

## R E S U M E

Suggestions for the methodical classification  
and investigation of folk tunes.  
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In Finland words and melodies of folk songs have been published separately, as the systematic classification of the two asks for different methods. Different kinds and classes have led investigators to use widely different methods as can be seen from the volumes (I-V) of Suomen Kansan Sävelmiä (Finnish Folksongs) - the publication of which has not yet been completed. Ilmari Krohn follows the so-called "cadence method"-based on formal construction of the main groups - in his publication of the newer Finnish songs. Béla Bartók follows mainly the same method with regard to the Hungarian folk songs. In the so-called Kalevala Runes, Armas Launis takes into consideration the connection between word and melody as well as the number of rhythmical groups (feet) in the musical lines. He, like Krohn, notes the major or minor key and the compass. The present writer has tried to evolve a method - based on his collection of Wogulian and Objakian Songs - which could serve for the classification of any folk music.

There are four main groups, according to form and rhythm (R - regular, I - irregular):

1. (IR) , melodies free in form but regular in rhythm,
2. (RR) , melodies regular in form and regular in rhythm,
3. (RI) , melodies regular in form but irregular in rhythm,
4. (II) , melodies free in form and free in rhythm.

In groups (IR), (RI) and (II) - rare in European folk music - we have to take some additional criteria into consideration with regard to the melodic structure, viz, the tonal genus and the actual scale used. In (IR) we must pay attention to the kind of time, in (RI), on the other hand, to the number of lines. The ubiquitous group (RR) must be analysed with regard to its individual features.

First, regarding the number of lines: I, containing one line, II, containing two lines, &c.

Secondly, regarding the number of Rhythmical groups (feet) in a musical line: 4, meaning falling into four feet; 6 being sixfold (222); 3, with three feet; 5 with five feet; 1 (irregular), lines with an unequal number of feet.

Thirdly, with regard to the kind of time used (a feature which often does not denote relationship of melodies): T2, the common, binary time, binary time (2/4 or 4/4, - march or polka time); T3, ternary time (3/8 or 3/4, waltz-time); T5, the alternating time of five (f.i 5/8); T6, the alternating time

of three ( $3/4$ , the so-called mazurka time); 3T2, the regular three time ( $3/4$ , the so-called polonaise time); Tv, combination of times or interchanging times, divided into, a) Tvr, regular sequence and b) irregular sequence.

Finally the key (major or minor), and the compass and the actual scale used.

If necessary, other criteria can be used with regard to melodic construction, such as the melodic cadence of the 2nd and 4th line of melodies of four lines.

Taking, for instance, a melody of group (RR) with four different lines (ABCD), with four rhythmical groups in each line, and regular binary time, in the major key, with a compass of an authentic octave, one could reduce this melody to the following formula:

IV (ABCD), 4,T2,Maj.,1-8.

Furthermore we need signs instead of notes for reasons of typographical convenience. Krohn and the speaker have followed the method used by Oswald Koller, viz. to indicate the notes of the scale by numbers. In addition to this it is useful to have special signs for the rhythmical feet. The speaker has enlarged the method started by Launis and improved by Krohn, making it easier to memorise the signs.

This system can be seen in his publication of the Ob-Ugrian melodies.