostly in use in harmonic as opposed to purely melodic music.

b) Within folk melodic styles it sometimes happens in every tonality that, while the scale remains unchanged, some intervals are not intoned quite precisely. We do not have in mind here the change of, for example, minor third to major third ( $C-E^b$  to  $C-E$ ) or major second to minor second ( $E-F^\#$  to  $E-F$ ), but we are talking about a case where, for example, a third upwards from  $c$  is neither major ( $C-E$ ) nor minor ( $C-E^b$ ), but its upper tone is between  $E$  and  $E^b$ , being a neutral third, i.e., neither minor nor major. Most frequently this does not result from a deficiency of the folk singer's or player's musical ear, but from different conditioning of hearing. Thus, for example, in Podhale we very often encounter a neutral fourth or a neutral seventh. The first manifests itself in melodies based on the Lydian scale in such a way that the interval  $C-F^\#$  is a little larger than the perfect fourth ( $C-F$ ) but also a little smaller than the augmented fourth ( $C-F^\#$ ). We cannot notate either the  $F$  tone or the  $F^\#$  one, but by identifying the tonality (scale) of a given melody as Lydian we will notate either  $F$ , adding the sign + (plus) above the note  $F$ , or also above the  $F^\#$  note the - (minus) sign. In a melody based on the Mixolydian scale ( $C D E F G A B^b [C]$ ), which sometimes appears with some Lydian features, i.e., with the augmented fourth ( $F^\#$  instead of  $F$ ), we will write the + (plus) sign above the  $B^b$  note or the - (minus) sign above the  $B$  note. Similarly, the sixth can also be neutral, neither major nor minor, e.g., +  $C-A$ . These features sometimes (and thus not always) appear with such strong enunciation that disregarding them would be an arbitrary approach. And so, if the collector is not in a position to establish precisely what kind of interval he is dealing with, it is then better to indicate doubt with an appropriate sign (?) instead of leaving it without any comment. It is no less obvious that when a phonograph is not available, one should avoid presenting suggestions. The only approach that might help here would be the repetition of the same melody by the performer, but as far as possible without it being forced.

c) In principle, one should notate melodies with that pitch of the tones which one hears, i.e., without transposing them to other pitches. A melody heard in  $D$  tonality cannot, or at least should not, be notated in  $C$  tonality. After all, the register in which a melody is played or sung may influence the kind of intervals in the highest and lowest tones of the melody. For this a very inexpensive tuning fork may be used, for example, one for a violin, which either contains the basic tone of the melody (the tonic), or allows one to establish the tonic, together with the other

tones of the scale appropriate to the given melody by comparison. (Here it is necessary to give the performer's gender: male or female peasant singer, as well as the age, first name and surname, and the date the melody was recorded. These items are not closely linked to musical requirements, but are important to researchers for other reasons.)

d) Establishing the beat is an understandable postulate. Here one also needs to be extremely careful, since on closer examination we find errors in a number of editions of folk melodies. We find them both in Kolberg's publications, and in those of others (e.g. Kleczyński). It might seem that dance melodies would present the least doubt in this respect. However, this is not the case, since there exist melodies which can be performed *à double emploi* (both with even and odd-numbered meter). In such cases one should pay attention to the accentuation or the rhythm of the dance movements and note one's observations separately. Particularly in such cases the information provided by the player or the dancer can be very valuable in establishing the beat measure. We regard the comment that dance melodies in double time may still be found today as simply a reminder.

e) The issue raised here is indirectly linked to the matter of rhythm. A collector who is not aware of the differences in the value of the notes cannot be regarded as capable of undertaking work in any area of music, but particularly in cases requiring absolute precision in notating the rhythm of the melodies. We drew attention to the fact that folk melodies, being usually independent of factors which make up a musical work of art ("artistic" music), can be so variable in terms of rhythm that, particularly when accompanied by a fast tempo, may present themselves as a collection of different categories of rhythmic formulae, difficult to perceive and master quickly, and as a consequence difficult to notate perfectly, i.e., in a valuable, that is, authentic, manner. The ability to master this art is a necessary condition of undertaking work on folk melodies and their collection. Even using the phonograph will not eliminate these difficulties, which often turn out to be not material, but personal difficulties. Training in music dictation, unfortunately not nurtured sufficiently in our music education (both at school and at a professional level), may alleviate this problem, although a professional musician can cope with difficulties of this kind that do not pose a problem for true musical talent, even without training. (One should not confuse this with compositional talent.) Training, however, can lead to virtuosity in the technique of notating melodies with a fast tempo (somewhat analogous to shorthand). Those who have no opportunity of developing such a skill are forced to take the route which is very time-consuming, having to learn by heart the melodies which can be notated only *ex post*, and not without the necessity of checking by oneself or by others. Clearly, errors and numerous doubts can easily arise in such cases. Thus the ability to master and notate the rhythmic features of a melody is a necessary condition for being a collector of folk melodies. This concerns having a musical ear, which is a relative thing but which can also be trained. We are not talking of perfect pitch, since such pitch, while a powerful facilitator of work, is not a *sine qua non* condition. Even the greatest composers (e.g., Wagner) did not always have perfect pitch, but still succeeded in recording the most complex rhythms using music notation. Their task was made easier by the fact that they were notating their own rhythms and not the

rhythmic complications of another's composition. In any case, even in such an undertaking, having perfect pitch would not have been of help. We refer to this issue only in order to remove any doubts that might arise because of the lack of sufficiently developed views on matters that have more to do with psychology of music, a subject on which we do not have any literature.

