A MUSICAL ANALYSIS OF FOLKTUNES FROM

DESERONTO, ONTARIO

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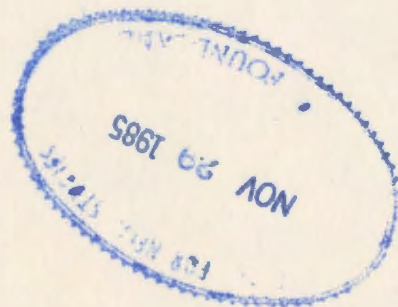A MUSICAL ANALYSIS OF FOLKTUNES FROM DESERONTO, ONTARIO

by

© David Stewart Boe, B.Mus

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ABSTRACT

This study contains a structural and contextual analysis of the music of 112 English-language folksongs collected from eighteen residents of Deseronto, Ontario, Canada. An overview of Deseronto's historical, cultural, and social background, as well as a textual classification of the songs, places the collection in context. Viable methods of transcription and analysis are discussed and exemplified to illustrate how the general results were achieved. The stylistic norms of the collection are assessed through an examination of tonal structure, melodic movement and design, melodic embellishment, metro-rhythmic structure, form, dynamics, and vocal timbre. Where applicable, findings are compared with those of other analysts of British-North American folksong. Interpretations of singers' verbalizations about music supplement the theoretical approaches. In conclusion, the salient revelations of the thesis, along with recommendations for further research, are summarized.

ACKNOWLEDGEMENTS

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INTRODUCTION

The present work is meant to fill a gap in musicological scholarship with an in-depth study of the structure of folktune from both individual and group perspectives in a small community. Through a collation of viable methods of analysis, and a detailed examination of musical elements in a unified body of vocal material, I shall attempt to provide an analytic model of use to scholars in several disciplines, as well as shed light on the dynamics of the musical traditions of the community.

Although the study of traditional music of specific villages and towns in Canada has been given some attention by scholars, an examination of the musical parameters and structures of the tunes has generally been neglected. Edith Fowke's pioneering collecting in Ontario was necessarily oriented toward occupations (e.g., lumbering) or regions (e.g., the Ottawa Valley) in order to provide broad samplings. Fowke's analysis was limited, moreover, to historical and textual aspects of traditions in Ontario.

More recently, studies of music in Anglo-Canadian and ethnic communities have been conducted, but these have focused on the social nature and contextual framework of local traditions rather than the musical characteristics of the collected material.[1] A number of excellent works have been written on Canadian native music. Two which are particularly oriented toward communities are Beverley Cavanagh's analysis of Netsilik Eskimo songs,[2] and Gertrude Kurath's examination of music and dance on the Six Nations Reserve.[3]

A few researchers have recognized the importance of analyzing folktunes, but have generally failed to scrutinize the interplay of text and melody. Jerome Wenker's study, "A Computer-Aided Analysis of Anglo-Canadian Folktunes",[4] uses as its basis the somewhat simplified melodic transcriptions in one of Fowke's published collections.[5] Wenker's dissertation is limited mainly to statistical counts of intervals, scale types, and other programmable variables, and does not discuss significant relationships between community or performer and melody; nor does it deal with such important aspects as form, melodic contour and ornamentation, dynamics, and vocal timbre, which are best analyzed manually. These musical elements deserve rather more scholarly attention than they have previously been afforded.

The main body of this thesis, which attempts to remedy this need, is divided into five sections. Chapter I presents a brief description of Deseronto's geographical and historical milieu, as well as an overview of its cultural and social background. Biographical data on the recorded singers follow, concluding with a textual categorization of the collection.

In Chapter II, the methods of transcription and analysis are explained with assessments of their advantages and disadvantages. The analytical techniques are organized according to basic musical parameters, as follows: tonal and melodic structure, melodic embellishment, metro-rhythmic structure, form, and other elements.

Chapter III, "A Sample Transcription and Analysis", is meant to act as a testing ground for the methods discussed in Chapter II,

and also to demonstrate how the general results of Chapter IV were achieved.

The findings in this latter section are based upon my musical transcriptions of 112 songs from the entire body of vocal material collected (see discussion of transcription in Chapter II). The analysis topics are organized as in Chapter II, with the exception that the first heading is divided into two sections -- "Tonal structure" and "Melodic movement and design" -- which, if combined here, would become unwieldy. Relationships between and among musical and textual elements are manifested through various forms of presentation (e.g., transcriptions, graphs, tables, numerical data, and verbal descriptions). Analyses are performed on holistic, performer-oriented, and genre-related levels (see Chapter IV, p. 70), and results are compared, where applicable, to the work of other scholars. Vocalists' statements about music are a further source of interest; these comments often aid in the "emic" interpretation of folksong style. To the best of present knowledge, the results constitute the first significant attempt to view the framework of musical elements in a unified body of folktunes from both individ-ual and group perspectives in a small community.

Chapter V summarizes the significance of the observations made in the preceding chapter and recommends areas for further investigation.

The thesis concludes with an appendix which lists, alpha-betically by performer, the titles and/or first lines of all the songs collected in Deseronto, and indicates those which were trans-cribed for analysis.

The gathering of data for analysis was done over a period of three months during the summer of 1981. Had I been able to spend longer in Deseronto, I might have noted seasonal changes in repertoire, especially around major religious festivals. It is probable that extended fieldwork with particular individuals would have brought to light different repertoires, from different periods or roles in those individuals' lives. Other more reserved informants would also have become known, who might have confirmed or expanded the earlier corpus in interesting ways. However, the great variety of song lore I collected (see description in Chapter I) in a relatively short time would not have been diminished by prolonged research.

In June of 1981, I began readings on the cultural and social history of Deseronto, a conveniently located town whose background suggested a rich musical heritage. Besides books and articles on the region, I consulted records from local newspapers, particularly with a view to discovering what sorts of musical events took place, what organizations there were, and who was involved with them (see Chapter I).

As part of my preparation for going to Deseronto, I wrote a letter to the editors of three area newspapers, announcing my intention of doing fieldwork there, and asking for any residents knowing "old-time songs" to write to me at my Kingston address. Unfortunately, a postal strike prevented my receiving any replies to this inquiry. However, upon my arrival in Deseronto, many people recognized my name and purpose.

Beginning in the last week of June and continuing through July and August, I made day-trips by car from my home in Kingston to Deseronto in order to collect its musical traditions. All interviews were

held in the informants' permanent or mobile dwellings, with the exception of one recording session which was conducted out of doors at a waterfront park. The time of taping (generally in the daytime) was usually pre-arranged, but occasionally a singer agreed to be recorded at the first meeting.

Interviews centred on the theme of music but were always loosely structured, allowing the contributor to sing, play or speak about whatever came to mind. Whenever possible, in the natural flow of conversation, I posed questions on the singer's musical activities, the history as well as the personal and social significance of the songs, instrumental pieces and vocal genres performed, learning and composition procedures, and aesthetic standards, including evaluations of competence and performance.

The sixteen cassette tapes and the accompanying musical transcriptions which comprise the recorded material have been deposited in the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA) under the general accession number 81-547. The tape and transcription numbers range from C5386 to C5401. When reference to these documents is made in the text or notes, the accession number, tape/transcription number, and side (A or B) are indicated.

Throughout the thesis, the appellations, "corpus", "Deseronto collection", "current material", and "present collection", refer to the sample of 112 songs transcribed from the recordings for analytical purposes. This is distinguished from the entire body of songs and other genres found on the tapes. When reference is made to "the five major performers" or "the principle singers", this denotes the vocalists Joan Claus, Ernie Dorey, Dorothy McCullough, Ron Miller and Jesse Silver, each of whom sang more than five songs which were transcribed.

Notes

[1]Anglo-Canadian studies of this type include: Gordon S. A. Cox, <u>Folk Music in a Newfoundland Outport</u> (Ottawa: National Museum of Man, Canadian Centre for Folk Culture Studies, Mercury Series No. 32, 1980); and Laurel Doucette, "The Singing Tradition of the Central Gatineau Valley", contract report (Ottawa: National Museum of Man, Canadian Centre for Folk Culture Studies, 1977). Several investigations of ethnic music in Canadian towns have been published in the last decade, including: John Michael Glofcheskie, <u>Folk Music of Canada's Oldest Polish Community</u> (Ottawa: National Museum of Man, Canadian Centre for Folk Culture Studies, Mercury Series No. 33, 1980); Burt Feintuch, "Sointula, British Columbia: Aspects of a Folk Music Tradition", <u>Canadian Folk Music Journal</u>, 1 (1973), 24-30; Paul McIntyre, <u>Black Pentecostal Music in Windsor</u> (Ottawa: National Museum of Man, Canadian Centre for Folk Culture Studies, Mercury Series No. 15, 1976); and Bang-Song Song, <u>The Korean-Canadian Folksong: An Ethnomusicological Study</u> (Ottawa: National Museum of Man, Canadian Studies for Folk Culture Studies, Mercury Series No. 10, 1973). As far as could be discerned, no comparable French-Canadian study exists, excepting one dealing with an immigrant community in Rhode Island: Debbie Waldman, "Transcultural Folksong Survival: Active and Passive Bearers of the French-Canadian Folksong Tradition in Woonsocket, Rhode Island, and Adjacent Towns" (M.A. thesis, Brown University, 1976).

[2]Beverley Anne Cavanagh, "Music of the Netsilik Eskimo: A Study of Stability and Change", 2 vols. (Ph.D. dissertation, University of Toronto, 1978; Ottawa: National Museum of Man, in press).

[3]Gertrude Prokosch Kurath, <u>Dance and Song Rituals of Six Nations Reserve, Ontario</u> (Ottawa: National Museum of Man, Bulletin No. 220, Folklore Series No. 4, 1968).

[4]Jerome Richard Wenker, "A Computer-Aided Analysis of Anglo-Canadian Folktunes" (Ph.D. dissertation, Indiana University, 1978).

[5]Edith Fulton Fowke, <u>Traditional Singers and Songs from Ontario</u> (Hatboro, Pa.: Folklore Associates, 1965). The transcriptions of Peggy Seeger which accompany this anthology have been judged inaccurate in consultation with ethnomusicologist Beverley Cavanagh. Having transcribed several songs herself from copies of Fowke's original field recordings, Dr. Cavanagh discovered significant errors in the Seeger notations.

CHAPTER I

DESERONTO: HER PEOPLE AND THEIR SONGS

The town of Deseronto, Ontario, is situated in the county of
Hastings, about fifty kilometres west of Kingston on the north-
eastern tip of the Bay of Quinte, an area whose folksong has not been
extensively documented. The location originally, in 1832, went by
the name of Cuthbertson's Wharf, where the only establishment was a
hotel for traders and travellers owned by a Mr. Cuthbertson. How-
ever, in 1840, Mr. A. S. Rathbun, who was associated with a lumbering
interest in upper New York State, landed at the wharf and erected a
lumber mill, whereupon the name of the site was changed to "Mill
Point". The firm of A. S. Rathbun and Company was chartered in
1848 for the purpose of acquiring timber lands and manufacturing
lumber. Later, it became H. B. Rathbun and Son, and in 1883 it was
incorporated as the Rathbun Company. On January 1, 1889, the name
of the locality was changed to "Deseronto" -- in honour of Captain
John Deserontyou, a Mohawk Indian chief who had helped to establish
the first settlement of his tribe in the immediate vicinity -- and
the new community, with a population of about 4,000, assumed the
dignity of a town.[1]

Towards the end of the nineteenth century, at the height of
its prosperity, the Rathbun Company owned and operated numerous
enterprises within the town of 5,000 inhabitants: two saw-mills,
a terra-cotta works, a flour mill, a chemical plant, a steamboat

company and shipyard, blacksmith, machine, and boiler repair shops,
three private railway lines and a railroad car works, an iron smelter,
a general store, and an opera house. At that time, the firm also
possessed nearly four million acres of timberland throughout that
region of Ontario, and townsmen worked in its lumbercamps during
the winter.[2]

Earl Morrison, in an article written in 1948 about the his-
tory of the Rathbun Company, states that:

> ...the town was owned by the vast company and ... those
> who lived and worked in the shadow of its greatness
> paid their rent to Rathbun landlords, bought their
> clothes and food at a Rathbun store, and sought their
> entertainment at a Rathbun opera house.
>
> There is hardly a family in this town which has not
> had, at some time, at least one of its members assoc-
> iated with the Rathbun interests. The company employed
> as many as 5,000 persons at one time, and became a two
> million dollar business.[3]

By the early 1900's, however, it became evident that no new
timber limits could be obtained to feed the mills at Deseronto. In
1911, the railways were bought by the Canadian Northern Railway
Company (now part of the Canadian National Railways system), and
subsidiary interests were gradually sold off. The last sawing was
done at Deseronto in 1916 and, seven years later, the company's
charter was surrendered and the firm liquidated.

Today, few citizens in the considerably smaller town of
1,800 remember much of the Rathbun era, and only one or two infor-
mants' parents worked for the company. Most of the firm's buildings

and warehouses have been demolished, while the few that remain, including the old opera house, stand empty and in disrepair.

Whereas, in previous years the community's activities focused on the manufacturing and transportation of lumber products, nowadays the industries are more diversified. The major employers consist of a food processing plant, an autobus manufacturer, a small logging enterprise, and two furniture makers.

There are about thirty small businesses in Deseronto itself which serve most of the needs of its inhabitants and those of the immediate area. Napanee, Belleville, and Kingston are the closest major centres which attract consumers of certain commodities and to which many male workers commute. A few mixed farms surround the region, but agriculture does not play as important a role in the economy as it once did.

Tourism is not as extensive here in the summer months as it is in neighbouring Prince Edward County, but the town does attract campers, boaters, and sport fishermen to its waters. The Tyendinaga Mohawk Indian Reserve which extends a considerable distance north and west of Deseronto also draws some visitors to the district.

The municipality is administered by a nine-member council composed of mayor, reeve, deputy reeve, and five councillors. Public services include volunteer police and fire departments, a public utilities commission, a library, and a community centre cum arena. There are also local branches of the Royal Canadian Legion and Lions Club, both of which organizations have halls where bingo games are

held once a week as well as occasional dances and concerts.

A choir of twenty-five senior citizens, called "The Happy Wanderers", rehearses weekly in the Lions Hall, and presents concerts fairly regularly in Deseronto and other communities. Recently, the group was recorded by a Belleville television station and the programme broadcast on a regional network. Unfortunately, I was unable to record the choir as it is inactive during the summer.

Deseronto, unlike most other communities in the Bay of Quinte area, was not settled by United Empire Loyalists. Mr. Stanley Blake, a retired high school teacher who grew up in Deseronto, and whose special academic interest is the history of the region, told me that Deseronto, being a lumber town, attracted people of Irish, Anglo-Saxon, and French-Canadian ancestry, cultural groups that tended to follow the lumber trade.[4]

As far as could be determined, all of the people I interviewed, except for one Mohawk man from the Tyendinaga Reserve, belonged to the lineages Mr. Blake mentioned, although a number of them came to Deseronto after the Rathbun Company had ceased to exist. There are quite a few Indians who have married whites and who now live in Deseronto, but, as it happened, none of them was interviewed.

Stanley Blake recalls that before he left Deseronto in 1925, most of the English-speaking residents were Methodist, while the French-Canadians belonged to the Roman Catholic Church. Today, according to the Reverend Bill Service, clergyman at the local United Church of Canada, 50% of the population are non-church-goers,

agnostics, or aetheists, while the other 50% is divided fairly equally among Roman Catholic, United, Anglican, Presbyterian, and Pentecostal faiths (in slight descending order of prominence).[5] All of the contributors but one, who belongs to the Standard Church of America, professed to be members of one of these denominations, and many are actively involved in church life, especially with religious choral singing.

The interviews and musical performances which make up the sixteen tapes are with twenty-three people (thirteen women, eight men, and two adolescent boys)[6] from eighteen distinct family groups. Most live in modest homes or the apartment complex for senior citizens. Except for one woman in her early twenties who sings with her mother, the ages of the adults range from fifty-three to eighty-three. All but three of the informants were born within a seventy kilometre radius of Deseronto, with the exceptions originating from Sudbury, Ontario (Julia Hickey), southwestern Manitoba (Dorothy McCullough), and southern England (Arthur Hill). Having achieved various levels of public or secondary school education, men and women have held occupations which fall into a variety of sectors -- agriculture, food processing, clerical, small business, public service, manu-facturing, and mining.

The recorded material comprises 200 versions of 190 different song texts. There are 122 unaccompanied songs, sixty-three with guitar and fifteen with piano. The tapes also contain nineteen instrumental solos as rendered by two players -- Ernie Dorey on piano and guitar, and Jesse Silver on harmonica. Also recorded were twenty-five items of a purely verbal nature, consisting of nineteen

recitations, four family stories, and two jokes.

Textually, the songs may be classified in several overlapping categories. The largest of these is made up of about sixty pieces drawn from American popular music. "Popular songs", which normally have been commercially composed or released during the informant's lifetime, and which have generally been learned from phonograph records, radio, and, in isolated cases, from sheet music, are relatively recent and have not long been associated with oral traditions. Most of the items in this category date from the 1890's to the 1960's. A few, such as "The Minstrel Boy" and "Mary Had a Little Lamb", however, were written as early as 1813 and 1830, respectively. The social impact of commercial media has undoubtedly influenced the fact that everyone I interviewed enjoys singing popular songs, whereas, in other respects, their repertoires are quite dissimilar.

Fifty-two religious songs constitute the next largest category. However, unlike the popular numbers which are found in each singer's repertory, almost all of the gospel songs are performed by one man, Ron Miller, a devout Pentecostal, who himself composed six of them. Mr. Miller accompanies himself on a six-string acoustic guitar and also plays the fiddle and an electric bass guitar in a gospel singing group.

Another singer who specializes in a particular class of songs is Dorothy McCullough, who knows a total of thirty children's songs, singing games, and nursery rhymes. In fact, I recorded no songs of this kind from any other contributor. Perhaps, because this lady

was a public school teacher for twenty-five years and actively
shared her repertoire with her grade one pupils, she has had more
reason than others to retain these childhood memories.

I taped nine versions of eight native American ballad types:[7]
"The Strawberry Roan" (Laws B 12), "The Jealous Lover" (F 1),
"Marian Parker" (F 33), "The Wreck of the Old Ninety-Seven" (G 2),
"Young Charlotte" (G 17), "The Wreck of the Number Nine" (G 26),
"The Old Maid and the Burglar" (H 23), and a Hank Snow version of
"The Broken Ring" (dB 39). As with the religious and children's
songs, these ballads are sung by a limited number of vocalists --
four each by Joan Claus and Ron Miller, and an alternate version of
"Marian Parker" by Tim Cronin. The latter song was made popular in
the late 1920's by Vernon Dalhart, whose repertoire and singing style
seem to have been boyhood influences for several of my male informants.
Other songs recorded by Dalhart which are found in Deseronto include:
"The Prisoner's Song", "The Wreck of the Old Ninety-Seven", "The Light-
ning Express", "Mother Was a Lady", and "The Letter Edged in Black"
which three people sing.

Although many of the titles listed above have been recorded
by numerous commercial artists during this century, they are essen-
tially older songs which have been found by other collectors of
oral traditions. Hence, these "folksongs" are distinguished from the
more recent "popular songs", even though they share some common
features.

By contrast to the comparatively large number of ballads indigenous to North America, we find only two variants of one British broadside -- "The Wild Colonial Boy"[8] -- and no Child ballads.[9] It is apparent that the people here are more receptive to folk and popular musics of the New World, now that several generations of Canadian living have weakened ties with the ancestral homeland.

Songs directly associated with work are also conspicious by their absence. However, while the British ballads may have lost their function and aesthetic appeal over many years in a new country, the same cannot easily be proven for occupational songs. As we have seen, Deseronto was, for many years, a thriving company town, and a substantial number of townsmen worked in the firm's lumbercamps during the winter. Because life in both the company town and the lumber shanty has been known to provide a significant stimulus for the creation and/or recreation of occupational song lore, it is surprising that no trace of this process remains. Perhaps the answer to this paradox lies in the possibility that most of the employees moved away from Deseronto to find other work when the firm began to collapse. In this way, the indigenous musical traditions would have been transplanted to other geographical areas.

Despite the dearth of occupational songs in the community, there are a few local songs on other subjects. I have already mentioned the six religious songs composed by Ron Miller. He knows

another gospel song, similar to his own, which was written by a
friend from a neighbouring town. Ernie Dorey performs a ballad
entitled, "Murphy's Charivari", whose local author was one of the
instigators of the traditional wedding night custom for the newly-
married Murphy couple. Mr. Dorey himself played an important role
in this mock-serenade (he carried the groom downstairs from his
wedding bed), and his name is one of many which appear in this
moniker song. Two other local compositions have their roots in the
popular song tradition. One is a parody from schoolgirl days on
Harry Williams' and Egbert van Alstyne's "In the Shade of the Old
Apple Tree". The new text, said to have been made up by a fellow
student, begins, "In the shade of the principal's frown/We're afraid
to stand up or sit down ...". The other piece, which was copy-
righted in 1906 by the popular-song writers Will S. Genero and
W. R. Williams, is called "Napanee" (the name of a town ten kilo-
metres from Deseronto). This comic ditty was originally scored
for voice and piano, but Helen Tunnicliffe sang it unaccompanied
as she had learned it in her childhood from a farm hand. Finally,
under the heading of local songs, two people contributed versions
of the murder ballad, "Maggie Howie", which has been collected else-
where in Ontario by both Edith Fowke[10] and Newbell Niles Puckett.[11]

Turning now from a textual categorization of the collection,
we shall examine methods of transcription and analysis suited to
determining stylistic aspects of the Deseronto songs.

Notes

[1]Much of the preceding historical information, as well as that which follows, was gleaned from a series of weekly articles by editor W. Earl Morrison in The Deseronto Post (Deseronto, Ontario: S. R. Curry, 1948), beginning on September 15, 1948, and concluding on November 10, 1948.

[2]W. Earl Morrison, "Achievements of the Rathbun Company Will Be Told in Your Favorite Newspaper", The Deseronto Post (Sept. 15, 1948), 1.

[3]Ibid.

[4]From my field notes of an unrecorded interview with Mr. Blake on July 20, 1981.

[5]From an unrecorded interview with Mr. Service on June 24, 1981.

[6]One woman did not perform any songs (see Appendix for singers).

[7]G. Malcolm Laws, Native American Balladry (Philadelphia: American Folklore Society, 1964).

[8]G. Malcolm Laws, American Balladry from British Broadsides (Philadelphia: American Folklore Society, 1957), p. 177.

[9]Francis James Child, The English and Scottish Popular Ballads (1882-1898), 5 vols. (New York: Dover, 1965).

[10]Recorded by Edith Fowke from Mrs. Tom Sullivan of Lakefield, Ontario. Ballad appears on side 1, band 5 of Folk Songs of Ontario; one 12" 33 1/3 rpm disc (New York: Folkways, 1958); descriptive booklet, pp. 4-5.

[11]Recorded by Newbell Niles Puckett from Mr. Fred Woodcock of Bobcaygeon, Ontario. Ballad appears on MUNFLA, tape, 81-268, C5166.

CHAPTER II

METHODS OF ANALYSIS

The principal aims of this chapter are, firstly, to describe
the methodology for the study of the Deseronto collection and,
secondly, to present a set of objective procedures for the analysis
of music which will be of use to folksong scholars possessing
greater or lesser degrees of musical training.

It must be stressed that these methods constitute only one
of many possible modi operandi. I selected them on the basis of
their precision, thoroughness, and applicability to the current
material. However, individual analysts should choose a system
which best suits their own corpi and especial interests.

The musical analysis of folksong involves a number of
interrelated steps. Of primary concern are careful and repeated
hearings of each song. Depending on the types of analysis topics
considered and the quality of analysis required, melodic trans-
criptions, in various degrees of detail, may or may not be done
(see discussion of aural versus visual analysis, p. 19).

Much analysis is done by counting and tabulating the occur-
rences (and noting the non-occurence) of particular elements,
either directly from the tapes, or, alternatively, from written
notations. These tedious operations are perhaps best performed by
a computer system such as MUSTRAN, developed by Jerome Wenker.[1]

However, many facets of analysis require comparison and inter-
pretation of data, both during tabulation and after it when human
value judgements are often necessary to distinguish optional per-
formance practices from stylistic norms. At present, these problems
cannot readily be handled by our newest "musicological servant".
For these reasons, and because of my inexperience with computers,
I prefer to analyze manually with the aid of a pocket calculator.

The analytical procedures used in this study draw heavily
upon the work of Mieczyslaw Kolinski. I find his methods rigorous
and generally well suited to the detailed examination of structure
in folksongs. Although his techniques have not been widely utilized,
they have been praised by such folk music scholars as Bruno Nettl:

> More than anyone else, Kolinski has striven to
> provide frameworks for the description of music;
> he has published systems for the description of
> rhythm, tonality, the general direction of
> melodic movement, harmony (consonance and dissonance),
> besides the present piece which treats the smallest
> segments of melody. Since the activities which such
> schemes are intended to facilitate have always
> been among the main desiderata of ethnomusicology,
> it is surprising that few scholars have so far
> availed themselves of Kolinski's work. Until a
> body of studies using these analysis systems
> appears, their utility cannot be effectively
> evaluated.[2]

An understanding of musical style is greatly enhanced by
performers' own comments on the songs they sing and the way they
sing them. In Deseronto, sometimes these statements came in response
to questions from the interviewer, but perhaps just as often they

were unsolicited. Many remarks shed considerable light on the folk conceptualization of music and, as such, aid the analyst in checking his own hypotheses.

Having recorded a substantial number of songs in Deseronto, I was faced with the problem of how to analyze them. Two broad methods were considered: a strictly aural study (i.e., without the aid of musical transcriptions), or an approach which was based primarily on melodic transcriptions but which also employed some aural techniques. Analysis from transcriptions alone is not viable since even a very detailed transcription is a secondary source, and cannot in itself provide a full representation of the musical style without reference to the best available primary document, the tape.

Aural versus visual analysis

Initially, using aural techniques alone seemed advantageous for the reasons espoused by Alan Lomax in Cantometrics: A Method of Musical Anthropology; namely, that aural analysis can be more easily learned by students of various disciplines than can the art of melodic transcription and the study of a written score.[3] However, the cantometrics system was designed for comparative study of the musical styles of broad cultural and geographical areas and, as such, is not readily applied to the styles of individual singers

or a single community. Furthermore, any method utilizing solely
the ear as analytic receptor cannot possibly provide the depth of
understanding that a combination of aural and visual senses could.
Just as in the comprehension of language, the intricacies of
phonology, syntax, and semantics are more quickly fathomed when
read than when heard, so too are complex musical structures more
facilely grasped with the aid of a transcription. Hence, despite
the specialized knowledge and extra time required to effect accurate
musical transcriptions and subsequent analyses, the enlightenment
gained through such means would be considerably greater than through
a strictly aural examination.

Transcription

Upon reaching this conclusion, I began selecting a representative
sample of songs for transcription. The resultant group of pieces
comprises 112 complete English language songs as performed by the
eighteen adult singers who, at the time of recording, resided in
Deseronto or the immediate area.[4]

I transcribed each vocal melody as I heard it upon careful
and repeated listenings, using as much detail as possible. Tunes
were transposed to either C or F tonal centres in order to avoid
cumbersome ledger lines. The original pitch level of a song may
be determined by adding or subtracting the number of semitones

indicated in the upper left-hand corner of the transcription.

In general, only the first stanza was fully transcribed, with other stanzaic deviations indicated below it by corresponding measure numbers. In instances where stanza one does not represent the norm, the first succeeding strophe which, in my judgement, typifies the standard is substituted. In such cases, stanza one is considered as a variant.

I employed a modified Western staff notation, with the addition of certain diacritical symbols for a heightened precision. These symbols and their meanings are listed below:[5]

↑ : placed above a note indicates a slight upward inflection (i.e., less than one semitone) of the pitch.

↓ : placed above a note indicates a slight downward inflection (i.e., less than one semitone) of the pitch.

C : placed above a note or rest indicates a slight lengthening of the duration.

Ɔ : placed above a note or rest indicates a slight shortening of the duration.

♩ : ascending attack.

♩ : descending attack.

♩ : ascending release.

♩ : descending release.

♩ : ascending glissando.

♩ : descending glissando.

♪ or ♬ : note(s) of very short, indeterminate duration.

♪ : vibrato.

(♩) : optional pitch; occurs in some stanzaic variants.

[♩]: questionable accuracy of transcription.

⤬ : indefinite pitch or heightened speech.

While it is by no means perfect, this method of transcription was

chosen as being the most viable and easily understood system avail-

able for this type of music.

Tonal structure and melodic movement

The analysis of the tonal structure of folktunes is a subject

which has occasioned considerable debate among ethnomusicologists

and folksong scholars in the past two decades. The system which uses

the ancient Greek ecclesiastical modes as the basis for the class-

ification of folksong scale types[6] was first employed by Cecil Sharp

in English Folk-Song: Some Conclusions.[7] More recently, this

system has been adapted by Bertrand Bronson and applied to his

studies of Child ballad tunes,[8] as well as by Jerome Wenker in his

dissertation, "A Computer-Aided Analysis of Anglo-Canadian

Folktunes".[9]

However, categorization by church mode has been criticized

by a number of analysts, chief among these being Mieczyslaw Kolinski[10]

and Norman Cazden. The latter argues that:

> Historically the older mode scheme is faulty on two
> main grounds. First, despite the numerous face-
> saving revisions over two millennia the scheme never
> did fit or describe properly any known musical
> practice of which it was declared to be a theoretical
> summation and even prescription. Second, could it
> have been appropriate to some musical repertory and
> function somewhere, over some period of time, that

repertory and function could not have been popular
song transmitted by oral tradition, now or in
the past.[11]

Cazden not only disputes Bronson's remolded classification system

on the grounds of its inflexibility when applied to the volatile

nature of folktunes, but also challenges its ability to deal with

important features of both tonal structure and melodic movement:

> In systemic terms the accepted mode scheme is notably
> too rigid to account for the flexible, spontaneous
> variability of tunes that are transmitted unself-
> consciously in oral tradition. By providing the
> illusion but not the substance of analysis, the
> scheme fosters a neglect of such highly relevant
> criteria as the pentatonic genus, motif persistence,
> directional inflected motion, differentiation
> between stable nodes and auxiliary ornaments, or
> the triadic formulas common in European melody.[12]

Some of the "relevant criteria" mentioned will be examined later in

this section.

While Cazden suggests some laudable approaches to the study

of various aspects of tonality and melodic construction, he offers

no systematic alternative to Bronson. Kolinski, on the other hand,

has developed a method for the classification of tonal structures

which, unlike the old system of modes, is non-ethnocentric and may

be used in the analysis of many forms of music.[13] Ethnomusicologist

Beverley Cavanagh has recently brought this method to bear upon

a substantial body of music of the Netsilik Eskimo.[14]

Based on the relative simplicity or complexity of the

acoustical vibration ratios between certain tones, Kolinski dis-

tinguishes twelve tonal types according to the size of the section

within the cycle of fifths needed to place the "tints" of a melody

under analysis. The theorist defines "tint" as ". . . the specifi-
cally musical quality of sounds that is identical in octave tones
and more or less dissimilar in other tone relations".[15] For
example, the tint C on the piano includes the eight C's from the
lowest to the uppermost octaves, whereas the tints G and C are
distinguished by the intervals of a perfect fourth and perfect
fifth as well as by their octave amplifications.

The twelve tonal types, which constitute the first level of
classification, range from Mono- to Dodeca-Types. In order to
maintain consistency and facilitate comparison of the tonal structures
of the Deseronto songs, the scales of the tunes were retransposed
from C or F so as to fall within a similar section of the cycle of
fifths. As Mono-, Di-, Tri-, and Tetra-Types do not occur in the
present collection, the following sections have been employed:

CGDAE	for the Penta-Type
CGDAEB	for the Hexa-Type
FCGDAEB	for the Hepta-Type
FCGDAEBF#	for the Octa-Type
FCGDAEBF#C#	for the Ennea-Type
FCGDAEBF#C#G#	for the Deca-Type
FCGDAEBF#C#G#D#	for the Hendeca-Type
FCGDAEBF#C#G#D#A#	for the Dodeca-Type

The second level of classification considers the number of
tints employed within a tonal type. A penta-type structure, for
example, could exhibit between two and five tints.

The third level distinguishes individual tint complexes
within the cycle of fifths. A tint complex always appears in upper-
case letters. For instance, a five-tint hexa-type structure might
take these forms:

CGDA–B
CGD–EB
CG–AEB
C–DAEB

A dash signifies that there is a tint missing from the cycle of
fifths. Note that -GDAEB is not considered a hexa-type structure
as it can be transposed to become the penta-typic CGDAE.

The fourth level categorizes the "mode" of the tint complex,
depending on which tint functions as tonal centre. Kolinski uses
the term "mode" not in the same sense in which it is widely recog-
nized (i.e., the hexa-typic seven-tint complex FCGDAEB). Rather,
he means it to define the tonal centre only. The total range of a
melody is represented by a configuration of lower-case letters
corresponding to each distinct tone (not tint) of the scale, with
the tonal centre(s) indicated in upper-case. Thus, the construct
eGabcde belongs to the G-mode of the hexa-typic six-tint complex
CGDAEB.

Further levels of classification are dependent on the place-
ment of the tonal centre within the range.

Kolinski's use of upper- and lower-case characters in the
various levels of tonal classification is distinguished from the
general method of tone identification in this thesis. The relative
octave range of pitches is notated in the following way: the notes
from middle C on the piano to the B above it are indicated by
upper-case letters. The octave below this central octave is shown
by the subscript 1 with the letter (e.g., C_1 is the tone an octave

below middle C). Similarly, the second octave below the central octave is denoted by the subscript 2 (C_2 is two octaves below middle C). The octave above the central octave is indicated by lower-case letters (e.g., c means the pitch an octave above middle C). Since Kolinski's identification system is reserved exclusively for the classification of tonal structures, the context of the discussion shall determine which is the operative system.

While this system enables the analyst to classify tonal structures by type, number of tints, complex, and mode, it also considers the hierarchy of a set of pitches. It is necessary to realize that tones frequently, and I might add, invariably in the current repertoire, have different degrees of importance. Many factors may influence the relative significance of a note: its total number of occurrences within a melody, its durational values, its gravitational pull on other tones, its association with strong or weak metrical pulses, its propensity for reiteration, and whether or not it functions in important positions such as phrase finals, initials, melodic vertices, cadential figures, and harmonic pivot points.

In order to account for these factors, Kolinski devised a scheme in staff notation to represent a given tonal structure.[16] This has been adopted with some minor modifications for use in the present study.

The pitches are written in ascending order with distinctions
of structural importance being indicated as follows:

Tonal centre(s): ▢

Other notes of major importance: ○

Notes of medium importance: ●

Notes implying a shift in tonality: △

Notes of slight importance: ▲

Notes which bear some consistency of microtonal inflection are
marked, as in the transcription, with upward or downward arrows
placed above the pitch. The initial and final pitches of the song
are indicated by the symbols ∪ and ⌒ , respectively, again above
the note. If the initial and/or final tones of certain stanzas
are different from those of the piece as a whole, the strophic
variants are shown in parentheses, thus: (∪), (⌒).[17] The
number of occurrences of a given pitch in the stanza transcribed
in full is indicated by an Arabic numeral below the note. These
figures may be helpful in determining which notes are structurally
important by their rare or recurrent nature.

The various types of intervallic movement within the melody
are contained in the following diagram:
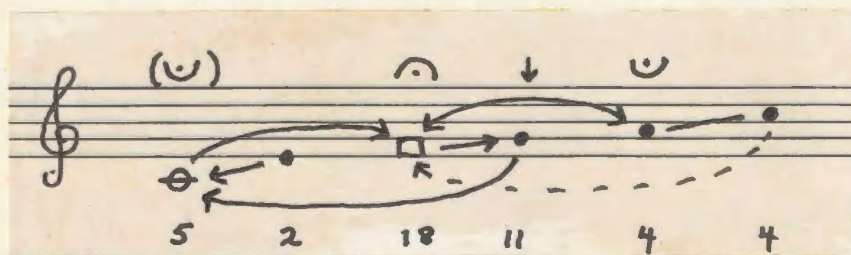
Figure 1:   Representation of tonal and melodic structure

1) A solid line between two adjacent pitches means that they are connected by ascending and descending motion (e.g., A to c).

2) A solid omni-directional arrow (pointing to both right and left) between two non-adjacent tones signifies that ascending and descending movement occurs between them (e.g., F to A).

3) A solid uni-directional arrow (pointing to either right or left) between two adjacent or non-adjacent notes indicates that they are connected by either ascending (e.g., F to G and C to F) or descending (E to C and G to C) motion.

4) An ascending or descending broken uni-directional arrow between two adjacent or non-adjacent notes (e.g., c to F) means that the interval progression only exists between a note of quantifiable duration and one of unquantifiable duration (e.g., an appoggiatura).

5) The absence of a sign between two adjacent or non-adjacent tones signifies that they are connected by neither ascending nor descending movement (e.g., G to A and E to G).

Schemata such as the one in Figure 1 portray the kinds of melodic intervals while counts of their frequency may be done manually. Interpretations of these data may be made not only for the entire collection, but also for particular textual categories or for particular singers. These diagrams also reveal a song's melodic compass as well as the type of range employed.

Bertrand Bronson uses the terms "authentic", "plagal", and "mixed", to refer to three different types of ranges, depending on the position of the tonal centre relative to the other tones in the scale.[18] By "authentic" is meant a range which extends from the tonal centre to an octave above or below it. In a "plagal" structure the tonal centre lies roughly in the middle of an octave range, rather than at one end. Here, the "dominants" (the perfect fifth above and perfect fourth below the tonic) often lie at the upper and lower extremities of the range. The term "mixed" denotes an authentic range, but which also descends to the lower dominant, or, alternatively, rises to the upper fourth.[19]

Bronson is rather imprecise about how much extension or truncation of these "ideal" range types is allowable within the bounds of their respective definitions. For the purposes of this analysis, the following structures will represent the limits of the three aforementioned types (parentheses indicate optional tones):

Figure 2: Limits of authentic, plagal, and mixed range types

The authentic range must extend from the tonal centre to a minor sixth (eight semitones) above it. To this range may be added up to and including four semitones below and/or eight semitones above. The plagal range must also span an interval of at least a minor sixth, but extending from a tone a perfect fourth below the tonic to a minor third above it. Below this set compass, there may appear an interval not exceeding four semitones, and above it, not surpassing eight half-steps. The mixed range type must span a perfect eleventh (seventeen semitones), from lower tonic to upper fourth, or from upper tonal centre to lower dominant.

Although these three range types classify the majority of melodies transcribed from the Deseronto collection, there are a number of tunes which do not conform to the above patterns, and yet are similar to each other. This group suggests the creation of a fourth category which I shall call the "limited" range type:
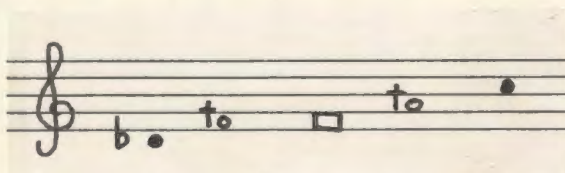
Figure 3: The limited range type

This type may extend within the range of eleven semitones, but not in excess of a perfect fifth above and a minor third below the tonal centre.

Regarding a method developed by Kolinski for calculating the overall melodic motion of a piece, Beverley Cavanagh states, "The height of the initial and final tones in relation to the range of the song tells us something about the general direction of melodic movement which takes place in the upper and lower parts of the range".[20] Kolinski computes the "level formula" in this way:

$$\frac{100x}{z} : \frac{100y}{z}$$

(initial level) : (final level)

where x = interval (in semitones) between the initial and lowest tones;

y = interval (in semitones) between the final and lowest tones;

z = number of semitones in the range.

For example, if the initialis were a perfect fourth (5 semitones) above the lowest tone, the finalis a perfect fifth (7 semitones) above the lowest tone, and the range a minor seventh (10 semitones), the equation would read as follows:

$$\text{Level formula} = \frac{100 \text{ X } 5}{10} : \frac{100 \text{ X } 7}{10} = 50:70$$

By subtracting the initial level from the final level we can determine the "level shift" of the melody (20 in our example). If the level shift has a positive value, the melody has a general ascending nature. If the level shift is negative, the line of movement is descending. When the level shift equals zero, the tune is said to be "balanced". The value of the level shift may be used to compare accurately the overall melodic contour of songs in various textual, musical, or contextual categories as determined by the analyst or the singers themselves.

A further understanding of melodic shape, but on a more detailed level, can be ascertained by enumerating the conjunct and disjunct movements of tunes.[21] Conjunct movement signifies a continuation in the direction of the melodic line after one intervallic progression (i.e., three or more tones proceeding in the same direction). Disjunct motion indicates that one note moves to another adjacent or non-adjacent tone without intervening pitches,

changing direction after one intervallic progression.

Many of the methods of tonal and melodic analysis described above may be used to substantiate or disprove the analyst's subjective aural impressions about similarities among tunes which accompany different texts. It is then of interest to note the quantity and types of structural variation which may exist without altering the essence of a melody beyond the recognition of a given listener.

Another application of these procedures is through a comparison of a simultaneous performance of one song by two singers. In the case of Mr. and Mrs. Dorey, each of whom knew a slightly different version of the melody of "The Drunkard's Song", and who attempted to sing them together, the dominance of Mr. Dorey is noteworthy. This matter will be examined further in Chapter IV.

Melodic embellishment

Little systematic analysis of melodic embellishment has been done in Anglo-American folksong scholarship for the simple reason that ornamentation has not generally been included in transcriptions. Perhaps this is due to the transcriber's inability to hear such details, or maybe because of the wish of folksong collection editors not to "obscure" the melody with so many "grace notes". Whatever the cause, the result has been an inadequate comprehension of the integrated role of melodic decoration in folksong style.

Actually, the term "embellishment" implies something added --
an adornment -- whereas, in the mind of the folksinger, as I have
just intimated, it may be an intrinsic part of the tune. However,
bearing in mind the imperfection in meaning, I shall adhere to the
conventional terminology as nothing better seems available.

The following defined musical expressions categorize the
basic types of melodic embellishment in the Deseronto songs:

1) Appoggiatura: a single note of very short duration which is
   slurred with a longer note preceding or following.

2) Inverted mordent: the rapid single alternation of a tone with
   a note immediately above it, ending on the principal tone.

3) Glissando: a continuous change of non-distinct pitches.

4) Slurred anticipation: the articulation of the initial tone of
   a syllabic group on the final tone of the preceding syllabic
   group.

5) Vibrato: a trembling or pulsating effect caused by rapid but
   minute variations in pitch during the production of a tone.

These categories are further subdivided in the analysis and some
principles for their use are postulated.

Tempo

In most published folksong collections, if tempo is considered
at all, it is expressed in terms of a metronomic value. For example,

if a tune's basic metrical unit were the quarter note, and it
progressed at a steady rate of seventy-two pulses per minute, the
metronome marking would be ♩ = 72. However, individual songs may
have been transcribed with different fundamental pulse units (e.g.,
the durational units 𝅗𝅥, ♩., ♩ , and ♪ are commonly used). Also,
a metronome mark does not indicate the prominence of longer or
shorter durations which affect the inner speed of a piece. Short
note values, for instance, create the impression of faster movement
than do long notes, regardless of the pulse rate.

These shortcomings are obviated by Kolinski's formula for
calculating the "tempo figure", which expresses the number of notes
(not beats) per minute:

$$\text{Tempo figure} = \frac{\text{metronome mark X number of notes}}{\text{number of metronomic units}}[22]$$

Supposing, for example, that a song progresses at a rate of ♩. = 120,
contains a total of thirty notes, and sixteen pulses. The resultant
tempo figure would be:

$$\frac{120 \ X \ 30}{16} = 225$$

This computation may be used to determine the tempo figures of
tunes or sections thereof in which the rate of pulse remains constant.

The <u>average tempo figure</u> for a piece in which the rate fluctuates
may be calculated by the following process:

1) using the above formula, find all individual tempo figures
   (represented by the variable r);

2) determine the percentage of total pulse units of the melodic
   segment to which an individual tempo figure applies (represented
   by the variable s);

3) take the sum of the product of all r and s.

A hypothetical piece has three sections, each with a different
tempo figure -- e.g., r^1 = 140, r^2 = 165, and r^3 = 155 -- and each
with a different number of pulses -- e.g., 110, 80, and 30. The
total number of pulse units is 220, with section I containing 50%
(s^1), section II containing 36.4% (s^2), and section III having 13.6%
(s^3). Taking the sum of the percentages of the individual tempo
figures, we have:

Average tempo figure = 70 + 60.1 + 21.1 = 151.2

Once tempo figures have been discerned, observations can be
made about the range and consistency of tempi throughout the collection,
or within certain categories of songs. One might also question
whether the age or sex of vocalists has a significant effect on
tempo.

Metro-rhythmic structure

As in Cavanagh's study, my discussion of "metre" and "rhythm"

is based on Kolinski's definitions of these two terms: "organized
pulsation" and "organized duration", respectively.[23]

In the vast majority of folksong anthologies, metre and
especially rhythm are notated in such a way as to give the impression
of great regularity. While stability may be present in certain
Anglo-American traditions, my own listening experience would suggest
that it is by no means the norm. Again, previous misrepresentations
may be the result of the transcriber's perceptual bias or a popularist
editorial policy. Some melodic renditions are accompanied by
verbal descriptions such as "parlando" or "in free time", but these
epithets contribute little to a quantitative study of the style.

I have attempted, in my own transcriptions, to provide an
"etic" description of metro-rhythmic performance, whereby an objective
analysis can be made. Barlines, in general, mark points of major
textual stress and melodic accentuation. In all but a few instances,
where they have been inserted for the sake of clarity, time signa-
tures have been omitted in order to allow for rhythmic elasticity.
When the length of a note value is slightly altered (i.e., to a
degree less than the gradations of commonly-used durations), a
lengthening (C) or shortening (D) symbol is placed above the
note.

One of the main features of my analysis of metro-rhythmic
construction is a comparison of three versions of the same song as
performed by three different singers. Here, reference to similarities

and differences in micro- and macro-structures leads to a discussion of broader implications for the entire repertoire.

Form

Bruno Nettl has stated that musical form is "the interrelationship of sections, and the tonal structure of the piece including the interrelationship of melodic and rhythmic elements ...". He adds that, with respect to form, the first task of the folksong analyst is "the identification of divisions in the music, that is, of sections, motifs, and phrases".[24]

The boundaries of sections may be signaled by any of the following factors, singly or in combination: melodic repetition, the taking of a breath, silence (i.e., rests), longer note values, the recurrence of a rhythmic pattern, the transposition of a melodic segment, a change in tempo, a shift in tonality, as well as various textual features such as rhyme and punctuation.

Once sections are determined, establishing relationships among them is traditionally accomplished by assigning sequential upper-case letters to different sections. Thus, the scheme ABCD would represent a melodic unit comprising four dissimilar segments. When a phrase is a variation of a previous one, it is given a superscript denoting the number of the variation (e.g., A^1 signifies the first variation of A). In the aforementioned structure, ABCD, if the

second segment were basically new material, and yet somewhat reminiscent

of A, it would be given the corresponding lower-case letter as a

superscript, or, in this case, B^a. The appearance of a section at

different pitch levels (called "transposition") is indicated by a

positive or negative integer in parentheses which shows the direction

and interval of transposition. For instance, A(+3) signifies

section A transposed up a third, and B(-2) means section B a second

lower.

The preceding analytical methods are utilized in Chapter IV

in an overview of formal aspects of the Deseronto collection includ-

ing stanza length and phrase structure. Also, the form of an aurally-

learned popular song is contrasted with its original published

version.

Other elements

Elements of musical performance such as dynamics and vocal

timbre have not been included in the transcriptions. Microphone

placement and the acoustics of the performance environment signifi-

cantly affect the loudness and resonant quality of individual field

recordings. Since I did not attempt to control these variables,

a systematic analysis seems futile. Furthermore, there are, at

present, no quantitative methods for the description of vocal

timbre. Fortunately, however, I was able to elicit comments on these matters from a few singers. Their observations will be presented and examined in due course.

The next section is devoted to an exemplification of the transcription and analytical techniques presented in this chapter. A detailed examination of the musical parameters of one song will act as a bridge between the theoretical procedures discussed here and the general results of Chapter IV.