f) Notating the tempo of a given melody is a necessity. We know that the same melody, which originally has a very fast tempo, changes its character totally if we play it very slowly. It is not enough to notate tempo using the words "fast" (*allegro* – according to music nomenclature) or "slow" (*andante* or *adagio*), for these are only opposites – not even extreme ones, but in any case opposites, between which there are many intermediate degrees, corresponding more to, or only to, a given melody. Thus, here we are also dealing with an individual's ability to differentiate between tempos. This is an ability all the more necessary in that in folk music we often encounter *tempo rubato* (see above), which during the course of the melody at the same time changes the kind of time, which initially seemed to be dominant. This is a fact that throws doubt on the authenticity of the melodies in many editions. Minor deficiencies, or an undeveloped musical ear and lack of ability to notate characteristic rhythm details, mean that the collector either does not record them (because he cannot notate even the memorized melodies), or thinks that he has recorded them correctly. He may suggest to himself that he is notating precisely the deviations from the average tempo, since he knows them by ear, or he gives up on authentic notation because he cannot accept the fact that it is possible to change the beat signature in one or a few places in the melody due to rubato. Often the collector erroneously regards the change of beat in a melody as a mistake of the singer or player; however, when one compares a number of cases this turns out to be an incorrect judgment. (This is analogous to incorrectly doubting the "unclear" intonation, supposed or self-suggested by the collector because the basis of his assessment of intonation is only the tempered tuning. Strangely, this also happens to collectors who themselves play the violin).

g) One should be aware of the fact that we quite often encounter folk melodies with a structure which is not properly formed, i.e., which goes beyond the structure of the 4-bar "normal" phrase, meaning that a given melody is not made up of 8 (4+4) or 12 (4 + 4 +4) or 16 (4 x 4) bars, but has 5-bar or 3-bar phrases, and thus as a whole has fewer than 8 bars or a little more, so that the number of bars in a melody is not divisible by 4 (with no remainder). This structure should be considered with its authentic number of bars, without any modifications. Clearly, this is closely linked to the question of the change of the kind of bar, which may mean that a melody with four triple meter bars (3/4) is in fact a melody comprising three whole ones. If we also add the possible use of tempo rubato, the matter begins to complicate in an even more interesting way. Thus the basic rule is not to "correct" the structure of phrases purely in order to achieve the "normal" number of bars (8, 12, 16 etc.), even though this number may include such combinations of phrases as 3 + 5 (not 4 + 4), or 6 + 6 (instead of 4 + 4 + 4), etc.

h) The question of the dynamics is in principle quite neutral in folk melodies, since it usually results not from creative impulse, but from external circumstances. However, there are sometimes exceptions which the collector is duty-bound to

record. On the other hand, the question of accent is relevant, since sometimes it is related either to the rhythmic or metric features. We will not discuss here the question of the relationship between the dynamics and accent. We will limit ourselves to stating that every stronger accent in the melody should be indicated by the signs  $\breve$  or  $\tilde$  used in music notation. It is extremely rare to find crescendos and decrescendos in folk melodies. We encounter them in melodic "hootings" and calls, so very rarely included in our collections, in spite of their great importance. Usually melodic common phrases of this kind use crescendo when the melody has the upward direction, while the reverse direction of the melody uses decrescendo. Even more rare are crescendo and decrescendo on one and the same tone held longer. Such cases should be indicated by  $\lessgtr$ .

i) The remaining issues involve ornamentation. Clearly, all ornamental features must be taken into account when notating a melody. These will mostly be ornamentations of one tone, or rather of each tone as a separate unit. (It is not impossible to encounter a series of ornamented tones.) In the melodies of our people we do not encounter ornamental complications; they are the simplest ornaments, never complex ones. However, the manner of their performance can be very diverse. The same mordent or trill will on one occasion be performed with clear pronunciation of the neighboring notes, yet on another occasion barely sketched – and that by the same player in the same work. For this reason the boundary between the basic notes of a melody and notes that are merely ornaments of the basic notes is sometimes blurred. This boundary is sometimes also difficult to identify when we simplify the contour of the melody. Since the subtleties of authentic interpretation in our folk music are not extensive, it will be sufficient to use the same system of ornamental signs which is given in any textbook of the elementary principles of music. (Specific and rare cases will be discussed in a separate text entitled *Systematyka i metodyka etnografii muzycznej* [Systematics and methodology of music ethnography] as the second edition of the out-of-print treatise *O metodach zbierania i porządkowania melodii ludowych* [On methods of collecting and ordering folk melodies]).

One final remark: each melody should be notated on a separate sheet with the full dialectal text, not "corrected" in accordance with the requirements of literary language. In order to avoid a lack of clarity and illegibility it is best to stick a melody notated on printed sheet music paper onto an A5 sheet of ordinary paper, since it is often the case that the person notating the melody does not draw the staves to a sufficiently precise degree. This causes lack of precision in notating, and illegibility later.