Notes

[1] Jerome Richard Wenker, "A Computer-Aided Analysis of Anglo-Canadian Folktunes", 2 vols. (Ph.D. dissertation, Indiana University, 1978).

[2] Bruno Nettl, review of M. Kolinski, ed., Studies in Ethnomusicology, Vol. II (New York: Oak Publications, 1965), in Ethnomusicology, 10 (1966), 351.

[3] Alan Lomax, Cantometrics: A Method of Musical Anthropology, (Berkeley: University of California Press, 1976), pp. 53-56.

[4] The small number of songs in languages other than English (i.e., French and Mohawk) was excluded from this study on the grounds that these languages are not understood by the majority of informants and are therefore not representative. The three song fragments of the adolescent boys were recorded out of doors on a windy day and were of poor quality. Mildred McKuen, a woman from Toronto who was visiting the area, was not transcribed, not being a resident of the local region.

[5] The notational devices are derived from Beverley Anne Cavanagh, "Music of the Netsilik Eskimo: A Study of Stability and Change", vol. II (Ph.D. dissertation, University of Toronto, 1979; Ottawa: National Museum of Man, in press), x-xii; and Alan P. Merriam, Ethnomusicology of the Flathead Indians (Chicago: Aldine, 1967), p. 170. A number of the diacritical symbols ultimately originate from a pamphlet put out by the International Archives of Folk Music, Notation of Folk Music: Recommendations of the Committee of Experts Convened by the International Archives of Folk Music, Geneva, 4-9 July, 1949, and Paris, 12-15 December, 1950 ([Paris?]: International Music Council, 1952), pp. 1-8.

[6] For the purposes of this study, the term "scale" shall mean the arrangement in ascending or descending order of all the discrete tones in a piece of music.

[7] Cecil J. Sharp, English Folk-Song: Some Conclusions (London: Simpkin & Co., 1907), pp. 36-37.

[8] See especially, Bertrand H. Bronson, The Ballad as Song (Berkeley: University of California Press, 1969), and Bronson, The Singing Tradition of Child's Popular Ballads (Princeton: Princeton University Press, 1976), xxix-xliii.

[9] *Ibid.*

[10] Mieczyslaw Kolinski, "'Barbara Allen': Tonal versus Melodic Structure, Part I", <u>Ethnomusicology</u>, 22 (1968), 208-209.

[11] Norman Cazden, "A Simplified Mode Classification for Anglo-American Song Tunes", <u>Yearbook of the International Folk Music Council</u>, 3 (1971), 47.

[12] *Ibid.*, p. 62.

[13] Mieczyslaw Kolinski, "Classification of Tonal Structures Illustrated by a Comparative Chart of Indian-American, African-Negro, Afro-American and English-American Structures", in M. Kolinski, ed., <u>Studies in Ethnomusicology</u>, Vol. I (New York: Folkways, 1961), pp. 38-76. This approach is designed to classify only tonal systems which do not employ intervals of less than a minor second.

[14] *Ibid.*, vols. I and II.

[15] *Ibid.*, p. 38.

[16] *Ibid.*, p. 43.

[17] Melodic embellishments such as appoggiaturas and glissandi which occur at the beginning or ending of a song or stanza are not considered as initial or final pitches for this analysis. Rather, initials and finals are taken to be the first and last notes of ascertainable duration.

[18] Bronson, <u>The Singing Tradition of Child's Popular Ballads</u>, xxxvi-xxxvii.

[19] Apparently, the Child ballad tunes which Bronson examined extend only to the lower dominant, and not to the upper fourth; or if they do ascend to the higher fourth, he included them with some other range type. However, both of these phenomena occur in the Deseronto songs. Therefore, the term "mixed" will be used here to refer to either form.

[20] *Ibid.*, vol. I, p. 189; referring to Mieczyslaw Kolinski, "The General Direction of Melodic Movement", <u>Ethnomusicology</u>, 9 (1965), 240-264.

[21] After a method used by Cavanagh, *ibid.*, vol. I, p. 190.

[22] Mieczyslaw Kolinski, "The Evaluation of Tempo", <u>Ethnomusicology</u>, 3 (1959), 46-57.

[23]Ibid., vol. I, p. 20; referring to Mieczyslaw Kolinski, "A Cross-Cultural Approach to Metro-Rhythmic Patterns", Ethnomusicology, 17 (1973), 499.

[24]Bruno Nettl, Theory and Method in Ethnomusicology (London: The Free Press of Glencoe, 1964), pp. 149-150.

CHAPTER III

A SAMPLE TRANSCRIPTION AND ANALYSIS

The methods for transcription and analysis which were presented in Chapter II will now be applied to a single song from the Deseronto collection. The rationale for this is twofold: first, it will provide a concrete example of the process used to obtain the analytical results for the entire corpus, as discussed in Chapter IV; second, this process could serve as a model for those who wish to learn how to analyze folk music.

The song which has been chosen for this exemplification is Jesse Silver's version of "The Wild Colonial Boy" (Laws L20).[1] In the early stages of transcription, I wanted to determine the extent and limits of strophic variability, so as to know whether to notate both melodic and rhythmic deviation.[2] This song, being one of the first I transcribed, was therefore initially written out in full (Figure 4), and subsequently condensed (Figure 5). By coincidence, it illustrates well some of the traits common to other songs in the collection.

Figure 4: "The Wild Colonial Boy" -- full transcription

There   was a wild co-lo-nial boy, Jack Doo-gan was his name;   he was

At the   ear-ly age of six-teen years he left his hap-py home,   and

At the ear-ly age of eight-een years he be-gan his wild ca-reer   with a

One   morn-ing on the prai-rie as   Jack he rode a-long   lis-ten-ing

He   shot   a shot at Kel-ly which it brought him to the ground,   and

born and brought up in   Ire - land, a place called Cas-tles- main;   he

to Aus- tra-lia's sun-ny isle he was in- clined to   roam;   he

heart that feared no spi-rit and a   dan-ger that had no   fear;   he

to the mock-ing-birds a - sing - ing their love-ly   song;   up

as he turned to Da-vis he re-ceived a fa-tal   wound;   a

9a robbed the rich, he helped the poor, he
9a robbed the wealth; uh, he

10 was his mo-ther's on-ly pride, his fa-ther's on - ly joy, and a
robbed the wealth-y squi-res and their arms he did des-troy, and a
robbed the rich, he helped the poor, he stabbed James Fitz-er - oy, who with
stepped three mount-ed troup-ers — Da-vis, Kel-ly, and Fitz-roy, they
shot has pierced the proud, young heart from the pis-tol of Fitz-roy, and

ter-ror to Aus - tra - lia was this wild co-lo- nial boy.

ter-ror to Aus- tra- lia was this wild co-lo - nial boy.

trem - bling hands gave up his gold to the wild co-lo - nial boy.

all turned out to cap-ture, oh, the wild co-lo - nial boy.

that's the way they cap-tured, oh, the wild co-lo - nial boy.

Figure 5: "The Wild Colonial Boy" -- condensed transcription

Tonal Structure and melodic movement

The tonal plan and melodic movement of this ballad are reflected in the following diagram:[3]
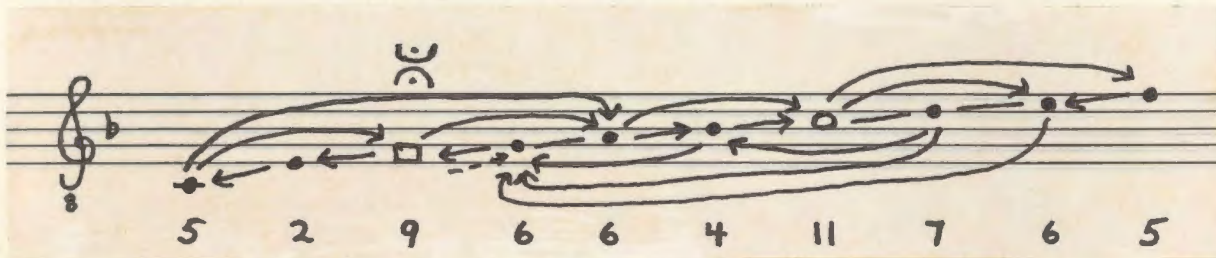
Figure 6: Tonal and melodic structure of "The Wild Colonial Boy"

In order to place this scheme within the appropriate section of the cycle of fifths as outlined in Chapter II, it must be transposed down a perfect fifth to a C tonal centre so as to avoid the B$\flat$. This accomplished, we observe a hepta-type, seven-tint complex FCGDAEB. It falls within the C-mode and is of the configuration g-bCdefgabc (the dash indicates the omission of the lower a).

In establishing the hierarchy of tones, it is best to specify the tonal centre at the outset. The appearance of F as the finalis is the single most important factor in determining its function as the tonic. Of secondary consideration are its position as both initial and final note of the first phrase, its reiterations an octave above at the highest point of the range, its relatively high number of occurrences, and its frequent metrical prominence.

The tone a perfect fifth above the tonic (called the "dominant") is a note of major importance in this piece and in much of the Deseronto material. Here, the pitch c has the largest number of occurrences as well as being the last note of both the second and third phrases.

The other notes of the scale are all of medium significance. Each occurs between four and seven times, except for the leading tone, E, which appears only twice, but both times on a strong downbeat.

There seems to be little consistency in the sporadic use of microtonal inflection either within or among the stanzas. The only pitches which remain immune from inflection are the upper- and lower-most notes of the range (f and C) and the tonal centre (F).

"The Wild Colonial Boy" has a large melodic compass of seventeen semitones (a perfect eleventh or an octave plus a perfect fourth). Only two songs in the group transcribed have a greater span. The extension of the octave range (F to f) to the lower dominant (C) makes this piece a member of the mixed range type.

The types of intervallic movement found in stanza one are summarized in the following chart:

Interval type	No. asc	No. desc	Total	No. different uni asc	No. different uni desc	No. different omni	Total
P1			12				
∓2	10	17	27	2	3	3	8
∓3				3	2		5
P4				2			2
Tritone							
P5	12	10	22		1		1
∓6				1	1		2
∓7							
P8					1		1
∓9							
Total	22	27	61	8	8	3	19

Figure 7: Intervallic movement in "The Wild Colonial Boy"

From the left-hand side of Figure 7 we note that intervals range in size from unisons (i.e., reiteration of the same pitch) to perfect octaves. Stepwise motion (minor or major seconds) constitutes the greatest percentage (44%) of motion, with larger intervallic leaps and tone reiterations at 36% and 20% respectively. Descending movement outnumbers ascending motion by a slim 8%, but these two types combined surpass pitch repetitions by a ratio of 4:1.

It should perhaps be explained that the grouping of intervals into three main types -- unisons (tone reiterations), steps (minor or major seconds), and skips or leaps (intervals larger than a major second) -- represents a somewhat arbitrary division for this analysis. There is no indication that folksingers conceive of such distinctions or even of intervals per se; this is a matter upon which vocalists

might be questioned in future. However, until more is known about folk concepts of musical structure, the analyst must try to adapt prescriptive analytic models to suit the material at hand.

Looking now at the right side of the chart, we see that uni-directional ascending motion is matched by uni-directional descending progressions. It should be observed that omni-directional intervals are restricted to major seconds (see Figure 6), and that no larger intervals of this type are present. Moreover, smaller intervals such as seconds and thirds are more prevalent than big leaps.

These figures and remarks, of course, mean little in themselves. It is by comparing them to the characteristics of other songs in the singer's repertory, or within various subdivisions of the entire collection, that valuable insights into broader stylistic features may be gained.

To determine the general direction of melodic movement in this tune, we use Kolinski's equation:

$$\text{Level formula} = \frac{100x}{z} : \frac{100y}{z}$$

$$\text{(initial level)} : \text{(final level)}$$

In this case, x, the number of semitones between the initial and lowest tones, equals 5 (a perfect fourth from F down to C). The

value for y, the interval between the final and lowest tones, is 5, the same as for x. The variable z, the number of semitones in the range, is represented here by 17. Hence, we have:

$$\text{Level formula} = \frac{100 \text{ X } 5}{17} : \frac{100 \text{ X } 5}{17} \cong 29{:}29$$

Substracting the initial level from the final level, we find that the level shift is zero. Therefore, the overall melodic line is balanced.

On a more detailed level of melodic analysis, the prominence of conjunct and disjunct movements may be examined. In the first strophe of this ballad, there are fourteen conjunct and six dis-junct movements. It will be of interest to know whether this is a typical proportion for a classifiable part of the collection.

Referring now to the full transcription (Figure 4), I shall point out the major strophic variations in the melodic line. Taking stanza 1 as the basis for comparison, we perceive two distinct cadential patterns at both the first and the last phrases (m. 4 and m. 16). In the first phrase, the cadential approach (m. 4-5) in stanzas 1, 4, and 5 may be represented by the contour ⌒. In the second and third strophes, however, the pattern is reversed and the intervals narrowed -- ⌄ . In the fourth phrase, the same alternation occurs, but here the latter configuration is restricted to the third stanza.

A case might be made that these variants are, to some extent, textually determined. The first line of both the second and third staves begins, "At the early age of ...". The prevailing phrase structure, ABBA (see the discussion of form, pp. 64-65, would lead one to expect the recurrence of this pattern in the corresponding fourth phrase (m. 16) of both strophes. However, the narrow motive ⌄ is restated only in stanza 3, whereas stanza 2 reverts to the pattern ⋁ , established in stanza 1. This process may in turn be explained by the fact that, in this version, the final line of stanzas 1 and 2 is exactly the same.[4] Hence, it appears that, here at least, the influence of the text may overrule considerations of melodic form.

Another instance in which the words conceivably affect the tune is at the textual climax of the ballad (the third phrase of stanza 5). In measure 12 of stanzas 1 and 4, the ascent from $B\flat$ to e is a conjunct movement passing through c. The intervals here are relatively small (a major second followed by a major third) and occur frequently throughout the piece. On the other hand, the same bar in the last strophe begins on the same $B\flat$, but drops down a minor third to G, and then rises a major sixth to the e by disjunct movement. The use of a comparatively rare sixth at this juncture has the effect of drawing the listener's attention to this important part of the text.

Melodic embellishment

Of the five general types of melodic embellishment outlined in Chapter II, three are present in Mr. Silver's rendition of this ballad: appoggiaturas, glissandi, and slurred anticipation.

Appoggiaturas are the most frequent of these types and, in this song, three kinds appear in the following contexts:

1) as tone reiterations of the preceding tone which ascend to an interval above; e.g.:
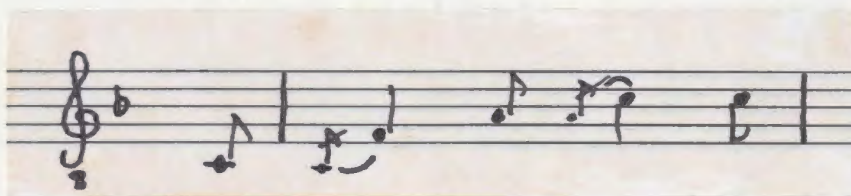
2) as tone reiterations of the preceding tone which descend to an interval below; e.g.:
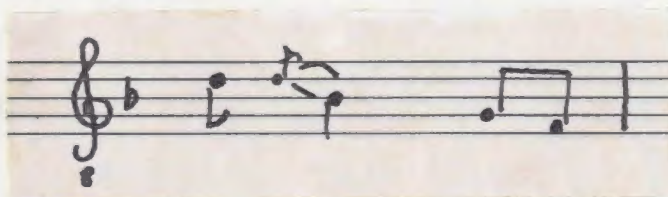
3) as part of a double direction movement in which a tone is approached by an interval of a descending major second;[5] e.g.:
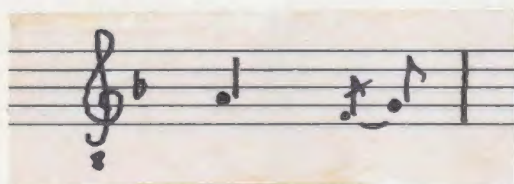
The ascending appoggiatura which reiterates the preceding tone (henceforth abbreviated p.t.r. appoggiatura) is by far the most abundant of the three types of melodic ornamentation. There are nine occurrences of the ascending p.t.r. appoggiatura in the first stanza alone.

Throughout the song, there is a marked tendency for p.t.r. appoggiaturas to embellish notes which fall on strong pulses (i.e., beats one or two of a regular 6/8 measure having two strong pulses). However, they sometimes also ornament a long tone falling on a syncopated beat[6] which is proceeded by a leap from a shorter tone (e.g., stanza 3, m. 4; stanza 5, m. 3 and m. 12).
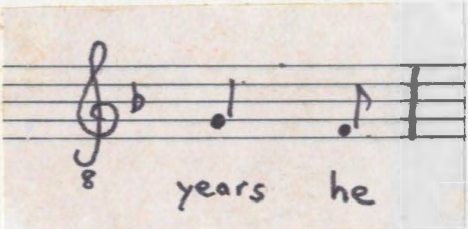
In one instance, an ascending p.t.r. appoggiatura decorates the initial tone of one stave, while reiterating the final note of the preceding strophe (stanza 5, m. 1). It will be shown in Chapter IV that the use of this kind of ornamentation across phrase and stanzaic boundaries is a common element in the singing styles of many Deseronto vocalists.

Glissandi sometimes appear in conjunction with appoggiatura figures, but, as with the appoggiaturas themselves, there seems to be no absolute consistency in their use among the stanzas. This may suggest that these embellishments are either textually governed (although there is scant evidence to support such a hypothesis) or, what is more likely for this singer, a performance variable.

Two glissandi which seem to be influenced in part by textual considerations and in part by intervallic and rhythmic relationships appear in stanza 1, m. 3 and in stanza 4, m. 3. In the first case, on the two-syllable word "Ire-land", a long note is held on the first syllable which then descends a major sixth via a glissando to the second syllable. In the corresponding measure of the ensuing four staves, there is always an intervening word boundary, an extra note (d) of shorter duration, and a narrowing of the major sixth interval to a perfect fifth. Some or all of these changes may cause the deletion of the descending glissando. While the example cited from stanza 4 is a similar type of occurrence, it is necessary to examine a wider sample of songs from the repertoires of various singers to determine if principles governing melodic embellishment exist.
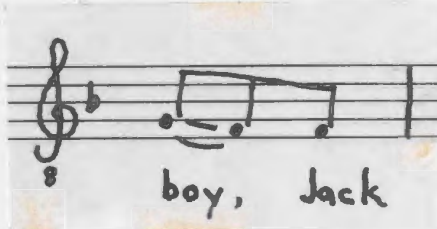
Slurred anticipation, the remaining type of embellishment in this tune, consists of a descending step or leap in which the upper tone (normally long and on a strong beat) progresses to the lower tone (usually short and weak) via an advance sounding of the lower tone. This technique is illustrated by the following alternation:

stanza 2,
m. 3

years   he

and   stanza 1,
m. 3

boy,   Jack

In this song, slurred anticipation is often, although not always, accompanied by a connecting glissando, as in the example above.

Appoggiaturas, glissandi, and slurred anticipation represent the types of melodic embellishment most commonly found throughout the corpus of Deseronto songs, and from performer to performer. These and other aspects of ornamentation will be dealt with more fully in Chapter IV, where generalizations about standard and individualistic usage will be made.

Tempo

Since the rate of pulse, ♩. = 76, remains constant for the entire ballad and, apart from the obvious performance errors in stanzas 2 and 3 (m. 9a-9b), the number of pulses remains fixed for all strophes, it is sufficient to calculate the tempo figure for stanza 1 and assign it to the whole piece. Although it might be argued that the number of notes may vary slightly from stanza to stanza, the final result would not be significantly different. I have chosen, throughout the analysis, not to count notes of indeterminate duration (e.g., grace notes and glissandi) for inclusion in the second variable of the numerator in the equation:

$$\text{Tempo figure} = \frac{\text{metronome figure X number of notes}}{\text{number of metronomic units}}$$

While this is a somewhat arbitrary decision, it lends to the overall results a measure of consistency.

Substituting the appropriate numbers from stanza 1 for the variables in Kolinski's formula, we arrive at:

$$\text{Tempo figure} = \frac{76 \times 61}{30} = 155$$

Since the _raison_ _d'etre_ of this formula is to afford an accurate means of comparison of tempi, the tempo figure of 155 means little in itself. The process has been described and exemplified so as to set the stage for such comparison.

Metro-rhythmic structure

As mentioned previously, the function of barlines in the transcriptions is to indicate textual stress and melodic accentuation. In "The Wild Colonial Boy", the emphasis of text and melody conform more or less to a basic 6/8 time, with two principal pulses per measure. The first four bars of stanza 1 clearly establish this pattern. However, if diacritical modifications of durations are, for the moment, disregarded, the number of eighth note durations that occurs in a given measure, without altering the two-in-a-bar feeling, ranges from 3.5 (stanza 1, m. 7) to 7 (stanza 3, m. 9).[7] It is noteworthy that while the total number of measures with less than

six eighth durations (notes plus rests) is 17, those having more than six amount to only 2. Furthermore, one of the lengthened bars occurs at a phrase boundary, where the taking of a breath could easily cause an elongation. One wonders if this singer conceives of units which theorists call "bars" in terms of a certain number of total durations which should not be exceeded but which may be more readily lessened.

What are the causes of a mutation in bar length? Let us examine the most metrically irregular point in the song (i.e., stanza 4, m. 7-8). Here, instead of having two measures of two beats each, the two bars are conjoined to produce one of three pulses. The cause seems purely textual. In order to preserve a regular metre and the pitches used in the other strophes, another singer might have sung the second phrase of stanza 4 more or less as follows:

However, Mr. Silver shifts the three-syllable word "listening" to an upbeat of triplet sixteenth notes (rarely used durations in this or any other song in the collection) and, beginning with the preposition "to" on the downbeat of m. 6, the text is dislocated to the left by one complete pulse:

listen-ing to the mock-ing-birds a-sing-ing their love-ly song
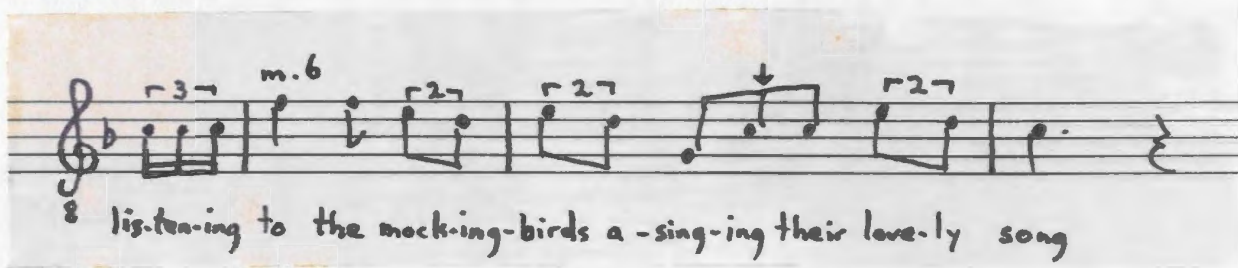
At the word "singing", though, either text or rhythm or melody must
yield. In this case it is melody. At the end of m. 7 in the hypo-
thetical example, the A and ensuing B^b (m. 8) are omitted. The re-
iterated B^b (second note of m. 8) is inflected upwards to a slightly
flattened c, and the phrase is concluded without further alteration.

The changes in metre and melody in this example are not ar-
bitrary. Rather, they are influenced by musical (i.e., rhythmic)
as well as non-musical (i.e., textual) factors. This phenomenon
demonstrates that, while it is often convenient to examine separately
the elements of song, the analyst must be aware of interrelationships
among parameters. A breakdown of the inherent parts of a piece is
important but, once the parts have been analyzed, a synthesis is
essential to an understanding of the style.

A more elusive question concerns the cause of rhythmic elas-
ticity. Consider, for example, the five slightly different variants
of m. 10 in the successive staves. Although each bar consists of
four syllables of text, nevertheless the rhythmic patterns vary.
The first pulse, for instance, has the following different patterns:
♬ , ♪♩ , ♪♩ , and ♫ (the latter represents two eighth notes in
the time of three, which is equivalent to two dotted eights, ♪.♪.).

The various figures, ♩♪ , ♩♩ , ♪♩ , and ♩♪ , comprise the second metrical unit.

One might be tempted to explain these variants by suggesting that they approximate natural speech rhythms of the text. However, even without a detailed analysis of the informant's linguistic habits, this postulate seems doubtful. In stanza 3, the words "rich" and "he" are separated by a comma, but Mr. Silver sings the passage without a break.

It would therefore appear that rhythmic elasticity is not necessarily, if indeed at all, textually influenced. Such a phenomenon may, in fact, be a performance variable. This might be checked by recording the song more than once from the same singer over a period of time to see if the metrical patterns were consistent from one performance to the next.

Another method which some researchers have used is to sing a certain passage themselves to the informant, varying certain elements in a controlled manner, and then asking the singer for criticism. This procedure is not foolproof, of course. The informant may be too polite to tell the interviewer he has made an error. However, if a good rapport has been established between field worker and vocalist, valuable perspectives may be acquired through such interaction.

Finally, under the heading of metro-rhythmic structure, let us examine the smallest unit of rhythmic significance, the duration,

which includes rests as well as note values. For the sake of convenience, I shall again use the first strophe as a model for analysis.

Rests are employed almost exclusively as phrase division markers. Most musical phrases and stanzas are separated by a quarter rest, but other values occur whose durations are generally determined by the number and length of the up-beats immediately following them. In three instances (stanza 3, m. 7; stanza 4, m. 11; and stanza 5, m. 15), short rests, 𝄾 and 𝄾 , separate sub-phrases where there is punctuation in the text.

Eighth notes are more plentiful than any other duration, there being thirty-five in stanza 1. This compares with thirteen quarter notes, five sixteenths, four dotted quarters, and two dotted eighths (i.e., ♩̱). In addition to these types, the other stanzas combined include two groups of two-sixteenths-in-the-time-of-three, a triplet figure of sixteenths, and one thirty-second note.

In general, shorter durations are found at the beginnings of phrases and function as pick-up notes. Dotted quarters, the longest durations, are reserved for phrase endings. In fact, all phrases but one (stanza 5, m. 13) end with these values.

In the entire song there is only one instance of tied notes (two or more durations of the same pitch joined in the score by a curved line to represent one tone length). This occurs in measure 12 of stanza 5. I have already suggested that this bar is part of the textual climax of the ballad and, as such, receives special

melodic treatment. The two eighth note e's are tied over the second pulse of the bar, which is an example of rhythmic syncopation. The use of this technique here heightens the dramatic impact of the text and melody. Add to this the unusual slurring of the word "of" in this primarily syllabically set piece,[8] and we see and hear a culmination of elements leading to the succinct dénouement.

Form

"The Wild Colonial Boy", like the vast majority of songs in the Deseronto collection, has an overall stanzaic structure. Here, a normal strophe contains sixteen measures and four main musical/ textual phrases. The rhyme scheme of the text, AABB, corresponds directly with the end of each musical phrase.

We can get a sense of phrase patterns by examining not only textual demarcations and the use of longer notes and rests, but also the repetition of melodic segments. The tunes of the first and last phrases are the same, except that the former begins with an up-beat on the tonic, while the latter starts on the lower dominant. Phrase one and phrase four could therefore be assigned the letters A and A^1. As the second and third phrases are identical, both may be designated B. Thus, the four-part phrase structure is $ABBA^1$ which, incidentally, interlocks rather ingeniously with the textual rhyme scheme, AABB.

It should be mentioned that, in determining the phrase structure of a piece, one does not usually consider subtle rhythmic or melodic variations. Rather, only fairly significant changes in metre or melodic line are shown. For example, stanza 4, in light of the first stave, might be represented by the pattern AB^1BA^1, to account for the elision of measures 7 and 8.

A comparison of bar length and phrase structure on historic-geographic, functional, or performer-oriented levels could reveal much about formal aspects of folksong. Some of these approaches will be tested in the general analysis.

Other elements

Unfortunately, I was unable to elicit much information on singing style from Mr. Silver. However, with reference to his harmonica playing, he remarked, "But, you know, a man gets up my age, he hasn't got the wind he used to have."[9] This factor would undoubtedly also affect vocal endurance and dynamics for some singers, although Mr. Silver seemed to me to be capable of a good, full tone.

Summary

The salient features which have been observed in Jesse Silver's version of "The Wild Colonial Boy" will now be reviewed. The song

conforms to a hepta-typic, seven-tint tonal structure of the tint complex FCGDAEB. A member of the C-mode, the mixed range has a compass of seventeen semitones, and is of the configuration g-bCdefgabc. The tonal centre and upper dominant are the most significant notes in the tonal hierarchy, while the remaining pitches are of medium importance. Microtonal inflection is inconsistent and appears to be a performance variable.

Interval size ranges from unisons to perfect octaves, with a preference for stepwise movement and leaps of a third. There is a preponderance of uni-directional leaps, whereas both uni- and omni-directional seconds occur. The percentage of tone reiterations is relatively small. The general direction of melodic movement is balanced. 70% of motion in the tune is conjunct as compared with only 30% disjunct.

Appoggiaturas, glissandi, and slurred anticipation figures comprise the types of melodic embellishment in this folksong. Of these, ascending p.t.r. appoggiaturas are the most common. Some ornamentation seems to be influenced by the text, but more evidence is required to confirm this.

The tempo figure established for the opening stanza is 155. The metre is basically in 6/8 with two primary beats per bar. However, measures are occasionally lengthened and more frequently shortened due to the flexibility of rhythmic motives and durational values. The agents of these changes appear to dwell in both musical and extra-musical spheres.

It is not easy to assign a cause to rhythmic elasticity itself, which does not seem to be affected solely, if at all, by stanzaic variations in the text. The possibility of its being a performance variable might be tested in the field through performance interaction with the singer, from whom feedback on technique may be received.

This ballad contains more movement in eighth notes than in any other duration. Short notes function primarily as up-beats to phrases, while the longest values are reserved for the ends of melodic segments. Syncopation is rare and seems to be used for special effect. Rests and breathing occur mainly between phrases.

Each sixteen-bar stanza is divided into four equal-length phrases of the pattern ABBA[1], with slight strophic variants. This particular form is unique in the Deseronto collection, with the exception of Ernie Dorey's version of the same ballad, and his rendition of "Murphy's Charivari" which employs a slightly altered form of the same tune.

Little data was gathered concerning dynamics and vocal timbre, although Mr. Silver did mention that his lung capacity had decreased with age.

Having demonstrated with one song the utility of a number of analytic techniques, I shall go on to examine the stylistic traits of the entire collection. We have seen that statistics

relating to a single piece mean little in themselves. It will be
shown in the next chapter, however, that the constituent parts of
a corpus, taken together, have a greater significance than do the
items when viewed individually. Not only will this holistic
approach be explored, but the material will also be considered in
light of performer- and genre-specific relationships.

Notes

[1] G. Malcolm Laws, Native American Balladry (Philadelphia: American Folklore Society, 1957), p. 177. For additional versions and references, see MacEdward Leach, Folk Ballads and Songs from the Lower Labrador Coast (Ottawa: National Museum, Bulletin 201, 1965), pp. 148-149; and Edith Fowke, "'Old Favourites': A Selective Index", Canadian Folk Music Journal, 7 (1979), 55. Mr. Silver's version appears on 81-547, C5386B. Another version of this ballad in the present collection is sung by Mr. Ernie Dorey (81-547, C5400B).

[2] As it will be shown, rhythm is much more flexible than either metre or melody. Furthermore, certain generalizations about the types of rhythmic elasticity can be established. In the transcriptions, therefore, stanzaic variants do not show small changes in rhythm, but only fairly significant metrical and melodic fluctuations.

[3] The number of pitch occurrences as well as intervallic movement are based on the first stanza only. Strophic variation will be noted separately.

[4] In most versions of "The Wild Colonial Boy", the first stanza ends with the phrase, ". . . and dearly did his parents love their wild colonial boy."

[5] After categories devised by Cavanagh, ibid., vol. I, p. 195, for the classification of melodic embellishment in Netsilik drum dance songs. The third category, the double direction approach, here defines only the specific appoggiatura figure in this song. It will be reclassified in the general analysis (Chapter IV) when a broader data base is considered.

[6] A normally weak pulse which is stressed.

[7] In stanza 4, measures 7 and 8 are united to form a three-beat measure.

[8] A "syllabic" setting of the text indicates a ratio of one tone per syllable of text.

[9] 81-547, C53863.

CHAPTER IV

RESULTS OF THE ANALYSIS

The analysis of music in culture is done in order to understand the music to the fullest extent possible in its various facets -- in itself, in relation to the performers and listeners, and in relation to other musics and processes. Although this study is primarily concerned with the first of these perspectives, its purview also includes aspects of the other areas.

The main goal of this chapter is to determine the norms and variables of structure and style in the Deseronto songs. This will be accomplished with the aid of the methods described in Chapter II, and using the analytical technique exemplified in Chapter III.

Three levels of analysis are explored, with more or less consistency, under the different elemental headings. The results of the analysis based on the entire sample of 112 items are always provided. Where certain stylistic features of particular singers, especially the five major performers, are noteworthy, these are observed. Sometimes, specific tunes, or portions thereof, are employed to reveal general characteristics of vocalists' repertoires. When musical traits appear to be akin to textual categories of songs, these relationships are mentioned.

Other analysts of British-North American folksong have examined most of the musical parameters considered in the present work. Their findings are compared, where applicable, to the Deseronto material.

Tonal structure

As noted in Chapter II, the Deseronto collection exhibits a
fairly broad spectrum of tonal types. The eight consecutive types,
from penta to dodeca, inclusive, are represented, and the number of
tints ranges from four to twelve. Figure 8 shows a breakdown of
the various tonal types and their respective tint numbers, with
the quantity and percentage of each, relative to the entire sample.

Since the tonal types could be determined with or without
consideration to the hierarchy of tones, two sets of data appear in
the table. The first set classifies the tonal structures without
distinguishing the relative importance of individual tones. The
second set (enclosed in square brackets), which takes the tonal hier-
archy into account, requires a certain amount of subjective judgement
on the part of the analyst. For instance, many songs seem to have
basically hepta-typic, seven-tint structures, but, because they
include a number of infrequently occurring pitches, albeit of slight
structural importance, these melodies are strictly classified under
"higher" tonal types. By reclassifying each piece with the aid of
Kolinski's tonal diagram (see Chapter II, pp. 27-28), we can compare
the "absolute" tonal plan with the "modified scale".

A further word of explanation about the format of the chart is
requisite before proceeding with a discussion of its revelations.
It will be observed that several tonal types and/or their tint numbers
are separated by an oblique (/). This means that different stanzas

Type (no. of tints)	No. of songs		Type %	
[Penta (4)]	0	[3]		
Penta (5)	1	[2]		
	1	[5]	0.9	[4.5]
Hexa (4/5)	1	[1]		
(5)	4	[4]		
(6)	24	[25]		
	29	[30]	25.9	[26.8]
Hepta (6)	6	[11]		
(7)	26	[52]		
	32	[63]	28.6	[56.2]
Hepta/Deca (7/9)	1	[0]	0.9	[0]
Octa (5)	1	[0]		
(7)	2	[1]		
(8)	7	[7]		
	10	[8]	9.8	[7.1]
Octa/Hendeca (8/10)	1	[0]	0.9	[0]
Ennea (7)	3	[0]		
(8)	10	[3]		
(9)	4	[1]		
	17	[4]	15.2	[3.6]
Deca (8)	3	[0]		
(9)	5	[0]		
(10)	1	[1]		
	9	[1]	8.0	[0.9]
Hendeca (9)	1	[0]		
(10)	6	[0]		
(11)	3	[1]		
	10	[1]	8.0	[0.9]
Dodeca (12)	2	[0]	1.8	[0]
	112		100	

Figure 8: Tonal types in the Deseronto collection

or other large sections of a single song have two differing tonal

schemata and/or numbers of tints. Interestingly enough, the three

songs which have dual tonalities are all sung by the same performer,

Ron Miller.

Figure 8 clearly demonstrates that seven-tint hepta- and six-

tint hexa-typic melodies are predominant. The combination of these

two types in their absolute forms represents 54.5% of the trans-

criptions. If all pitches are treated with equal weight, tunes ranging

from hepta/deca- to dodeca-types (i.e., those containing "accidentals")

constitute an additional 44.6%. However, if notes of minimal struct-

ural significance are viewed as modifiers of a tonal complex conforming

to a narrower range in the cycle of fifths, the latter figure drops

to less than 12.5%. The main beneficiary of this reduction is the

seven-tint hepta-type category which consequently doubles in size.

It is noteworthy that penta-type songs, of which Cecil Sharp

recorded many in the Southern Appalachians,[1] are represented in their

absolute form by only one song, "Froggie Went a-Courting", in the

present collection. Even if we include modified forms of the penta-

typic genus, the figure remains below 5%. What are the reasons for

a predominance of specific scale types in definite geographical or

cultural regions? This is a question which, although beyond the scope

of this study, calls for a thorough investigation.

In order to ascertain whether certain vocalists tend to

utilize particular tonal schemata, a table showing the four levels

of Kolinski's classification system for each major performer has

been compiled (Figure 9). Vocalists who did not sing over five songs are grouped together at the end of the chart. All structures constitute absolute forms.

One is struck by the fact that, for the two major female vocalists, there is a very high concentration of hexa- and hepta-type structures; about 85% of the tunes in the repertoires of both Joan Claus and Dorothy McCullough are built on these two tonal types combined. However, Mrs. Claus, who sings mostly native American ballads and popular songs with tragic love tyrics, has a larger stock of hepta-typic melodies than does Mrs. McCullough, whose many children's songs are more heavily weighted in favour of hexa-typic formulae.

Although, by contrast to the women, the three major male informants have a much broader and more evenly distributed range of tonal types in their songs, it is difficult to ascribe with certainty a cause or causes for this dichotomy. I have the impression that songs from the Deseronto collection which had their inception in the North American popular music industry have a fuller spectrum of tonal types than do native ballads and traditional songs. However, I must qualify this theory by explaining that I was not able to track down references to every song I believed to be of commercial origin. Nevertheless, it seems that the men know a somewhat greater number of these more recent songs than do the women. This would account for scale type percentage differences between the two sexual groups. More research is necessary in order to substantiate this tentative hypothesis.

Figure 9: Tonal classification by performer

Joan Claus

Hexa-type
 6 tints
  Complex CGDAEB
   C-mode: Cdefga (2)
                                              gaCdefga
                                              gabCde
                                              gabCdeg

Hepta-type
 6 tints
  Complex FCGDEB
    C-mode: gbCdef

 7 tints
  Complex FCGDAEB
   C-mode: Cdefgabcd
                                              bCdefga
                                              abCdefgabc
                                              g-bCdefga
                                              fgabCdef
                                              fgabCdefga

Deca-type
 9 tints
  Complex FGDAEBF#C#G#
   D-mode: c#Deff#gg#abc#d

Dodeca-type
 12 tints
  Complex FCGDAEBF#C#G#D#A#
   C-mode: f-gg#a-bCc#dd#eff#gg#aa#b

Ernie Dorey

Hexa-type
 6 tints
  Complex CGDAEB
   C-mode: Cdefga
                                              gabCde (2)

Hepta-type
 7 tints
  Complex FCGDAEB
   C-mode: g-bCdefgabc

Octa-type
 8 tints
  Complex FCGDAEBF#
   C-mode: cdeff#gabCd

Ennea-type
 8 tints
  Complex FGDAEBF#C#
   D-mode: abc#Deff#g

 9 tints
  Complex FCGDAEBF#C#
   D-mode: f#gabcc#Deff#g

Deca-type
 8 tints
  Complex FCGDAEBG#
   C-mode: g-abCdefgg#abc

 9 tints
  Complex FCDAEBF#C#G#
   A-mode: g#Abcc#deff#g#a

Hendeca-type
 10 tints
  Complex FCGDAEBF#C#D#
   C-mode: gabCc#dd#eff#ga

  Complex FCGDAEBC#G#D#
   C-mode: gg#abCc#dd#efg-a

Dorothy McCullough

Hexa-type
 5 tints
  Complex CGDAE
   C-mode: g-Cdega

  Complex CGDAB
   G-mode: Gabcd

  Complex CGDEB
   C-mode: gbCdeg

 6 tints
  Complex CGDAEB
   C-mode: gabCde (3)
                                              gabCdeg (2)
                                              egabCde

```
        G-mode:                              Gabcde (2)
                                             Gabcdeg
                                             d-Gabcdeg


Hepta-type
 6 tints
  Complex FCGDEB
   C-mode:                                   bCdefg
                                             gbCdefg


 7 tints
  Complex FCGDAEB
   C-mode:                                   Cdefgabc (2)
                                             cdefgabCd
                                             bCdefga
                                             abCdefgab
                                             defgabCde


Octa-type
 5 tints
  Complex FCGAF#
   F-mode:                                   Ff#gac

Ennea-type
 7 tints
  Complex FGDAEF#C#
   D-mode:                                   c#Deff#ga
                                             ac#Deff#ga


 8 tints
  Complex FCGDAEBC#
   C-mode:                                   bCc#defgabc
```

Ron Miller

```
Hexa-type
 4/5 tints
  Complex CG(D)AB
   G-mode:                                   (d)Gabc


 6 tints
  Complex CGDAEB
   G-mode:                                   Gabcde
                                             d-Gabcde

Hepta-type
 6 tints
  Complex FCGDEB
   C-mode:                                   bCdefg (2)
                                             gbCdefg
```

7 tints
  Complex FCGDAEB
    C-mode:
        a-Cdefgab
        gabCdef
        fgabCdefg

Hepta/Deca-type
 7/9 tints
  Complex FCGDAEB/FGDAEBF#C#G#
    C/A-mode:
        $\left[\begin{array}{l}\text{Cdefgabc}\\\text{Abc\#deff\#gg\#a}\end{array}\right.$

Octa-type
 7 tints
  Complex FGDAEBF#
    G-mode:
        bdeff#Gab---f#

 8 tints
  Complex FCGDAEBF#
    C-mode:
        bCdeff#gabCd
        gabCdeff#g
        gabCdeff#ga (2)

    G-mode:
        cdeff#Gabcd

Octa/Hendeca-type
 8/10 tints
  Complex FCGDAEBF#/FCGDAEBF#C#G#
    C/G-mode:
        $\left[\begin{array}{l}\text{fgabCde-f\#ga}\\\text{c-de-f\#Gabcc\#dd\#ef}\end{array}\right.$

Ennea-type
 8 tints
  Complex FCGDAEBC#
    C-mode:
        gabCc#defg
        efgabCc#def

  Complex FGDAEBF#C#
    D-mode:
        abc#Deff#g
        abc#Deff#gab
        f#gabc#Deff#g

 9 tints
  Complex FCGDAEBF#C#
    G-mode:
        f#Gabcc#deff#g

Deca-type
 8 tints
  Complex FGDAEBF#G#
   D-mode: Deff#gg#ab

 9 tints
  Complex FCDAEBF#C#G#
   A-mode: deff#g#Abcc#de

Jesse Silver

Hepta-type
 7 tints
  Complex FCGDAEB
   C-mode: bCdefgabcd
                                      g-bCdefgabc
                                      fgabCdefga

Deca-type
 9 tints
  Complex FGDAEBF#C#G#
   D-mode: c#Deff#gg#abc#d

Hendeca-type
 9 tints
  Complex FCGDAEF#G#D#
   C-mode: cdd#eff#gg#aCd-ef

 11 tints
  Complex FCGDAEBF#C#G#D#
   A-mode: a-cc#dd#eff#gg#Abcc#d

Dodeca-type
 12 tints
  Complex FCGDAEBF#C#G#D#A#
   F-mode: aa#bcc#dd#eFf#gg#aa#-c

Others

Penta-type
 5 tints
  Complex CGDAE
   C-mode: gaCdeg

Hexa-type
 5 tints
  Complex CGDAB
   G-mode: Gabcd

6 tints
  Complex CGDAEB
   C-mode: gabCde

    G-mode: Gabcdeg
                    eGabcde
                    d-Gabcde

Hepta-type
 6 tints
  Complex FCGDEB
   C-mode: gbCdef

 7 tints
  Complex FCGDAEB
   C-mode: Cdefgabc
                    Cdefgabcde (2)
                    gabCdef
                    gabCdefg
                    efgabCdef

Octa-type
 7 tints
  Complex FCGDEBF#
   C-mode: Cdeff#gbc

 8 tints
  Complex FCGDAEBF#
   C-mode: gabCdeff#ga (2)

Ennea-type
 7 tints
  Complex FCAEBF#C#
   A-mode: eff#Abcc#

 8 tints
  Complex FCGDAEBC#
   C-mode: gabCc#defg

  Complex FGDAEBF#C#
   D-mode: Deff#gabc#d
                    abc#Deff#gab

 9 tints
  Complex FCGDAEBF#C#
   D-mode: bc#Deff#gabcc#d
                    deff#gabcc#De

Deca-type
 8 tints
  Complex FCDAEC#G#
   F-mode: acc#deFgg#a

 9 tints
  Complex FCGDAEBC#G#
   C-mode: efgg#abCc#def

 10 tints
  Complex FCGDAEBF#C#G#
   G-mode: bcc#deff#Gg#ab

Hendeca-type
 10 tints
  Complex FCGDAEBF#C#D#
   C-mode: bCc#dd#eff#g-abc
                                          g-bCc#dd#eff#ga

  Complex FCGDAEBF#G#D#
   G-mode: f#Gg#abcdd#eff#

 11 tints
  Complex FCGDAEBF#C#G#D#
   F-mode: abcc#dd#eFf#gg#a-c

   C-mode: g-abCc#dd#eff#gg#a

The modal configurations reveal that there is a definite preponderance of C-mode structures. It is also observed that the tonal centres infrequently appear above the middle of the range. There is no indication that particular singers prefer certain exact configurations. Indeed, there is a wide variety of individual structures. However, the most common configuration is the hexa-typic gabCde, which occurs seven times in the repertoires of four performers.

When the tonal hierarchies are assessed for the entire collection, it is found that, without exception, the tonal centre is the tonic. Even in the very few instances where the finalis is not the tonal centre, there is a very strong sense of the tonic being the foundation of tonality.

In 98 of the 112 songs transcribed (87.5%), the tone next in importance to the tonal centre is the tone either a perfect fifth above or a perfect fourth below the tonic (e.g., the tint G if the tonal centre were C). In either form, this tone is called "the dominant".[2]

If there is a tone of medium significance which is of greater structural significance than the others, it is almost invariably the note a major third above the tonic. This tone occurs in thirty-six songs as third in importance after the tonal centre and dominant. No significant differences in tonal hierarchies were noted among the performers.

As in the analysis of "The Wild Colonial Boy", I can find no consistency in the sporadic use of microtonally inflected pitches throughout the Deseronto songs. Neither does there seem to be any real diversity in the frequency of this phenomenon among the singers of unaccompanied songs. The fact that guitarist Ron Miller's overall singing style is similar in many respects to that of unaccompanied singers, except for the virtual absence of microtones in his songs, seems to suggest that microtonal fluctuation is a performance variable related to unaccompanied singing in this idiom.

Almost one quarter (24.1%) of the Deseronto songs have a range of twelve semitones (a perfect octave), followed closely by those which span fourteen half-steps (20.5%).[3] The most limited range outlines a perfect fifth (3 songs),[4] and 27.7% of the songs transcribed have compasses of less than a perfect octave. This latter figure is especially noteworthy since it contrasts sharply with Jerome Wenker's findings. In an analysis of the ranges of ninety-two folksongs from Edith Fowke's Traditional Singers and Songs from Ontario,[5] Wenker discovered that no songs spanned less than twelve semitones.[6] At present, I cannot offer an explanation for this significant dichotomy.

The most extensive range covers nineteen semitones (an octave plus a perfect fifth).[7] This broad compass occurs in Ron Miller's rendition of a song entitled "Uncle Noah's Ark" (81-547, C5390A), in which the singer imitates the sound of a tom cat making "an awful row" by means of an ascending appoggiatura with glissando slurred into a note in the upper register of his natural voice.

Another instance of a vocalist's use of the high register for special effect is found in an example of yodeling by Jesse Silver (81-547, C5386B). Here, the male singer performs the notes of the upper tessitura in his falsetto register or head tone.

The function of high or low register as an addition of colour or emotion to particular songs should not be overlooked in a complete melodic analysis. It must also be considered that a performer may have to extend his range in order to learn certain tunes or, conversely, delete some from his active repertoire as age restricts his capabilities.

During one of several interviews, Ron Miller sang a piece called "Born to Die for Me". As a preface to singing this gospel song, he stated, "There's a lady that used to request this a lot at one of the nursing homes I used to go to. It's one I can't do a very good job of." After he had completed the performance for me, I remarked that I thought he had sung it quite well, whereupon he offered the following information:

> That's a difficult key, uh, piece. It goes exceptionally
> high and exceptionally low. And it's hard for me to get
> that high up and it's hard for me --. I have to play it
> on that, in the two flats in order to reach both.

Here, Mr. Miller refers to the fact that, because this particular song has a very broad range of a perfect twelfth (nineteen semitones), he must sing it in B major, a key which he does not normally use on guitar. Upon listening to this song, I found that, as he sang it, the lowest note was G_2 while the highest was D. This

fact, taken with the singer's own comments, gives us a very clear
idea of his personal vocal range. His statements also suggest that
a public performer, such as himself, must be able to play in certain
unusual keys in order to deal with audience requests while, at the
same time, catering to his own vocal capabilities.

Let us pursue for a moment the subject of the interrelationships
between range and performance context. I asked Joan Claus, who sings
in a local church choir, if she thought she sang most of her songs
in approximately the same range. She replied, "About the same. Like,
at church, now, the organist plays a lot higher, and if I can get up
in that bracket, why then I can sing there, but I couldn't do it by
myself."[9]

Mrs. Claus seems to imply that when she sings in a group and
with instrumental accompaniment, there is an element of confidence
which is lacking when she sings solo. These factors apparently have
a direct influence upon her ability to sing in a high register.

The soprano line, which Mrs. Claus sings in the choral context,
would have a normal range of C to g. In the unaccompanied songs which
I transcribed, her overall range was B_2 to B (two octaves less a
semitone). This represents about the normal span of (male) tenor
and (female) contralto ranges combined. If indeed Joan Claus repre-
sents an "average" soprano in an "average" Anglo-Canadian church
choir, her total range is by no means "average"! Not only would it
have a remarkable span of almost three octaves (i.e., B_2 to g), but

it would be divided into two separate ranges whose uses would depend

upon what, where, and with whom she was singing.

In order to ascertain how a folksinger determines the initial

pitch of a song, so as to allow for its comfortable placement within

her own range, I asked Mrs. Claus, "When you begin a song, how do you

know in your mind what note to start on?" "I don't," she answered,

"I just guess. That's how come I squeak now and again."[10]

This process of trial and error seemed to be corroborated in

a few of the performances of Ron Miller. Occasionally he would begin

a song in one key, but after completing one or two phrases with some

vocal difficulty, would alter the position of his capo on the neck

of his guitar, and begin afresh in a new and usually higher key.

It must be stated, however, that while the odd mistake in

initial pitch placement is made, in most instances singers have no

trouble in finishing a piece in the originally chosen key. Field

tests could be devised to determine the consistency of tonality among

various performers of the same or different songs.

The way in which age may influence a singer's range is shown

in an observation made by seventy-year-old Ernie Dorey concerning a

"change" in his voice since he was a young man. "I can't sing as high

as I used to," he said. "It cracks when I get up, you know."[11]

The effects of aging and performance context on tonal structure

are processes about which little is known. As such, they should be

considered by folksong scholars as topics for additional research.

The terminology for the classification of range types which was outlined in Chapter II will now be applied to the Deseronto songs and compared to the analytical results of Bronson[12] for the Child ballad corpus and those of Wenker[13] for the Fowke collection (see Figure 10).

	% Authentic	% Plagal	% Mixed	% Limited	% Other	Sample
Child ballads*	c. 50	c. 35	c. 15	-	-	c. 3,450
Fowke collection	53.3	32.6	14.1	-	-	92
Deseronto songs	31.2	56.2	4.5	6.3	1.8[14]	112

*Bronson gives approximate figures only.

Figure 10: Range types

The reader will immediately observe a similarity between the results of the two earlier studies and their marked disparity with the present collection. The degree of dissimilarity may be in part attributed to the suspected differences between Bronson's classification system (employed with slightly more rigorous modifications by Wenker) and mine, and perhaps, too, to my addition of two new categories. Also, the relative ages of the melodic corpi may partially account for these discrepancies. However, it is surely not possible that such a great disproportion as is evident among authentic and plagal forms in the various corpi could be caused by these factors alone.

The preceding comparison casts some doubt on Bronson's claim that, for Anglo-American traditions, "the folk mind has . . . a greater liking for the authentic range . . ."[15] Each of these three collections

and, ideally, others like them, should be cross-examined in detail
with a view to determining the reasons for their incongruence.

A point of particular interest, with regard to the tonal
schemata, is that none contains solely the half-step interval between
either the second and third or the fifth and sixth scale degrees,
both of which are characteristic of what is referred to in Western art
music as a "minor" tonality. Where semitones do create the flattened
third and flattened sixth, these accidentals always occur in conjunc-
tion with their "natural" counterparts. Furthermore, the half-steps
usually function as passing, neighbouring, or other ornamental tones
of secondary importance. Hence, the entire body of songs exhibits a
marked propensity for "major" tonalities. Wenker noted this same ten-
dency in his analysis of folksongs from a broader geographical region
of Ontario.[16]

In all but three instances, the final cadential tone is the
tonic. This would indicate a trend away from the more frequent practice,
in earlier British-North American traditions, of finishing on other
scale degrees, such as the major second or perfect fifth above the
tonal centre. The scale degree of the initial tone varies to a
greater extent than the final. Nearly 70% begin on either the tonal
centre, a perfect fourth below it, or a major third above it, in about
equal proportions (21.4%, 25.9%, and 22.3%, respectively).[17]

The folksinger's liking for tunes in the major and those which
terminate on the tonic was noted by Bertrand Bronson in his Intro-
duction to The Singing Tradition of Child's Popular Ballads.[18] Bronson
believes that certain characteristics of Child ballad tunes, including

the two aforementioned traits, would be found applicable to melodies outside the Child corpus. He asserts, "What is true of the whole body of Child ballad-tunes is not likely to be contradicted by the sum total of our other folktunes." Exemplifying this generalization, he states that "it will not be found that such exceptional aberrations [as accidental sharps and flats] occur with sufficient frequency in the great mass of British American records to challenge the basic modality of our folk-song."[19] However, whereas Bronson's figures imply that less than 7% of the Child tunes analyzed contained accidentals, the Deseronto material, as previously mentioned, showed 44.6%. Moreover, while Bronson lists the inflected scale degrees, in decreasing order of prominence, as sevenths, fourths, and thirds, the reverse order holds for the current material.[20]

These results in no way refute Bronson's pioneering work in the analysis of Child ballad tunes. Rather, they suggest that further study is required before stylistic relationships among various types of folk music may be determined.

Some consideration of singers' verbalizations about their own concept of tonality and "key" is warranted. Few informants had much to say on these matters, and it is perhaps significant that the two who did, Joan Claus and Ron Miller, have had experience singing in contexts where harmony is important. Mrs. Claus sings in the Anglican Church choir which is directed by a professionally trained organist. Mr. Miller has played and sung with various instrumentalists, and is currently a member of a group of musicians who perform gospel music.

In both of these contexts, where group unity and coherence of performance style is of more importance than in unaccompanied solo singing, concern for and discussion of such aspects of music is probable, and hence, the appropriate vocabulary to express these concepts would be acquired.

Joan Claus, immediately prior to singing the "torch song" (her appellation), "Everybody Knows You Left Me", which she learned from a record, justified to me the sounds I was about to hear with these words:

> It's, well, I don't know, it sounds like I'm singing way off key all the time, but it's not; it's the way it goes.[21]

Even with this qualifying statement, as I listened to her sing, I found it difficult to believe that her tonal sense of "where she was" was not uncertain. I myself could not grasp the tonal centre at all. It was only after examining a painstakingly difficult transcription of the piece that I realized that her tonality was well grounded.

This song is the most tonally complex of any in the collection. It has a dodeca-type construction of which only one of its twelve tints is of weak structural importance. Although there are a number of excursions to distant tonalities in the middle part of the song, the central section is framed by two sections whose identical final cadences end conclusively on a C tonal centre. This would indicate that throughout all the meanderings of tonality, Joan has a very real sense of the tonal foundations of the piece.

After she had finished the song, I asked Mrs. Claus if she liked its tune. "Well, it's better with the music", she laughed.[22] The implications of this statement are twofold. First, it suggests

that she learned the song because she liked the words, rather than for any aesthetic appeal of the melody itself. Second, the singer obviously recognizes the value of an accompaniment (what she calls "the music") for certain songs. Nevertheless, because the lyrics are so meaningful to her, she is willing to sacrifice part of the song's ideal total effect.

This does not mean, however, that the recorded version from which she learned the song represents her concept of the "ideal" performance. On the contrary, she declares, ". . . the girl that I heard sing it had a real husky voice, you know, and she more or less, well, to me, she wasn't even singing with the music."[23]

If I digress momentarily from the subject of tonality to remark briefly on vocal timbre and general singing style, I hope the reader will bear with me, knowing that the elements of music are all too often inextricably interwoven. Mrs. Claus makes it clear that she has not imitated the original performer's quality of vocal production and thus indirectly passes a value judgement on the "proper" vocal timbre for this popular love song expressive of melancholy and hopeless yearning. Mrs. Claus's view that the recorded artist "wasn't even singing with the music" may signify a number of possibilities: a) that the husky voice did not suit the character of the accompaniment, tune, or words; b) that she was not singing in time with the band; c) that she was singing "off key"; or d) a combination of the above. At any rate, Mrs. Claus learned the song despite these perceived performance deficiencies, but modified the style to suit her own tastes.

Returning to the folksinger's concept of tonality, let us examine Ron Miller's explanation of his personal key preferences as well as those of his friend, Graham Mansicle, who plays the fiddle in their gospel group:

> We play mostly, we play the most of our songs, when we're playin', in D and G. I do it for Graham's sake cause they're, those two chords are a little special for a fiddle. A fiddler, all the old-time fiddlers played in D or G pretty near, all their old-time fiddle music [laughs]. And he's an old-time fiddler. And so for his sake -- he'll play any key I play in, but it's not so easy for him as, and he won't, I won't get the same volume out of him, you know, that will D or G or C. He plays the others. He's got them down pretty good, all of them pretty good. But I play D and G mostly to help him out.[24]

This testimony reveals that cooperation is an important element in group performance. Keys are chosen to accommodate performers' technical abilities. Mr. Miller states that he practises the songs he plays with Graham Mansicle in D (major) or G (major) because these are easier keys for a fiddle to play in.[25] Of interest is the fact that, for Mr. Mansicle, familiarity with a certain key has a direct relationship to the volume at which he can play. The increased confidence that a knowledge of a particular tonality gives him may allow him to play louder. Also, the increased resonant quality of the open strings on a violin (i.e., G_1, D, A, and e) -- notes which would be sounded more frequently in the keys of G major, D major, and C major -- might be equated with an increase in volume by the informant. These factors are comparable to a vocalist's preference for singing in certain parts of his range because of what is thought to be a better vocal quality in these registers.

Melodic movement and design

By constructing composite tables of intervallic movement for
the complete repertoire of each performer, we can not only compare
similarities and differences among singers, but also, by collating
and averaging sets of figures, come to a better understanding of
melodic design in the collection as a whole.

Charts such as the one used in Chapter II for the analysis
of "The Wild Colonial Boy" (see Figure 7, p. 51) are functional for
this purpose. However, for reasons of limited space, I shall present
only one such table for the repertoire of a major informant, which
table shall be used as a springboard for the discussion of melodic
structure from holistic, performer- and textually-oriented perspectives.

The combined intervallic movement of the twenty-five
children's songs of Dorothy McCullough is encapsulated in Figure 11.

Stepwise motion (i.e., minor and major seconds) is the most
common type in Dorothy McCullough's repertoire, as it is for the
complete collection. The dominant tendency of stepwise movement is
particularly evident in the more recent so-called "popular songs" of
which only a very few deviate from this principle.

On the other hand, older songs which have been longer in the
folk tradition seem more likely to have a higher proportion of tone
reiterations or intervals larger than a major second. For example,
three tunes associated with Laws ballad texts have a number of tone

Interval type	No. asc	No. desc	Total	No. diff. uni asc*	No. diff. uni desc*	No. diff. omni*	Total
P1			327				
∓2	178	210	388	23	37	59	119
∓3				16	44	32	92
P4				13	8	6	27
Tritone					1		1
P5	166	163	329	6	9	1	16
∓6				6	3		9
∓7				1	1		2
P8				1			1
+9							
Total	344	373	1044	66	103	98	267

*These columns represent the sum of all the intervals of a given size, direction, and movement from each tune. For example, the number of distinct types of uni-directional ascending seconds is calculated for each song individually, whereupon the figures are tallied.

Figure 11: Intervallic movement in Dorothy McCullough's repertoire

reiterations greater than or equal to the number of stepwise intervals. These are: "The Strawberry Roan" (B 18), "The Burglar and the Old Maid" (H 23), and "The Broken Ring" (dB 39). An additional four Laws ballad melodies contain a greater number of leaps than stepwise motion: Tim Cronin's version of "Marian Parker" (F 33), "Young Charlotte" (G 17), "The Wreck of the Number Nine" (G 26), and Ernie Dorey's "The Wild Colonial Boy" (L 20).

Another textual/functional group of songs which does not adhere as strictly to the standard of predominant stepwise motion are the children's songs. It is not particularly evident from Figure 11, but ten of Mrs. McCullough's songs have a greater number of unisons than steps, and a further nine contain more skips than seconds. This leaves only 24% which conform to the basic tenet.

In the entire collection there are thirty-three songs (29.5%) in which the number of unisons is greater than or equal to the number of seconds. Twenty-six (23.2%) have a ratio in which leaps exceed or are in balance with steps. Of these two groups, both phenomena co-exist in five melodies. Thus, stepwise motion outnumbers either of the other two kinds of movement in a little less than half (47.3%) of the material.

A comparison of different performers' use of tone reiterations can reveal the variability of one aspect of melodic movement in a community's music. In discussing this technique, Mieczyslaw Kolinski explains a simple process for calculating a melody's "reiteration quotient":

The importance of tone reiterations in a certain musical style can be measured in terms of reiteration quotients, expressed in centigrades and indicating the number of tone reiterations and the total number of intervallic progressions in a melody.[26]

Besides its application to individual pieces, an average reiteration quotient (RQ) may be computed for a collection of music or a singer's repertoire. Thus, for Dorothy McCullough's twenty-five children's songs (see Figure 11), the average RQ would be expressed as the ratio of total tone reiterations to the total intervallic progressions -- 327:1044, or 31.3°. This is very close to the average RQ for the five major vocalists of 30.9°. However, their peculiar repertoires range from a low of 17.8° (Jesse Silver) to a high of 35.7° (Ron Miller).

The individual songs of vocalists may have quite a diversity in their reiteration quotients. The most extreme example of this relates to Julia Hickey. The first piece she sang for me, "My Little Grey-Haired Mother in the West", has an RQ of 43.3°. The very next song we recorded, "Red River Valley", has an RQ of 0°.

The Deseronto collection contains songs with reiteration quotients ranging from 0° to 54.8°("My Name Is Yon Yonson"). The proportion of total reiterations to total intervallic movement for the corpus is 29.1°.

It is interesting to contrast this latter figure with Kolinski's calculation of 21° as the average reiteration quotient for English-Canadian folksongs,[27] as represented by Edith Fowke's anthology, Folk Songs of Canada.[28] Kolinski cautions that "although the average reiteration quotients of five European folk cultures [including English

Canada] fall within the band of 15° to 21°, a comprehensive study might

broaden this range considerably."[29] The Deseronto figure of 29.1°,

a full 8° beyond the 6° cross-cultural compass, suggests that regional

differences exist in the same culture. To determine the cause and

extent of this diversity, it would be wise for future investigators

to examine accurate transcriptions of field recordings rather than

those in collections of questionable musical precision.

Other significant features of intervallic movement will now

be considered briefly. The total number of descending intervals

generally exceeds the number of ascending intervals which, in turn,

is usually greater than the number of tone reiterations. Ron Miller's

repertoire provides the single major exception to this rule, having

more pitch recurrences than either ascending or descending movements.

All chromatic intervals ranging in size from the perfect

unison to the major ninth occur in the Deseronto songs, with the

exception of the minor ninth. Excluding the tritone, as the numerical

size of an interval increases away from a minor or major second, the

less frequent is the interval's occurence. Tritones, sevenths, perfect

octaves, and ninths are used very sparingly, and only once does any

of these appear in omni-directional form.

The number of different omni-directional intervals occurring

in a given song or repertoire normally surpasses that of uni-directional

descending movements (Mrs. McCullough's repertoire is a notable

exception) which, in turn, exceeds the quantity of distinct uni-di-

rectional ascending intervals. The largest omni-directional skips

are ordinarily smaller than their ascending or descending uni-direction-al counterparts.

The propensity of most songs for a greater number of descending intervals would lead one to expect that the general direction of melodic movement would also be downward. This is indeed true. 44.7% of the Deseronto songs exhibit an overall descending melodic line. Ascending melodies constitute 32.1%, and the remaining 23.2% are balanced. The degree of obliquity varies from a level formula of 0:78 to a descending slope of 100:0. Expressed in terms of the level shift, the collection ranges from +78 to -100.

The repertoires of the five major performers are somewhat divergent as to the general direction of melodic movement. The number and percentage of songs of a particular gradient for each of these vocalists is expressed in Figure 12.

	No./% desc.	No./% asc.	No./% balanced
Joan Claus	9/64.3	3/21.4	2/14.3
Ernie Dorey	2/18.2	6/54.5	3/27.3
Dorothy McCullough	10/40.0	5/20.0	10/40.0
Ron Miller	14/56.0	7/28.0	4/16.0
Jesse Silver	3/42.8	2/28.6	2/28.6
Deseronto songs	50/44.7	36/32.1	26/23.2

Figure 12: General direction of melodic movement

While the songs of Mrs. Claus, Mr. Miller, and Mr. Silver adhere more or less to the proportions established for the entire

corpus, those of Mr. Dorey and Mrs. McCullough do not. It may be that the latter's children's songs are more disposed to balanced forms than other textual groups, although this requires substantiating evidence from additional sources. In Mr. Dorey's case, there seems to be no clear-cut textual category to account for the high percentage of ascending tunes and the low proportion of descending ones. I observe only that many of his songs have a plagal or mixed range and begin with an anacrusis on the lower dominant. However, since this is the most common initialis in the Deseronto songs, it signifies little. Clues to solving this and similar problems related to individual repertoires remain elusive at present and would demand further inquiry.

From performer to performer, the ultimate goal of melodic movement is almost exclusively the tonic. A considerable variety exists, however, in the final pitches other than the last one of a major structural division (e.g., a stanza or refrain). Considering four-part phrase structures only (these singly and in combination comprise the bulk of the collection), Figure 13 represents the proportions of scale degrees used as final tones for phrases one, two, and three by each of the five major performers.

Based on total percentages, the most common scale degrees which function as finals for the first three phrases of four-part forms are:

1) 1 and 5 for phrase I;

2) 2, 5, and 3 for phrase II;

3) 5, 6, and 1 for phrase III.

	J. Claus % of 15	E. Dorey % of 13	D. McCullough % of 22	R. Miller % of 36	J. Silver % of 9
Phrase I scale deg.					
1 or 8	13.3	46.2	50.0	27.8	33.3
2	13.3		18.2	16.7	
3	20.0		4.5	13.9	
4	26.7				
5	20.0	53.8	18.2	19.4	22.2
6				16.7	33.3
7	6.7		9.1	5.5	11.1
Phrase II					
1 or 8	20.0		31.8	8.3	
2	40.0	53.8	13.6	33.3	11.1
3	20.0	15.4	18.2	36.1	33.3
4	6.7		9.1		11.1
5	6.7	30.8	22.7	19.5	44.5
6	6.7				
7			4.6	2.8	
Phrase III					
1	20.0	7.7	36.5	19.5	
2	13.3	7.7	13.6		
3	6.7	7.7	13.6	8.3	33.3
4	20.0	15.4		8.3	
5	33.3	61.5	27.3	16.7	11.1
6	6.7		4.5	47.2	55.6
7			4.5		

Figure 13: Phrase finals

The seventh and fourth degrees are in infrequent usage as finals for any phrase, except for Mrs. Claus, whose initial phrases show a rather significant tendency to close on the subdominant. The large proportion of submediants (scale degree 6) employed by Messrs. Miller and Silver at the ends of the opening and penultimate phrases is especially noteworthy since this tone rarely functions as such for the other three singers.

Few significant results have been gained from an analysis of conjunct and disjunct motion in the songs of the five principal vocalists. The movement in individual songs from each singer's repertory ranges from predominantly conjunct to balanced to predominantly disjunct. No correlation with musical or non-musical elements was detected. In none of the five repertoires did songs in which disjunct motion exceeds conjunct outnumber those in which conjunct is greater than disjunct. Even so, the margin of difference is never so great that it could not be attributed to chance. As expected, few melodies contain conjunct and disjunct motion in exact balance.

Despite or perhaps because of these inconclusive results, the study of conjunct and disjunct movement should be continued to determine if patterns do exist in certain types of songs or singing styles.

One way in which extra-musical factors such as performance context can influence melodic movement and design is illustrated by a situation which occurred during my interview with Ernie and Carmelita Dorey.[30] Husband and wife having just finished their morning

breakfast, Mr. Dorey and I sat at the kitchen table chatting, while his wife cleared the table and began the morning's housework. It was apparent from the beginning of our conversation that Mr. Dorey would be the one to do most if not all of the singing, although his wife, by her comments, was obviously interested in music, too.

Mr. Dorey had before him a lined notebook which contained the handwritten lyrics of a number of songs. After singing three of these pieces, he came to the text of "The Drunkard's Song". Turning to his wife, who was bustling around the kitchen, he asked, "'Drunkard's Song', what's the air to that?" Without waiting for a reply from Mrs. Dorey, who stopped what she was doing and came to the table, Ernie began singing the first stanza, but very tentatively. Carmelita joined him after the first line, singing her version of the tune (Figure 14). Her voice dominated until the end of stanza 1, while her husband, still singing softly, tried to catch the contour of the melody. In the second strophe, Mr. and Mrs. Dorey sang at about equal strength, but Ernie was altering her melodic line in a few places, notably finishing on the tonic instead of the supertonic.

Ernie began to predominate in stanza 3, further altering the original tune. Carmelita, for the most part, followed his voice. However, at the end of this stanza, she remarked, "You're reading it up too high that time."

After a somewhat uncomfortable pause, Mr. Dorey started the fourth stave. His wife made a vain attempt to join the singing, but

orig. +4 s.t.

The room was so cold, so cheer-less and bare, with its rick-et-y ta-ble and one bro-ken chair, with its

cur-tain-less win-dows with hard-ly a pane to keep out the snow the wind and the rain.

Figure 14: Mrs. Dorey's version of "The Drunkard's Song"

orig. -8 s.t.

He was cross with drink, poor fel-low, I know; it was not his ba-by that bo-thered him so; he

swore at the child as pant-ing it lay, and went back to the drink-ing house o-ver the way.

Figure 15: Mr. Dorey's version of "The Drunkard's Song"

	Mrs. Dorey's version	Mr. Dorey's version
Reiterations	29	10
Steps	10	19
Leaps	7	14
Level formula	25:42	0:0
General direction of melodic mov't.	ascending	balanced
Phrase finals	4, 2, 4, 2	5, 2, 5, 1
Conjunct mov't.	5	13
Disjunct mov't.	5	5
Embellishment	rather dense: all asc. intervals but one (climax) accomp'd. by asc. p.t.r. appog.; 1 desc. anticipation at end of 3-note slur (m. 7)	sparse: 1 asc. p.t.r. appoggiatura

Figure 16: Melodic activity in Mr. and Mrs. Dorey's versions of "The Drunkard's Song"

by this time Ernie had transformed the tune so much that she had but little point of reference. At the end of stanza 4, she said flatly, "You've got the wrong tune of it."

After stanza 5, which Ernie sang virtually solo, he asked, "Is that the right air of it?" Resignedly, Carmelita replied, "Yeah."

By stanza 8 (Figure 15), Ernie had reached a more or less stable version of the melody (some significant melodic elements from this version and Mrs. Dorey's are compared in Figure 16). At the conclusion of the song, which Ernie completed by himself, Carmelita told him, "You haven't got quite the right air for it." "No," Ernie admitted, "it's not the right air."

The musical and conversational dialogue in the preceding situation is expressive of Mr. Dorey's dominance over his wife with respect to singing. Even though it was Mrs. Dorey who was familiar with the tune, she assumed only a secondary role in its performance. When, at first, Mr. Dorey required help in recalling the melody, his wife willingly offered her version. However, once he had the sound of it in his mind, Ernie took over. It appeared to me that he was unable to reproduce Carmelita's version exactly, and so, using it as a model, improvised his own. It was not until stanza 8 that this improvization levelled off to a more stable form of the tune. He was, nevertheless, in agreement with his spouse that it was "not the right air".[31]

Folklorist Gerald Pocius has observed a somewhat similar situation in which a female singer from a Newfoundland outport (the regional appellation for a coastal village) plays a subservient role to her husband during a folksong recording session. Pocius comments on the relationship between the informants, Vince and Monica Ledwell (called Mr. Vince and Mrs. Mon by their friends) during an interview at their home in Calvert:

> Vince could rely on her for help if he forgot particular words.

> The law of self-correction, however, did not fully operate in these situations. When Mr. Vince asked for help with the words, his wife's advise was incorporated into the song. Yet when Mrs. Mon tried to point out a mistake, Mr. Vince did not listen. He always assumed that his version was correct.[32]

Although the interaction between Mr. and Mrs. Ledwell is parallel in some respects to that of the Dorey couple, the main difference is Mr. Dorey's readiness to recognize the validity of his wife's direct criticism. Compare Ernie's admission that he was not singing "the right air" with Pocius's summary of a rendition of the song, "Only a Rosebud", by the Ledwells:

> Mr. Ledwell asks his wife to sing "Only a Rosebud", but he begins singing the song himself, and takes the lead throughout the singing. When the chorus is sung for the first time, Mrs. Ledwell feels that her husband has sung the last line incorrectly. She does not stop him, but sings the correct line after he is finished. After the second singing of the chorus, she remarks that he is wrong, but then adds that she, too, forgets the words, thereby excusing his mistakes. He takes no notice of her comments.[33]

One of the reasons for Mr. Dorey's dominance seems to spring from his own opinion of Carmelita's ability to sing. After Ernie had

finished his performance of "The Drunkard's Song", I asked Mrs. Dorey

if she would sing her version of the melody. The following exchange

ensued:

       C. Dorey: No. I'm too shy. [laughs].
       D. Boe: Oh, come on. You can do it.
       C. Dorey: I can sing <u>with</u> him.
       E. Dorey: She can't carry a tune.
       D. Boe: Sure, you were doing it just there.
       C. Dorey: I can sing <u>with</u> him, but not all by myself.

At this juncture in the conversation, Ernie seemed to give his wife

the encouragement she needed by asking:

       E. Dorey: Can you know the air of that one?
       C. Dorey: Yeah, I know it.
       D. Boe: Yeah. Just sing a verse or two if you want.

In a confident voice, Carmelita began singing, and completed the full

fourteen stanzas without interruption. When she had finished, Ernie

regarded her with loving approval, and said, "Well, that's good.

Yeah, that's good, Carmelita. That's the best I ever heard you sing."

"Well, good for you," she replied modestly. "Yes sir," continued

Ernie, obviously pleasantly surprised by the quality of his wife's

performance, "that's real good." She thanked him. "Yeah, it is, <u>real</u>

good," he reiterated, "I like that."

      The revelation to Mr. Dorey that his wife could sing solo may

have led to a change in his attitude about her. I left a blank tape

with him at his request, so that he might record some of his other songs

at his leisure. When the cassette was returned, among its contents

was "The Little Rosewood Casket", sung unaccompanied by Mrs. Dorey.

It is unlikely that her husband would have suggested this contribu-

tion if he still believed that Carmelita could not "carry a tune".

While a number of aspects such as dominance have been treated with considerable detail, many avenues of melodic analysis have been left unexplored by the present study. The uses of climaxes within a song and its smaller divisions, the direction of melodic movement within phrases, patterns of repetition and symmetry on macro- and micro-levels -- all of these should be examined from structural and functional perspectives. Also, we need to discover what aspects of a melody make it worthy or unworthy of a folksinger's or an audience's attention.

Melodic embellishment

It must be stated at the outset that this section does not constitute an in-depth examination of melodic embellishment in the Deseronto collection. While such analyses are desperately needed in folksong scholarship, the scope of the present study does not permit a full treatment of the subject. I shall attempt to articulate only the various types of ornamentation and the relative frequency of their occurrence, some basic principles which appear to govern the use of the most common types, significant performer differences in orna-mental style and, wherever possible, topics for further consideration.

Appoggiaturas are the most prevalent form of embellishment in the present corpus. They are also the most diverse with respect to intervallic progression. The following sub-types are evident: 1) those which reiterate the preceding tone (p.t.r.). Ascending p.t.r. appogiaturas are by far the most common embellishing device,

occurring in the majority of songs in each vocalist's repertoire.
Descending forms of this sub-type also exist, but are used much
less often than ascending ones.
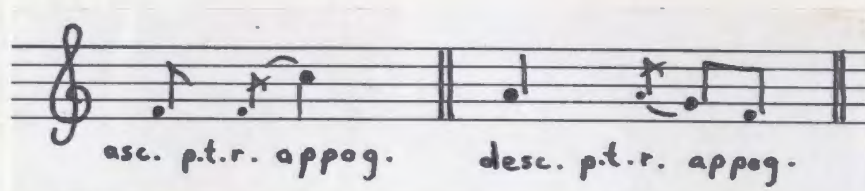
Figure 17: Examples of ascending and descending p.t.r. appoggiaturas

2) those which occur between two notes of the same pitch. These will
   be termed "vee" appoggiaturas, and exist in two types: the normal
   vee (V), in which the embellishing tone is below the two main pitches,
   and the inverted vee (∧), in which the embellishing tone is above
   the two main pitches. The former type is found occasionally in the
   repertoires of five singers, while the latter has a unique appear-
   ance in a single song ("Napanee").
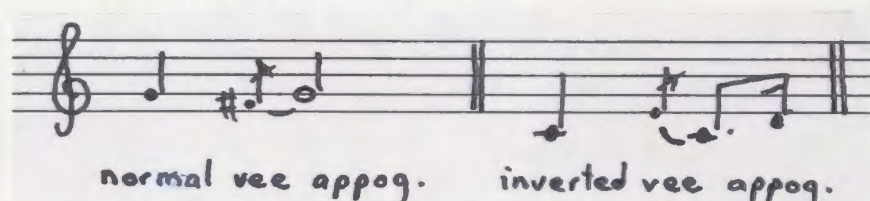
Figure 18: Examples of normal and inverted vee appoggiaturas

3) those used as the central ornamental member of a disjunct movement
   in which the two main outer tones form an interval of a minor second
   or more. These will be classified as "hook" appoggiaturas and
   have three configurations: the descending hook (⌣) which is the

most common of the four; the ascending hook (✓), employed once
each by Joan Claus and Ernie Dorey; and the ascending inverted
hook (⌒), found once in Tim Cronin's version of "Marian Parker".
The theoretically possible descending inverted hook (⌒) does not
exist in any of the Deseronto songs. It should be explained that
the direction (ascending or descending) of the hook is determined
by its level shift or, in other words, the direction between the
two main tones.
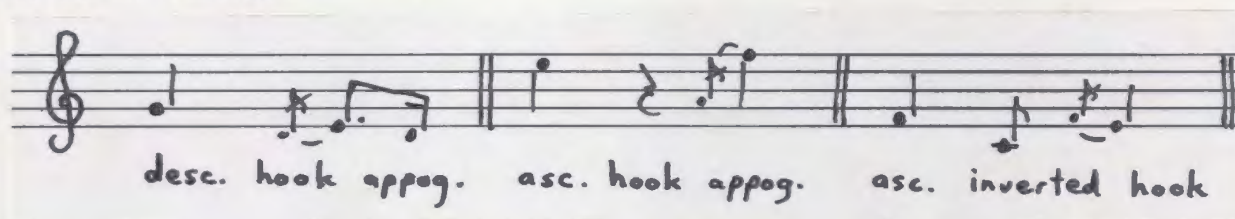
Figure 19: Examples of hook appoggiaturas

4) those in which the ornamental tone is the central tone of a three-
member conjunct movement. These "intervening-tone" appoggiaturas
occur in both ascending and descending forms, but neither is found
extensively.
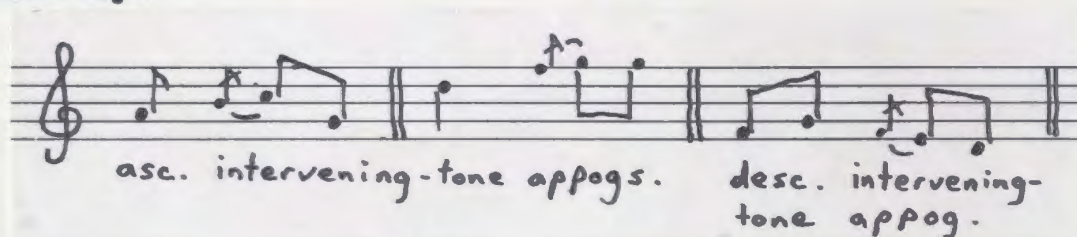
Figure 20: Examples of intervening-tone appoggiaturas

Somewhat related to the appoggiatura figure is the inverted
mordent, a tone which alternates rapidly with a note immediately above
it (i.e., a minor or major second), and which ends on the principal

tone. This device is evident only once in two songs of Joan Claus --
"Everybody Knows You Left Me" and "I Never Will Marry".
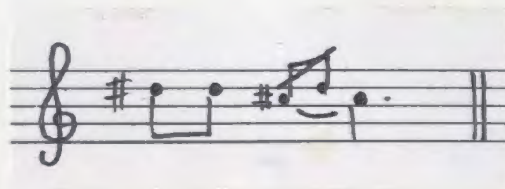
Figure 21: Example of an inverted mordent

Next to appoggiaturas, glissandi are the most numerous kind
of ornamentation in the Deseronto material. While the ascending type
is often found in conjunction with ascending p.t.r. appoggiaturas,
upward moving glissandi between two main tones are not nearly as pro-
minent as are descending glissandi. The latter are employed by all
the major performers, although to different degrees, as well as by
several vocalists from whom fewer songs were recorded. Glissandi
may also be used as a method of attacking or releasing certain notes.
In these cases, the glissando begins or ends, respectively, on an
indefinite pitch. The latter vocal technique appears most often at the
beginning of a piece or phrase. Most of the aforementioned types of
glissandi occur in the first line of Julia Hickey's version of the
Kitty Wells song, "Three Ways":
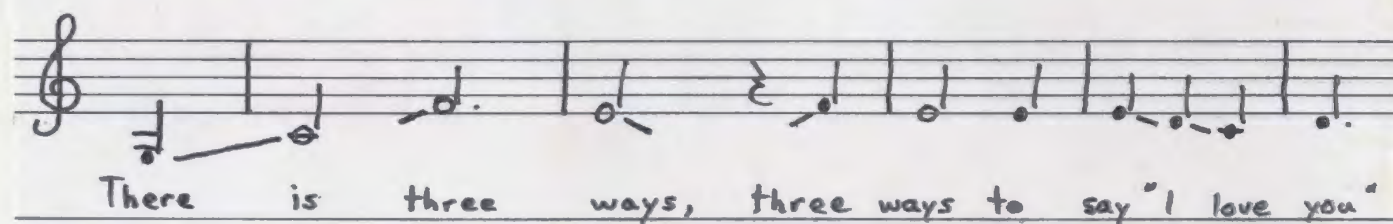
Figure 22: Examples of glissandi

Like glissandi, slurred anticipation presents itself mainly
in descending form with only isolated instances of ascension. It is
often heard in conjunction with a glissando.
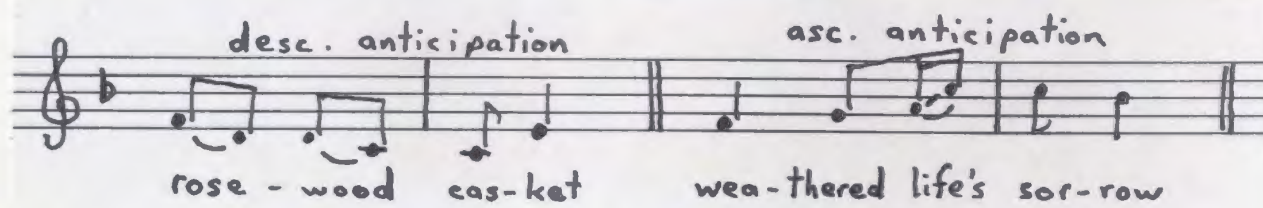
Figure 23: Examples of slurred anticipation

Vibrato is employed extensively in the only song performed
by Marjorie Hill -- "A Bird in a Gilded Cage". This technique accompa-
nies long notes at the ends of phrases and in a few other places. The
only other singer to use this effect is Dorothy McCullough. I heard
it only once in her twenty-five songs at the end of a phrase. The
phrase was repeated twice but the technique did not appear again.
Vibrato is notably absent from the singing styles of men in Deseronto.

Basic rules which appear to govern the use of certain types
of ornamentation, as phonological rules govern language, cannot be
ascertained and verified without a rigorous examination of the material.
Moreover, with such relatively small samples from most performers,
it is sometimes difficult to distinguish irregular constructions from
usual occurrences. Although I have not attempted such an in-depth
study, it may be worthwhile to note some impressions formulated through
a general analysis. These postulates offer a starting point for future
discussions on melodic embellishment and, as such, invite affirmation
or repudiation.

I have observed that songs with fast tempi generally contain little ornamentation. For instance, most of Mrs. McCullough's children's songs are performed very quickly. Eight out of twenty-five have no embellishment whatever, and many others are sparsely adorned. This might have been attributed to the textual category of her songs but for the fact that slower numbers such as "Rock-a-Bye Baby", "Three Little Kittens", and "Three sailors went a-sailing" are embellished to a significantly greater extent. Furthermore, the livelier songs of other vocalists tend to substantiate this hypothesis by their comparative dearth of melodic decoration.

In the singing of Joan Claus, I noticed a fairly consistent usage of the ascending p.t.r. appoggiatura. Two general principles seem to apply, with a few exceptions, to many of her songs. Where there is an ascending leap or step, an ascending p.t.r. appoggiatura occurs:

1) on the first pulse of a measure;
2) after a breath, phrase, or stanzaic division.
Other singers in Deseronto also adhere to one or both of these rules, but with lesser degrees of consistency.

Where descending glissandi occur, there is some indication of uniformity in their context. Many proceed from a note of long duration and/or strong pulse to one of shorter duration and/or weaker

pulse. This tendency is illustrated by a two-part example from "In the Shade of the Old Apple Tree".[34] The opening phrase begins:

However, when this melodic unit reappears, the rhythm is slightly altered and a descending glissando is added:

The lengthening of the c to a dotted quarter, along with the corresponding shortening of the F to an eighth note, seems to precipitate the descending glissando. Peripherally, one might also note the disappearance of the ascending p.t.r. appoggiatura (F to A) which may be the result of the shortening of the F.

The lengthening of a tone due to the omission of a textual syllable may also cause a descending glissando to be used, as in the following stanzaic alternation:[35]

Descending slurred anticipation seems to occur most frequently in songs having basically a compound duple metre such as 6/8. Where the prominent rhythmic pattern is ♩ ♪, and the quarter is a higher

pitch than the eighth, the lower syllable is often slurred (with or without a glissando) to an anticipatory note of the same pitch as the short syllable; thus (where S represents one syllable):
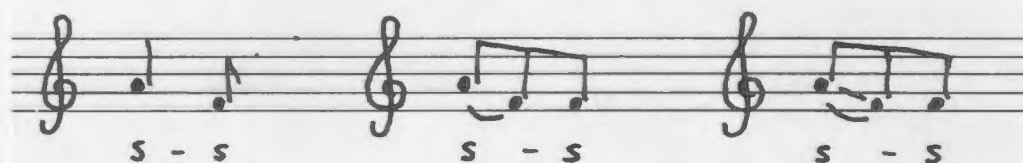
The types of ornamentation, as well as the frequency and consistency of their use, varies to a certain extent from singer to singer. Ron Miller, for example, employs practically the whole gamut of ornaments discussed above (with the exception of vibrato), but not with as much density as Jesse Silver or Ernie Dorey. In Joan Claus's repertoire, ascending p.t.r. appoggiaturas abound, while glissandi, anticipation, and the like are infrequent. Embellishment is very sparse in Dorothy McCullough's songs, with about one third of them having none at all.

Despite these differences, there are many aspects of melodic embellishment such as a preference for ascending p.t.r. appoggiaturas and descending glissandi, along with a measure of consistency in their context, which are found in the styles of all singers, even those who sing with fixed-pitch accompanying instruments. This would seem to indicate that although some types of ornamentation are performance variables, others are actually inherent parts of the melodic line and inseparable from it in the mind of the folksinger.

Some questions which have remained unasked thus far are: What tones and intervals are most commonly embellished? Do only women use vibrato, and if so, why? To what extent does embellishment remain

consistent from performance to performance by the same vocalist? These and other questions must be left to future studies to answer.

Tempo

Tempo figures in the Deseronto collection range from a low of 66.2 to a fast 295.2. Eighty songs, comprising the bulk of the corpus (71.4%), have between 90 and 159.9 notes per minute (see Figure 24). While almost one quarter of the tunes (24.1%) lie above this main group, only five melodies (4.5%) progress at slower rates. The average tempo figure is 141.7.[36]

There are sixteen of the transcribed songs within which the tempo changes significantly. In most of these, the pulse rate is altered once or twice, but in isolated instances it may vary much more. Ron Miller's rendition of "Little Teddy", the extreme example, contains nineteen distinct tempo figures ranging from 65 to 176. In pieces where the speed fluctuates with a noticeable change from one section to another, the average tempo figure for the song is calculated using the formula described in Chapter II (p. 36). For the purposes of this analysis, it is the averaged, not the individual tempo figures which have been considered.

Gradual shifts in tempo, as opposed to the abrupt kind, are also found to some extent in the Deseronto songs. Ritards (the gradual slowing of tempo) are frequently heard at the close of a song
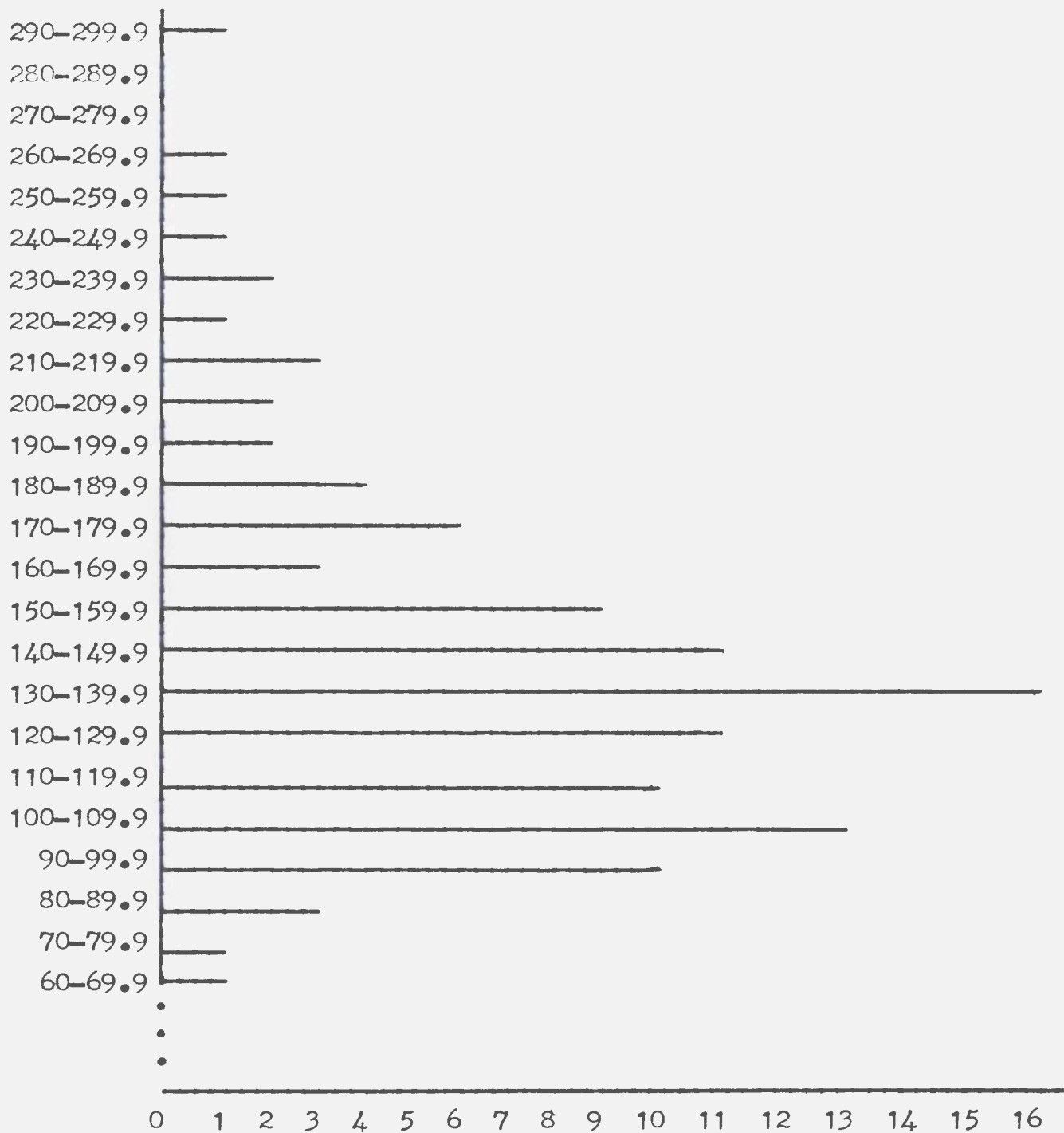
Horizontal axis = number of songs

Vertical axis = tempo figure

Figure 24: Tempo figures

or stanza. Conversely, there is sometimes an accelerando (a gradual
increase in tempo) at the beginning of a piece as the singer establishes
a comfortable speed.

The ranges and averages of tempi employed by the five prin-
cipal vocalists are shown in Figure 25.

	Range of tempi	Average tempo figure
Joan Claus	92.1-132.5	115.5
Ernie Dorey	90.5-189.5	124.1
Dorothy McCullough	89.0-295.2	161.9
Ron Miller	93.4-244.1	146.6
Jesse Silver	66.2-206.3	127.7

Figure 25: Range and average of tempo figures -- by performer

Except for Jesse Silver, the lower limits of the performers'
range of tempi are remarkably similar. The upper boundaries, however,
are much more diversified, spanning 162.7 units as opposed to 27.2.
Mrs. Claus has the narrowest compass of tempi and also the lowest
average. Mrs. McCullough sings with the broadest range of speeds and
the highest average. The fact that these two women are respectively
the youngest (53) and oldest (76) of the group seems to contravene the
expectation that older vocalists sing more slowly. Also, there is no
evidence that the sex of the performer is a determining factor in the
speed of singing.

There are indications that certain performers prefer faster
or slower tempi. Before beginning the gospel number, "I Will Abide
With Thee", Ron Miller distanced himself from slow songs such as this,

and proceeded to describe his own style, at least partially, in terms

of tempo:

> This isn't my type of song, but; I can't sing a slow; I'm
> not a soloist, really. I sing more on a country and western
> style, you know. It's a little bit revved up. But this
> one was a song I always liked, but I'd rather somebody else
> sing it.[37]

This last comment is also significant, for it implies that Ron recog-

nizes certain boundaries of his own music, while still appreciating

elements in other styles. This revelation opens up a whole realm of

possibilities for future inquiry.

It is difficult to ascertain whether or not the structure or

subject of the text has any bearing on tempo. Since these singers

are more or less individualistic in their textual choice of repertoire,

it is hard to tell which stylistic traits are performer-specific and

which are textually governed. A wider sample of folksingers and pieces

is necessary to address this problem.

Aspects of tempo dealing with performance context have been

left virtually untouched here. Some areas which deserve further explora-

tion include: the effect of the interview situation on tempo, the

different uses of tempo by private and public performers, and the

expectations of an audience with regard to tempo variety.

Metro-rhythmic structure

The study of metro-rhythmic structure in the Deseronto collection
will be approached through a comparison of three singers' versions of
"The Letter Edged in Black". In Figure 26 the melodies of the first
stanza have been transposed to the same tonal centre to eliminate a
possible source of confusion, and the phrases are superimposed. Ver-
sion I is sung by Joan Claus, version II by Ron Miller, and version
III by Jesse Silver.[38]

The predominant metrical "feeling" of the three versions is
a 4/4 time. That is, we sense that, in the majority of measures,
there are four pulses with a quarter note getting one pulse. In the
entire collection, 4/4 patterns comprise thirty-four songs (30.4%),
second only in frequency to 6/8 time signatures which constitute
thirty-seven tunes (33.0%). Other basic metres, in decreasing order
of prominence, are: 2/4 (15.2%), 3/4 (8.0%), 12/8 (7.1%), 9/8 (0.9%),
and 3/8 (0.9%). The remaining five melodies (4.5%) involve some
combination of two of the aforementioned patterns.

"The Letter Edged in Black", and especially the renditions
of Joan Claus and Jesse Silver, demonstrate the the metrical structure
is most flexible at phrase divisions. For example, measure 5 in ver-
sions I and III is reduced to three beats. It will be observed that
version II is more regular here and, indeed, throughout the song.
This regularization of metre is likely attributable to Ron Miller's

Figure 26: Three versions of "The Letter Edged in Black"

rhythmic strumming on his guitar which keeps the melody going at a
constant rate. The only significant stretching of the pulse rate
occurs in his m. 2, where the second eighth note is elongated to a
quarter.

Metre is notably more rigid, not only in the guitar-accompa-
nied singing of Mr. Miller, but also in songs with piano. However,
most of the latter type are sung by a group, which medium, in this
tradition, seems to require the use of a stricter and more unified
pulse than does solo performance. Thus, accompaniment and the num-
ber of performers are factors which influence the regularity of
metrical structure.

In the music of Deseronto, rhythm, which was earlier defined
as "organized duration" (Chapter II, p. 37), is much more elastic than
metre. This is true both on a stanzaic level within a single perfor-
mance (see the analysis of "The Wild Colonial Boy" in Chapter III,
pp. 61-62), and also among different vocalists, as the example at hand
will illustrate.

Note the diversity of rhythmic patterns in measure 6 which
are molded by the three singers to a four-pulse bar accompanying
virtually the same text. The following patterns, excluding ornamentation,
make up the first two beats of m. 6:

Version I:

Version II:

Version III:

Versions I and III are almost the same, with the exception that in the latter the first eighth is lengthened by half its value. Such a slight difference may seem insignificant, but when this type of alternation is found in abundance throughout the corpus, it constitutes a noteworthy characteristic of style.

In pieces where the quarter note is the basic unit of pulse (e.g., 4/4, 2/4, 3/4), the rhythmic motive ♩♫ , for example, is often transformed to ♩.♫ , ♫♩. , ♩.♫ , ♫♩ , ♩♪ , ♪♩ , and occasionally even ♫♩ . In melodies with 3/8, 6/8, 9/8, and 12/8 time signatures, whose principal unit is the dotted quarter note, the motive ♩ ♪ is freely mutated to ♪♩ , ♩♪ , and ♩♪ .

Reviewing the three rhythmic patterns, we observe that the one used by Ron Miller (version II) is dissimilar to the other two. This is an instance of syncopation, which is defined as "the rhythmic placement of a tone so that its accent does not coincide with the metric accent, as by beginning it on a weak beat or a fraction of a beat and continuing it through the next strong beat".[39]

The use of syncopation in the Deseronto songs is performer-specific. Apart from very rare instances in the singing of a few informants, this rhythmic device is heard only in the repertoires of three performers (notably all men) -- Jim Gaulin, Ron Miller, and Art Hill (listed in order from heavy to light use of syncopation). There is some evidence that lively popular and gospel songs are more likely to contain syncopated rhythms than other textual types or those with slow tempi, but this hypothesis requires further corroboration.

A comparison of the number and kinds of durations used in "The Letter Edged in Black" can tell us something about the degree of rhythmic complexity in the singing of the three performers (Figure 27).
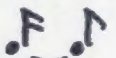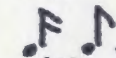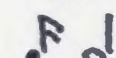
Durations	No. in version I	No. in version II	No. in version III
♪	35	16	26
♩	5	1	2
♪	3	13	5
♪.	1	5	6
𝅗𝅥		2	1
♩.		1	2
♪.			2
♪			1
(Syncopations)			
♪ ♪		2	
♪ ♪		2	
♪ ♪.		1	
♪ 𝅗𝅥.		1	
Total individual durations	44	44	45
Total different durations	4	10	8
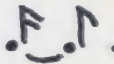
Figure 27: Durations in three versions of "The Letter Edged in Black"

While the total number of individual durations is practically identical in the three versions -- the extra one in Jesse Silver's tune is caused by his "squeezing in" the full three syllables of the word "yesterday" (m. 2) -- there is considerable inequality as to the number of different durations. Mrs. Claus possesses the most rhythmically simple style, while Mr. Miller's is the most complex. Mr. Silver has the greatest variety of single note values.

For the repertoires of the five major performers, the number of different durations in a given song ranges from two to twenty, broken down as follows:

Singer	Range of different durations per song in repertoire
Joan Claus	2-8
Ernie Dorey	3-12
Dorothy McCullough	2-6
Ron Miller	3-20
Jesse Silver	5-9

Figure 28: Range of different durations for five major performers

The most common note values in songs with either duple or triple metres are, firstly, eighth notes, and secondly, quarter notes. The most frequent syncopated rhythm is ♪ ♪ .

The relative length and accentuation of tones appears, in general, to be textually governed. Short, weak notes correspond to weak syllables in the lyrics. Similarly, long and/or accented tones usually fall on strong syllables. The longest durations occur, almost without exception, at the ends of phrases or stanzas. Exceptions to

these rules are found most often at breath or phrase divisions, final cadences, and melodic climaxes, where rhythmic elasticity is most pronounced.

Rests customarily function as phrase boundaries, although they are sometimes employed in the midst of a melodic unit at points of textual punctuation or when the singer requires a breath. Occasionally, a period of silence allows the vocalist to remember the next portion of the words or melody, or he may retrace his steps after a pause in order to correct a previous mistake. Extended note values may also serve these purposes.

Form

The pervading gross structural unit in the Deseronto songs is the stanza. In 88.4% of the collection a set of melodic phrases corresponds exactly to a fixed number of textual lines having a definite rhyme scheme and a more or less regular metre. Only thirteen pieces, the majority of which are popular songs, have forms other than strophic. Although, with songs containing just one primary unit, it is difficult to ascertain whether or not that unit is a stanza, this can often be tested by checking other collections or by asking the informant if other "verses" exist. Twenty-seven musical items which are stanzaic also contain a refrain, which in six instances is of a different length than the stanza.

In order to calculate the relative frequency of structures composed of a certain number of bars, songs whose stanzas and refrains are the same length have been counted once, whereas units of different length have been enumerated twice. With this in mind, 115 distinguishable structures exist. Just under half (57) of the stanzas and refrains contain eight bars. A further 30 embrace sixteen measures. The two types combine to constitute 75.7% of the structures. Seven structures consist of twelve-bar forms, while the remaining 18.2% are made up of various lengths ranging from four to fifty-two measures, none of which occurs more than thrice.

It should be stated here that there is a slight margin of error in determining the number of bars in a piece of music, depending on the subjective judgement of the transcriber (i.e., does he hear the song in 6/8 or 12/8, 2/4 or 4/4, 3/4 or 6/8, etc.?). In all but a few cases, however, there is little ambiguity as to the metrical pulse suggested by the singer's pattern of textual and melodic accentuation. Hence, the preceding figures may be considered reasonably accurate.

As a number of analysts of Anglo-American folksong have discovered, a musical stanza of four phrases, corresponding to the stanzaic quatrain of the text, is prevalent in this tradition. In Deseronto, simple four-part forms constitute 47.3% of the 112 transcriptions. Of these fifty-three structures, twenty-two follow the ABAC pattern, which Cecil Sharp cites in English Folk-Song: Some Conclusions as a common tune formula.[40] Jan P. Schinhan, in his

discussion of ballad melodies in the <u>Frank C. Brown Collection of North Carolina Folklore</u>, notes a great many of the form ABCD.[41] This framework embraces an additional nineteen folksongs.

These two structures are not restricted to simple four-part forms. A substantial portion of the corpus is built on combinations of more than one four-part phrase group. Of the thirty-seven songs with multiple forms, fourteen contain ABAC arrangements, thirteen exhibit ABCD configurations, and eight embody both types. A very few bipartite, tripartite, and five-member phrase structures exist, and nine have been deemed "irregular".

Taking sample size into account, the only singer whose repertoire departs significantly from these proportions is Dorothy McCullough. Her children's songs do contain similar ratios of ABAC and ABCD configurations, but a higher percentage of simpler forms such as AA^1 (in one song), $AB^{(a)}$ (three songs), AAA (one song), AA^1BA^1 (one song), $ABAB^1$ (one song), and AAAB (one song) is found. Furthermore, she employs fewer multiple forms than do other vocalists. The conclusion reached is that children's songs have simpler phrase constructs than other genres in this collection.

Popular songs exhibit some of the most irregular patterns. The torch song, "Everybody Knows You Left Me", which has already been singled out for its tonal intricacies, also holds the distinction of having the most obscure melodic form. Since much of this piece is unmetred and unbarred, it does not contain regular phrase lengths.

Hence, the upper-case letters in the following formal scheme represent textual and melodic units separated by the major breath divisions:

$$AB^aC^aD^aEFA^1B^aC^aD^{1a}EGHJKJ^1LL^1A^2B^{1a}C^aD^{2f}EMNOPQRSTUEH$$

What makes this complex so incredible is that it is rendered by Mrs. Claus, the rest of whose repertoire conforms to ABAC and ABCD forms, singly or in combination. One wonders if a strong liking for tragic love lyrics was the sole incentive for her learning a song so atypical of her repertoire in other respects.
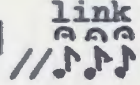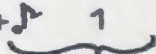
Anne and Norman Cohen have suggested that the more complex forms of popular songs are often adapted or simplified through oral/aural tradition to resemble folk patterns.[42] Although an original score or recording of "Everybody Knows You Left Me" was not available for comparison, it seems unlikely that much simplification has taken place, there being twenty unrelated units in the folk version. Still, it would be wise to choose an example which is verifiable.

The popular song, "Napanee", composed in 1906 by lyricist Will S. Genaro and composer W. R. Williams, was learned by Helen Tunnicliffe in her youth, about ten years after the release of the sheet music.[43] She acquired the song from a hired man who was then working on her family's farm on the eastern outskirts of Deseronto. Two other women I talked to knew of the song and, while neither sang it for me, Lottie Anderson who was present during Mrs. Tunnicliffe's performance, added a textual couplet which she said the latter had omitted.[44]

The original published version is scored for voice and piano accompaniment in 2/4 time. It has an eight-bar instrumental introduction with an additional two-measure repeated "vamp" (a section in which the player may improvise an accompaniment based on the actual notation). There follows a stanza of thirteen two- or four-bar phrases which ends on the first eighth note of measure 34 of the vocal line.[45] A general pause and three eighth notes, each with a fermata (⌒) to indicate lengthening, lead to a twenty-four-bar refrain beginning in m. 35. The entire vocal melody, excluding one repeat of stanza and refrain, spans fifty-eight bars.

The overall form of the sung section of the printed edition is compared with that of Mrs. Tunnicliffe in Figure 29. The number of bars comprising a given melodic unit is shown for each scheme. Each series of letters represents an individual abstract form; identical characters do not necessarily correspond between the versions.

Sheet music

link Refrain

Form: A B C A B C¹ D D¹ D E A B C¹ // ♪ ♪ ♪ F F¹ G H F F¹ J J¹ C¹

No. of bars: 2 2 4 2 2 4 2 2 2 4 2 2 3+♪ 1 2 2 2 2 2 2 4 4 4

Helen Tunnicliffe's version
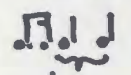
link Refrain

Form: A B C A B C¹ ♫ ♩ ♩ D D¹ E F¹ E¹ F G

No. of bars: 2 2 3 2 2 3 1 2 2 2 2 3 2 3

Figure 29: A comparison of form in written and oral
versions of "Napanee"

The two sections of the sheet music formula embraced by square brackets were not known by Mrs. Tunnicliffe, and therefore do not appear in her version. These omissions shorten the song by twenty-one bars. Further truncations are the result of one process. In the original copy, all phrases of four measures cadence on long notes which are held through two measures. Mrs. Tunnicliffe cuts these durations short, beginning the ensuing phrase a bar earlier. The combined effect of these ellipses is to reduce the piece from fifty-eight to thirty-one measures.

With regard to the relative complexities of the two versions, the written one is actually somewhat simpler. Whereas the ratio of unrelated units to total units is 7:13 (0.54:1) for Helen's interpretation, it is 9:22 (0.41:1) for the sheet music. Although the difference in these proportions is not great, this in itself signifies that no simplification has taken place. Neither has there been any attempt to adapt all or parts of the structure to conform to the widely-used folk patterns of the community. It might be argued that the oral rendition has been simplified on a larger scale by reason of the omission of two complete sections, but without the knowledge of how Mrs. Tunnicliffe originally heard the song, the point is moot.

The findings of the Cohens' extensive study cannot, of course, be disclaimed on the basis of one or two contrary examples. However, it is possible that regional, temporal, or performer-specific differences reflect the degree of structural change when a song passes from

a written to an oral tradition. More evidence must be gathered and additional analyses undertaken to find solutions to these problems.

Other elements

As stated in Chapter II, folksong scholars are as yet without a rigorous methodology for the analysis of dynamics and vocal timbre. Consequently, what is learned about these parameters must rely heavily on the comments of informants.

Unfortunately, however, the small number of loosely structured interviews with each Deseronto singer did not yield as much information about dynamics as on other topics. Ron Miller was the only performer to refer to this facet of music, and the limited extent of his verbalizations has already been considered. The context of his remarks on the interdependence of tonal key and the volume of sound produced by fiddler Graham Mansicle does not pertain directly to his own vocal style. Nevertheless, it does reveal that Mr. Miller conceives of the importance of a full tone in some performance situations. This and other related ideas merit the further attention of researchers.

The quality of vocal timbre is perhaps somewhat more important than dynamics to vocalists in Deseronto, judging by the fact that three singers had something to say about it. The mildly derogatory statement made by Joan Claus concerning the female recording artist who possessed "a real husky voice" shows her dislike for that particular tone quality.

Two Deseronto performers, Ron Miller and Ernie Dorey, each made assessments of his own vocal timbre. The former, after finishing the gospel song, "Born to Die for Me", which has a particularly difficult range, remarked, "Well, I'm gettin' a little raspy."[46] By the context of this communication, "raspiness" is obviously not a characteristic of singing which Ron purposely attempts to imitate.

Ernie Dorey told me early in our interview that his voice had "changed" since he was a young man. Later, when I inquired as to the manner of its alteration, he replied:

> It's coarser and, I don't know, the words doesn't come out
> as smooth as they used to some way or another. My voice
> is kinda harsh at times, I notice it on my tapes that I'm
> listening there sometimes.[47]

If the adjectives "coarse", "harsh", "raspy", and "husky" (as opposed to "smooth") are more or less semantically equivalent, then Mr. Dorey, Mr. Miller, and Mrs. Claus have expressed a common aesthetic regarding vocal timbre. It would be interesting to know whether this preference for a smooth, even tone extends to audiences as well as to other performers.

The salient characteristics of musical style in the Deseronto songs, which have been revealed throughout this section, deserve summarization. These, as well as questions meriting further inquiry, will be recapitulated in Chapter V.

Notes

[1]Cecil J. Sharp, <u>English Folk-Songs from the Southern Appalachians</u>, 2 vols. (London: Oxford University Press, 1932). For statistical data on tonal types in this collection, see Mieczyslaw Kolinski, "Classification of Tonal Structures", in M. Kolinski, ed., <u>Studies in Ethnomusicology</u>, Vol. I (New York: Folkways, 1961), pp. 44-72.

[2]In forty-nine songs, the dominant is above the tonic, while in forty it is below. Six songs contain both upper and lower dominants, and in three, the fifth lies between two tonal centres an octave apart.

[3]In songs whose different stanzas or sections have more than one range, only the larger, all-inclusive range has been counted.

[4]The first stanza of Ron Miller's "The Gold Mine Down Moose River Way" has a range of a perfect fourth, but as the remaining strophes span ten semitones, the song's total compass is taken as a minor seventh.

[5]Edith Fowke, <u>Traditional Singers and Songs from Ontario</u> (Hatboro, P.: Folklore Associates, 1965).

[6]<u>Ibid</u>., pp. 162-163.

[7]This is more or less comparable to Wenker's findings; <u>ibid</u>.

[8]81-547, C5390A.

[9]81-547, C5391B.

[10]<u>Ibid</u>.

[11]81-547, C5400A.

[12]Bertrand H. Bronson, <u>The Ballad as Song</u> (Berkeley: University of California Press, 1969), pp. 152-154.

[13]<u>Ibid</u>., p. 159.

[14]Two songs, "Everybody Knows You Left Me" and "The Squirrel Loves a Pleasant Chase", exhibit the very uncommon configurations of f-gg a-bCc dd eff gg aa b and defgabCde, respectively. Neither can be classified under the present system.

[15]Bertrand H. Bronson, <u>The Singing Tradition of Child's Popular Ballads</u> (Princeton: Princeton University Press, 1976), xlii.

[16] Ibid., p. 234.

[17] A comparison of initial pitch usage among the five major performers revealed no significant differences from the ratios established for the entire collection.

[18] Ibid., xliii.

[19] Ibid., xli.

[20] If we understand a sharpened fourth to be the enharmonic equivalent of a flattened fifth, the frequency of occurrence of the various inflected scale degrees in the Deseronto songs is as follows: 3 (26 songs), 5 (21 songs), 2 (16 songs), 6 (15 songs), 7 (12 songs). Bronson makes no mention of altered notes on the second or sixth scale degrees.

[21] 81-547, C5391B.

[22] Ibid.

[23] Ibid.

[24] 81-547, C5395A.

[25] 81-547, C5388B.

[26] Mieczyslaw Kolinski, "Reiteration Quotients: A Cross-Cultural Comparison", Ethnomusicology, 26 (1982), 85.

[27] Ibid., p. 86.

[28] Edith Fowke and Richard Johnson, Folk Songs of Canada (Waterloo, Ont.: Waterloo Music Co., 1954).

[29] Ibid., p. 87.

[30] Information and examples in the following discussion are drawn from 81-547, C5400A.

[31] I am deeply indebted to Dr. Judith McCulloh for her insightful comments on this phenomenon. She has offered (personal communication) another possible interpretation of this interaction:

Mr. and Mrs. Dorey may have known two tunes (i.e., variants of "the tune") to begin with. It sounds as though he, as the apparent focus of the interviewer's attention, simply wanted to get back to the tune as he may once have known it (even if he didn't wind up with precisely what he was after). At first Mrs. Dorey had the tune more clearly in mind. Then, as the song came back to Mr. Dorey, he began stubstituting

his variant for hers . . . . It is quite possible for different forms
of a tune to co-exist within a family circle. In this situation, the
"dominance" probably had more to do with sex roles, with questions of com-
munity performing custom and of upstaging, than with recasting of the
tune's "melodic contour and design." To account for the shape of Mr.
Dorey's tune, one would need to learn more about the song, such as: Who
wrote it down in the notebook, and when and why? Did husband and wife
know it from different sources, different times? Did both have it in
their active repertoires, and if so, for what segment(s) of their lives?
Did Mr. Dorey ever actually sing it that much before the folklorist came
along?

It is clear that the important questions raised here merit atten-
tion in future studies.

[32]Gerald L. Pocius, "'The First Day I Thought of It Since I Got
Wed': Role Expectations and Singer Status in a Newfoundland Outport",
Western Folklore, 35 (1976), 113.

[33]Ibid., p. 116.

[34]81-547, C5389A.

[35]From "You're a Little Too Small"; 81-547, C5397A.

[36]For a comparison to other culture groups, see: Kolinski,
"The Evaluation of Tempo", pp. 47-56; Cavanagh, ibid., vol. I, pp. 200-
203; and Alan P. Merriam, Ethnomusicology of the Flathead Indians (Chi-
cago: Aldine, 1967), numerous references at index, pp. 399-400.

[37]81-547, C5398B.

[38]81-547; C5391A, C5390A, C5386B.

[39]Funk & Wagnalls Standard College Dictionary (New York: Funk &
Wagnalls, 1968).

[40]Cecil J. Sharp, English Folk-Song: Some Conclusions (London:
Simpkin & Co., 1907), p. 75.

[41]Jan P. Schinhan, ed., The Music of the Ballads, vol. IV of the
Frank C. Brown Collection of North Carolina Folklore (Durham, N.C.:
Duke University Press, 1962), p. 370.

[42]Anne and Norman Cohen, "Tune Evolution as an Indicator of Tra-
ditional Musical Norms", Journal of American Folklore, 86 (1973), 37-47.

[43]Will S. Genaro and W. R. Williams, "Napanee: A Song Founded on
Actual Facts" (Canada, 1906), pp. 1-4 of a photocopy.

[44]81-547, C5396A.

[45]The piano introduction will not be included in the enumeration
of bars for the sake of comparison with the oral version.

[46]81-547, C5390A.

[47]81-547, C5400A.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

The musical analysis of folksong has seldom been practised by folklorists on this continent. The literary scholars and social scientists, whose ranks make up the majority of this discipline's members, have generally not availed themselves of the methods used by musicologists. Much of the reason for this, I believe, stems from the fact that the language of music is highly specialized and commonly thought by non-musicians to be difficult to master.

Unfortunately, by catering to readers with an intimate knowledge of music, analysts have not helped others comprehend their meta-language. What is needed is a more sensitive communication system which can be understood and utilized by all students sincerely interested in examining musical style.

It is hoped that this thesis has provided some methodological tools which, in the hands of a keen scholar, may prove serviceable in similar works. Some instruments of analysis may have to be refashioned or replaced to suit the material being considered or the approach taken.

In the present study, I have concentrated on a description of musical structure and singing style in 112 songs performed by eighteen Deseronto vocalists. Through a detailed parametric analysis of tapes

and transcriptions, viewed in conjunction with informants' verbal and non-verbal statements about music and its context, we have reached a clearer understanding of the framework of the songs.

The salient findings of the analysis will now be summarized and new directions for research suggested.

Tonal structure

Over half of the Deseronto songs examined have hexa- or hepta-typic tonal structures in absolute form. If tones of slight structural importance are discounted, these scale types constitute 83% of the sample.

Women show a greater propensity than men for the simpler tonal types. This may be a reflection of the larger number of older songs in their repertoires. The male singers know a somewhat higher proportion of more recent popular songs which generally exhibit more complex structures. It would be enlightening to discover why this is so, and whether men are somehow attracted to songs based on these scales.

A study of the tonal hierarchy has shown that the three most prominent tones, in decreasing order of importance, are the tonic, the dominant, and the mediant, or third scale degree. The tonal centre rarely occurs above the middle of the range. The sporadic and inconsistent use of microtonal inflection suggests that it is a performance

variable related to unaccompanied singing, rather than an integral facet of tonal schemata.

45% of the transcribed pieces have a range of either one octave or fourteen semitones. However, it is significant that 28% have compasses of less than twelve half-steps. Jerome Wenker found no such limited spans in his investigation of Ontario folksongs. Further comparison of the two collections is requisite to explain these differences.

Several vocalists use various parts of their vocal range for special effect in certain songs, or in different performance contexts. Group singing, instrumental accompaniment, and performer-performer or performer-audience interaction may all influence the relative place-ment of the voice. Age, too, can affect how high or low a person can sing.

The range of a particular song, taken in conjunction with the singer's own capabilities, sometimes determines the key chosen for that piece. Although informants may claim that the process of finding a suitable initial pitch is one of trial and error, further research and testing are needed to confirm this.

The most common range types in the Deseronto corpus are plagal (56%) and authentic (31%). The ratio of their frequency is the reverse of Bronson's and Wenker's findings. An inquiry into the reasons for this dichotomy is in order.

Both Wenker and Bronson have observed, in their analyses of Anglo-American folksong, a marked predominance of major tonalities and melodies which conclude on the tonic. These tendencies are extreme in the present collection, where only rare transcriptions do not exhibit these characteristics.

Melodic movement and design

As a whole, the Deseronto songs are built primarily on step-wise motion. However, whereas this is especially true of more recent popular songs, traditional ballads and children's songs tend to have higher proportions of tone reiterations and/or leaps.

The reiteration quotient (percentage of reiterations in total melodic movement) ranges from 0° to 54.8^o in the analyzed material, with individual performers having a variety of averages for their repertoires. The average for the collection, 29°, is significantly higher than Kolinski's average of 21° for Anglo-Canadian folksongs in general. While comparative sources must be checked, the possibility exists of regional diversity in reiteration quotients for a given culture group.

With a few notable exceptions among certain singers or textual categories, the following principles of intervallic movement generally apply:

1) descending intervals outnumber ascending intervals which, in turn exceed tone reiterations;

2) excluding the tritone, as the numerical size of an interval in-
   creases away from a minor or major second, the less frequent is
   the interval's occurrence;

3) the number of different omni-directional intervals surpasses that
   of uni-directional descending movements which, in turn, exceeds
   the quantity of distinct uni-directional ascending intervals;

4) the largest omni-directional skips are ordinarily smaller than
   their ascending or descending counterparts.

The general direction of melodic movement is, for 45% of the
Deseronto tunes, descending. 32% are ascending and 23% balanced. The
level shift for the collection varies from +78 (ascending) to -100
(descending). Two of the five major performers' repertoires diverge
from these ratios, but the exact reasons for this are unclear.

Although the ultimate goal of melodic movement is almost
always the tonal centre, the finals of the first three phrases of four-
part forms vary to a greater extent. The most common cadential tones,
listed in descending order of prominence, are: for phrase I, the tonic
and the dominant; for phrase II, the supertonic, the dominant and the
mediant; and for phrase III, the dominant, the submediant, and the
tonic.

An examination of conjunct and disjunct motion has produced
few significant results, either for the entire corpus or for indivi-
dual vocalists. Nevertheless, this is an analysis topic which has
been explored by few researchers and so merits further attention.

Some further queries raised by the study of melodic movement
and design are:

How are climaxes used within a song and its smaller divisions?

What is the direction of melodic movement in phrases?

What patterns of melodic repetition and symmetry are found on macro-
and micro-levels of structure?

What elements of a melody make it worthy or unworthy of a folksinger's
or an audience's attention?

Melodic embellishment

The five types of ornamentation which are found in the vocal music of Deseronto are appoggiaturas, glissandi, slurred anticipation, inverted mordents, and vibrato. Of these, appoggiaturas are the most prominent, with those of the ascending variety that reiterate the previous tone (p.t.r. appoggiaturas) being by far the most common.

In the context of an ascending leap or step, the ascending p.t.r. appoggiatura is used, with more or less consistency by various singers, in the following environments:

1) on the first beat of a bar;

2) after a breath, phrase, or stanzaic division.

Unlike appoggiatura figures, glissandi and slurred anticipation appear most frequently in a descending motion. Both of these latter embellishments often proceed from a note of long duration and/or strong pulse to one of shorter length and/or weaker pulse.

Inverted mordents and vibrato are not in general use. If, indeed, these devices are performer-specific, it would be of value to ascertain why. We should also inquire into the reasons for the existence of different kinds and degrees of ornamentation in the repertoires of particular singers.

There is some indication that songs which progress at a fast tempo contain less melodic decoration than do slow pieces. In order to test this hypothesis in the field, the researcher could ask a singer to "slow down" one of his livelier songs to see if ornamentation would be added.

Tempo

Tempo figures range from 66.2 to 295.2, with an average of
141.7. In all but 14.3% of the current material, the tempo remains
fairly constant throughout, except for the occasional slight acceler-
andos or ritards at the beginning or end of a song.

For four out of five of the major performers, the lower limit
of their tempo ranges is strikingly similar -- around 90. The upper
boundaries, however, vary to a much greater extent.

Certain vocalists seem to have an affinity for faster or slower
tempi. Ron Miller verbalized this preference by describing his own
style as "a little bit revved up", explaining that he could not do
a good job of singing a slow number.

A singer's conception of his own style and how it relates to
those of other performers is an area which deserves continued research.
Some other subjects for scholarly consideration are: the effect of the
interview situation on tempo, the different uses of tempo by private and
public performers, and audience expectations with regard to tempo variety.

Metro-rhythmic structure

The metres which figure most prominently in the collection are
6/8 and 4/4, the former comprising thirty-seven tunes and the latter
thirty-four. Only five melodies contain a combination of the two time
signatures.

The comparison of three versions of "The Letter Edged in Black" illustrated that, for unaccompanied solo singing, metrical structure is most flexible at phrase divisions, final cadences, and melodic climaxes, where longer durations and/or rests for breathing often cause a stretching of the measures. In group singing where unity is important, or in accompanied traditions where an instrument provides a steady beat, metre tends to be more regular.

Rhythmic motives are even more elastic than metre. Individual patterns may assume a variety of forms, both within a given rendition and also among different performers.

Rhythmic syncopation is performer-specific and seems to be most pronounced in popular and gospel songs with fast tempi sung by men. This is a tentative theory and should be pursued more fully.

The most prevalent durations are eighth notes and quarter notes, which are in abundant usage by all vocalists. However, the number of different durations heard in a given song varies significantly from performer to performer, ranging from two to twenty for the five principal informants. Ron Miller and Ernie Dorey, whose repertoires contain a higher proportion of more recent songs than the others, have correspondingly greater quantities of distinct durations. This seems to suggest that popular songs are more rhythmically complex than older melodies, but, here again, further verification is necessary.

Our knowledge of the relationship between metro-rhythmic structure and text is minimal. Note values and accentuation normally

parallel patterns of textual stress, except at the points of rhythmic
elasticity mentioned earlier. A detailed approach to the associations
of text and rhythm would be profitable.

Form

The stanza is the basic structural unit in ninety-nine of the
Deseronto songs. Twenty-seven of these also include a refrain, usually
of identical length. The remaining 11.6% of non-strophic patterns
consist mainly of popular songs. Allowing for a slight margin of
error in the transcriptions, eight- and sixteen-bar forms are the most
pervasive, comprising about three quarters of distinguishable structures.

Of the fifty-three songs built on simple four-part forms,
twenty-two adhere to an ABAC formula and nineteen follow an ABCD pat-
tern. Cecil Sharp cited the former as a common construct in Southern
Appalachian tunes, while Jan P. Schinhan found the latter to be popular
among ballad singers in North Carolina. An additional thirty-seven of
the Deseronto songs are composed of multiple forms; only a couple of
these pieces contain neither of the two aforementioned structures.

The children's songs of Dorothy McCullough are simpler than
most other genres, exhibiting fewer multiple forms and more bi- and
tripartite patterns. On the other hand, irregular constructs tend
to appear in popular songs. The latter, contrary to what some authori-
ties have suggested, do not always seem to be adapted or simplified

to conform to folk patterns. However, it is advised that future studies of community folksong complexes include this as a subject for careful scrutiny.

Other elements

Without viable techniques for the consideration of dynamics and vocal timbre, it was necessary to glean information on these parameters through an examination of informants' recorded statements. It is obvious that we need to develop both a controlled methodology for field recording and a systematic means of analyzing the data in the laboratory. Also, researchers should formulate questions specifically concerning these elements in order to elicite a singer's conceptions.

In the present work, dynamics remains the most elusive of all musical aspects studied. Only one performer, Ron Miller, commented on dynamics. He revealed that, in his gospel group, he sings his songs in keys that are more familiar to the accompanying fiddler. This, he says, has a bearing on the loudness of the performance. He also implies that cooperation is important when musicians play together.

The testimonies of three Deserontonians indicate a preference for a smooth rather than a harsh vocal timbre. In future, writers should address the reasons for and extent of this predilection.

A few elements of folksong style have not been covered in this thesis, although they relate to some of the traditions embodied in

the Deseronto corpus. I refer primarily to accompanimental style and harmonic texture.

In songs where instruments other than the voice play a vital role, their relationship to the vocal part should be thoroughly examined. Different guitar picking and strumming techniques or the methods of playing the piano "by ear" are just two areas for which research is recommended.

Harmony is a factor in much accompanied music and in some group singing. The number of parts as well as their structural and contextual interaction could be considered.

Final remarks

The interrelationships among various musical elements and between melody and text have been demonstrated frequently. However, more specific analyses of parametric dependence could be undertaken. Do songs with particular tonal structures contain certain melodic contours? What durations are commonly embellished? How do textual metre and form correlate with their melodic counterparts?

Taking a broader perspective, scholars should determine if links exist between musical structure and the structure of performance events. For some singers, tempo and key are factors determining the order of songs on a programme; this should be examined in detail. Likewise, we should assess the role of other aspects of style in programming.

The discussion of Mr. and Mrs. Dorey's versions of "The Drunkard's Song", along with a comparison with Gerald Pocius's article, sheds

light on the dominance of a man's singing over his wife's, but with some interesting diferences between the Deseronto and Newfoundland couples. Ernie Dorey, unlike Vince Ledwell, yielded to his spouse's criticism by admitting that his version was incorrect. Also, Mr. Dorey allowed his wife to sing her rendition of the tune and, when she had finished, gave her copious praise. Having discovered that Carmelita could "carry a tune", Ernie offered her further opportunities to sing on her own.

The personal and social relationships between family members with respect to singing should be afforded more consideration. Questions such as, "How widespread is this sort of dominance and what are its different degrees?" or, "Between what other people does dominance exist, and why?" — these are issues worthy of inquisition.

Until very recently, students of folksong have restricted their study to text, music, and performer. The time is propitious to widen that purview to include the audience. We should attempt to understand how listeners, individually and collectively, conceive of music, and how their conceptions may differ from those of musicians. If we find that ideas do vary, what conflicts may arise in performance situations, are these tensions resolved, and if so, how?

As suggestions for further investigation have been put forward, certain patterns have emerged. The interplay among musical styles and repertoires may be analyzed from the following viewpoints: individual and community, active and inactive, sacred and secular, monophonic and polyphonic, accompanied and unaccompanied, old and new, traditional and popular. Many of these relationships and others, too, may be applied

to studies of singers and performance contexts: public and private, young and elderly, male and female, solo and group.

The study of music complexes in communities such as Deseronto represents a valid approach to dealing with these problems. It will require the concerted and cooperative efforts of researchers from various disciplines to discover clues to their solution.

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APPENDIX

THE DESERONTO SONGS AND THEIR PERFORMERS

The titles (in upper-case characters) and/or first lines (in lower-case) of songs collected in Deseronto are listed alphabetically by performer. An asterisk (*) indicates those which were transcribed for analysis.

Paul Alkenbrack

JINGLE BELLS/same
THE STAR-SPANGLED BANNER/Oh say can you see

Lottie Anderson

MAGGIE HOWIE/I am an Irishman by birth
MAGGIE JONES/Now, Maggie Jones, she was a homely maiden

Joan Claus

*THE BLIND CHILD'S PRAYER/They say, dear father, that tonight
*THE BROKEN RING/The cowboy with his sweetheart stood
*DIG ME A HOLE/Bill and I were never seen one without the other
*EVERYBODY KNOWS YOU LEFT ME/I can't show my face
 HARBOUR LIGHTS/I saw the harbour lights
 I CAN'T BEGIN TO TELL YOU/same
*I NEVER WILL MARRY/One morning as I rambled
*THE JEALOUS LOVER/Way down in lone green valley
*THE LETTER EDGED IN BLACK/I was standing by my window yest'day morning
*LETTER TO HEAVEN/An old man was sitting at his table one day
*MOMMY, PLEASE STAY HOME WITH ME/A mother went out on a party
 MOONLIGHT BECOMES YOU/same
*TRAGIC ROMANCE/Nestled in the heart of those Tennessee hills
*WEDDING BELLS/I have the invitation that you sent me
*THE WINDING WANA BAGO/By the winding river Wana Bago
*THE WRECK OF THE NUMBER NINE/On a cold winter's night not a star was
                                                          in sight
 YOU'LL NEVER KNOW/You'll never know just how much I miss you
* YOUNG CHARLOTTE/"Oh, no, dear mother", the daughter cried

Tim Cronin

*MARIAN PARKER/Way down in California

Carmelita Dorey

*THE DRUNKARD'S SONG/The room was so cold, so cheerless, and bare
*THE LITTLE ROSEWOOD CASKET/There's a little rosewood casket
 MY DARLING NELLIE GRAY/same

Ernie Dorey

*THE CONVICT AND THE ROSE/Within my prison cell so dreary
*THE DRUNKARD'S SONG/The room was so cold, so cheerless, and bare
*GIVE MY LOVE TO NELL/Three years ago since Jack and Joe
*GIVE MY LOVE TO NELL (refrain only, with guitar accomp.)/Give my love to
                                                        Nellie, Jack
*GRANNY'S OLD ARM CHAIR/My grandmother she, at the age of eighty-three
 HAVE I TOLD YOU LATELY THAT I LOVE YOU/same
*THE HISTORIAN/I was born a hundred thousand years ago
 I HAD BUT FIFTY CENTS/I took a girl to a fancy ball
*MOTHER WAS A LADY/Two drummers sat at dinner in a grand hotel one day
*MURPHY'S CHARIVARI/Come young [sic] people young and old
*A PICTURE FROM LIFE'S OTHER SIDE/In the world's mighty gallery of pictures
*THE SILVER-HAIRED DADDY OF MINE/In a vine-covered shack in the mountain
*THE WILD COLONIAL BOY/There was a wild colonial boy

 Edith Gaulin

*FROGGIE WENT A-COURTING/same
 PUT ON YOUR OLD GREY BONNET/On an old farmhouse veranda
*TWO LITTLE GIRLS IN BLUE/same

 Jim Gaulin

*COPPER-COLOURED SAM/Copper-coloured Sam, sheikh of Alabam'
*How'm I doin', hey, hey
* IN THE LITTLE RED SCHOOLHOUSE/same
*LOUISE/Every little breeze seems to whisper, "Louise"
*Oh, there was a little bird
 SWEET CHILD/Sweet child, you're driving me wild

 Group (composed of Lottie Anderson, Arthur and Marjorie Hill, Jesse
        Silver, and Helen Tunnicliffe)

*THE HAPPY WANDERER/I love to go a-wandering
* IN THE SHADE OF THE OLD APPLE TREE/same
* I'VE GOT A LOVELY BUNCH OF COCOANUTS/same
*THE OLD SPINNING WHEEL/There's an old spinning wheel in the parlour

Julia Hickey

AU CLAIR DE LA LUNE/same
Je suis venu parmi vos jours àterre
*MY LITTLE GREY-HAIRED MOTHER IN THE WEST/Way down in a cottage
*RED RIVER VALLEY/Down in the valley
*THREE WAYS/There is three ways
*Willie, my darling, I love you

Arthur Hill

*BESIDE THE SEA/Oh, I do like to be beside the seaside
I shall never forget the day that I was born
*I WON A PIG IN A RAFFLE/Late last night -- talk about a joke
*MY MOTHER'S ROSARY/There's an old-time melody that I learned long ago
*THE PHOTO OF THE GIRL I LEFT BEHIND ME/Now, the day I made me mind up

Marjorie Hill

*A BIRD IN A GILDED CAGE/I'm only a bird in a gilded cage

Pearl Hubble

BEAUTIFUL ISLE OF SOMEWHERE/Somewhere, somewhere, beautiful isle of
somewhere
*IN THE SWEET BYE AND BYE/I thought that I'd get married like a lot of
foolish men
PEGGY O'NEIL/Peggy O'Neil was a girl who could steal
*THAT GREY-HAIRED MOTHER OF MINE/There's a mother old and grey who needs
me now

Charlotte and Ethel Kemp

*MY NAME IS YON YONSON/same
THREE LITTLE FISHES/Three little fishies and the momma fishie, too

George Maracle

AMAZING GRACE/(Mohawk text)
ONEIDA HYMN/(Oneida text)

Dorothy McCullough

*BAA, BAA, BLACK SHEEP/same
BAA, BAA, BLACK SHEEP (with piano accomp.)/same
*BALL FOR BABY/Here's a ball for baby
THE BELLS OF ST. MARY'S/same
BILLY BOY/Oh, where have you been, Billy boy, Billy boy
*BOBBY SHAFTOE/Bobby Shaftoe's gone to sea

*"Come, little leaves," said the wind one day
*THE FARMER IN THE DELL/same
*GEORGIE PORGIE/Georgie Porgie, puddiny pie
*HERE WE GO 'ROUND THE MULBERRY BUSH/same
*HI DIDDLE DIDDLE, THE CAT AND THE FIDDLE/same
  HUMPTY DUMPTY/Humpty Dumpty sat on a wall
*I love little pussy
*JACK O'LANTERN/same
*JOHN BROWN'S BODY/John Brown's body lies a-mouldering in the grave
  JOHN PEEL/Do you ken John Peel
  JUST BEFORE THE BATTLE, MOTHER/same
*Knee washie baby collie
*LAZY MARY/Lazy Mary, will you get up
  LITTLE BO PEEP/Little Bo Peep has lost her sheep
  LITTLE JACK HORNER/Little Jack Horner sat in a corner
  MARY HAD A LITTLE LAMB/same
  THE MINSTREL BOY/The minstrel boy to the war has gone
*My pigeon house I open wide
*OCTOBER'S PARTY/October gave a party
  OLD KING COLE/Old King Cole was a merry old soul
  THE RED, WHITE, AND BLUE/Give three cheers for the red, white, and blue
*ROCK-A-BYE BABY/Rock-a-bye baby on the treetop
  SCHOOL DAYS/Nothing to do, Nellie, darling
*SEE-SAW, MARJORIE DAW/same
*SKIP TO MY LOU/Fly in the buttermilk, shoo, fly, shoo
*A SONG FOR JANUARY/I'm little January
*THE SQUIRREL LOVES A PLEASANT CHASE/same
  SUSSEX-BY-THE-SEA/Good old Sussex-by-the-sea
*TEN LITTLE INDIANS/One little, two little, three little Indians
*THREE BLIND MICE/same
*THREE LITTLE KITTENS/Three little kittens lost their mittens
*Three sailors went a-sailing across the briney sea
*TIMOTHY LEE/The hungriest boy that I ever did see
 TIPPERARY/It's a long way to Tipperary
*TWINKLE, TWINKLE, LITTLE STAR/same
  WAIT TILL THE CLOUDS ROLL BY/same
  WHISPERING HOPE/Soft as the voice of an angel

Mildred McKuen

  GIVE MY LOVE TO NELL/Three years ago since Jack and Joe
  THE LAST LETTER/Why do you treat me as if I were only a friend
  LITTLE JOE/What will the birds do, Mother, in the spring
  MOTHER, THE QUEEN OF MY HEART/I had a home out in Texas

Ron Miller

BECAUSE HE LIVES/God sent his son; they called him Jesus
BORN TO DIE FOR ME/In God's world there is a mystery
*THE BURGLAR AND THE OLD MAID/Well, I'll tell you a tale of a burglar bold
 THE CHILD OF THE RAILROAD ENGINEER/A little child on a sickbed lay
*THE CIRCUIT RIDING PREACHER/The circuit riding preacher used to ride
                                                    throughout the land
 DO YOU EVER THINK TO PRAY/When the dreary day is over
 EACH STEP OF THE WAY/I'm following Jesus one step at a time
 THE FAMILY OF GOD/I'm so glad I'm a part of the family of God
*FIRE SONG/As the ending time draws near
 FOREVER IS A LONG, LONG TIME/Our years are numbered, they are three-
                                                    score and ten
*FRIDAY/When did Jesus pray, "My Father"
 GATHERING FLOWERS FOR THE MASTER'S BOUQUET/Death, it's an angel sent
                                                    down from above
*THE GOLD MINE DOWN MOOSE RIVER WAY/Way down in old Nova Scotia
*GRAVE, WHERE IS YOUR VICTORY?/Death, it's a sad appointment
 HALLELUJAH SQUARE/I saw a blind man tapping along
 HE DIDN'T COME DOWN/He stood on the cross and he didn't come down
*HELP ME, BLESSED JESUS, BE THE MAN/same
 HOLD FAST TO THE RIGHT/Kneel down, kneel down by your mother, my boy
*A HOUSE BUT NOT A HOME/same
*I CAME HERE TO STAY/Run if you want to, run if you will
 I DON'T FLY OFF THE HANDLE ANYMORE/In the bible we may read about some
                                                    people
*I LOVE THE NAME OF JESUS/same
 I WILL ABIDE WITH THEE/Who at my door is standing
 I WOKE UP THIS MORNING FEELING FINE/Well, I woke up this morning feeling
                                                    fine
*IF I CAN'T SPEAK WORDS OF FAITH/same
 IF THAT ISN'T LOVE/He left the splendour of heaven
*I'M JUST A CHRISTIAN COWBOY/same
*I'M USING MY BIBLE FOR A ROADMAP/same
 JESUS IS RIGHT FOR WHATEVER'S WRONG IN YOUR LIFE/Before I met Jesus my
                                                    life was empty and vain
*THE LETTER EDGED IN BLACK/I was standing by the window yester' morning
 THE LIGHTNING EXPRESS/Well, the Lightning Express from a depot so grand
*LITTLE TEDDY/In a humble little cottage lived a blacksmith and his wife
*THE MAN FROM GALLILEE/There's a sweet and precious story
 MANSION IN THE SKY/It may not seem welcome now at the cross of Jesus to
                                                    bow
*MARIAN PARKER/Way down in California
 MARRIED BY THE BIBLE/What a strange world we live in
*THE MIDNIGHT EXPRESS/Jim Blake, your wife is dying
 MISSING IN ACTION/The war-ship had landed and I'd come ashore
 MY RELIGION'S NOT OLD-FASHIONED/There's but one true religion that re-
                                                    deems a sinner's soul

NEXT YEAR FINALLY CAME/Once I knew a farmer who reaped little what he
sowed
NOBODY'S CHILD/As I was slowly passing an orphan home one day
OH, LORD, KEEP YOUR PRECIOUS HAND ON ME/You laid your hand, precious
Lord on the range
ON THE INSIDE LOOKING OUT/In the days of Noah just before the flood
ONE DAY AT A TIME/I'm only human, I'm just a man
ONE SATURDAY NIGHT IN A BARROOM/same
THE SINNER'S DREAM/Last night as I lay sleeping
SOMETHING GOT HOLD OF ME/The first time I heard of a people who claimed
*Son, remember, wherever you go, your mother will pray for you
*THE STRAWBERRY ROAN/Well, I was hangin' around town, just spending my
time
TAKE THIS MESSAGE TO MY MOTHER/same
THERE IS A RIVER/same
TILL THE STORM PASSES BY/In the dark of the midnight have I oft hid my
face
*UNCLE NOAH'S ARK/Well, a long time ago, as most of us should know
*THE VACANT LOT/I lived in a hut by a vacant lot
*VERA'S SONG/Once I was travelling in darkness this highway of life
*We've a song we like to sing
WHAT A DAY/There is coming a day when no heartache shall come
WHEN GOD COMES AND GATHERS HIS JEWELS/The ceremony was over
WHISPER HIS NAME TO ME/Don't tell me of your fame
WHO'LL BE THE FIRST TO CAST A STONE?/Lookin' back where I have been
*THE WRECK OF THE OLD NINETY-SEVEN/They gave him his orders
YOU MAY TAKE ALL MY POSSESSIONS/same

John Orser

THE STAR-SPANGLED BANNER/Oh, say can you see

Leo Palmer

*POOR LITTLE JOE/Cold blew the blast and down come the snow
*THE PRISONER'S SONG/Oh, I wish I had someone to love me

Jesse Silver

*FRAULEIN/Far across the blue water
*THE LETTER EDGED IN BLACK/I was standing by my window yesterday morning
MAGGIE HOWIE/I am an Irishman by birth
*Mother, dear, I want my papa
*THE OLD RUGGED CROSS/On a hill far away
*THE WILD COLONIAL BOY/There was a wild colonial boy
*YODELING/Uh hodle ay ee oh
*YOU'RE A LITTLE TOO SMALL/I'm one of these jolly young fellows you'll find

Helen Tunnicliffe

*High dee die dee hoo dee doo, how I love to sing to you
 In the shade of the principal's frown (parody on "In the Shade of the
                                                    Old Apple Tree")

*NAPANEE/Out on an Indian reservation