

## **Anthropology, Ethnography, Folkloristic: Differentiation of the Disciplines. Practical advice in Collecting and Recording of Folk Music Samples based on Particular Theoretical School**

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### **ABSTRACT**

This research deals with music folkloristic and its relationship with other general sciences. The study of folklore, its analysis and classification, is not only of historical value, because of its social character, but also because of its impact on the professional music and its undisputed aesthetic value. In the article researchers essentially deals with discussing the way of notation of the musical artefacts, their classification and analysis, presenting the Eastern-European methodology as basic, which is to help local music researchers to be grounded also with this way of ethno musicological researching, in terms of music and theory, and samples collected. The main point is a presentation of basic standings of European music theory, definition of concepts, positioning of the terms in the relevant scientific fields, but not analysis or discussion about them. The need to establish the present article was dictated of noted indeterminate knowledge about borders of examined sciences by many of the students in Yarmouk and Jordan University. This provoked the need for their exact theoretical location and precise definition, which may help in more clear understanding and differencing them.

The researchers has dwelt on the methods whereby the recorded melodies are analyzed, at the same time giving in a graph, a possible notation of dance movements, which are part of the notation of the folk songs. The determinate folk samples will not be discussed, to keep the theoretical aim of a clear trend in the article.

In this work, researchers have paid also attention to the study of the folklore instruments, which are an inseparable part of the performance of folk songs and dances.

**Keywords:** music folkloristic, Value.

### **Introduction**

#### **Study purpose**

The purpose of this paper is strictly pragmatic, dictated by the needs of M.A. students at the Music Departments of Fine Arts Colleges in Yarmouk and Jordan Universities. While dealing with students over ethno musical subjects, the Researcher has noticed that some students showing certain lack of clarity both in defining the spheres in which they are working, and in the methods applied in their development. The knowledge about lines, dividing the disciplines is quite popular in western musicology at the moment, showing the present interest of defining the parameters of each of them. These two reasons prompted

the researcher to write this article, which has likewise been inspired by the need of knowing precisely what methodological and academic approach should be applied in the understanding, recording and registering of the folklore samples - the key task of musicologists in the aria. The presentation of the definitions, terms and abbreviations is added in support of a more clear understanding of the matter and specific subjects. On the other hand the notation model with its theoretical analyses is to lead in a clear and concentrated method of presentation of folk samples by MA students in their future theoretic work "on field".

#### **Aim of the study**

The present article aim to be helpful for students, who can verify their knowledge and receive more information from basic sources connected with European and Eastern-European methodology, not very well known in Jordan and region due to language barriers. The Researcher sees in

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that novelty and found the need for such of study. Using the mentioned sources will be introduced new information, tightly connected with the main topics of the article from the view of fundamental European musical theory.

### Statement of the Study

In the article will be presented samples and possible ways, which have become established by European and eastern European folkloristic of correct recording, notation and analysis of the melodies, songs, dances and lyrics of folk samples. So far, no research has been conducted to introduce Eastern- European musicology methods of analyzing the folk samples for local musicians and theorists. The fact is that most Jordanian students and researchers work with Arab or English musical theory publishers and knowledge of eastern ethnomusicology, especially Russian, Hungarian and Bulgarian is limited, even most of eastern folklorists are translated and often quoted in western musicology.

### Study Limitation

The present research is not a complete study about scoring the folk samples, and accordingly, does not present musical samples, but shows the main methods of research. This is presented as a suggestion and can be taken only in a way of introduction to folk sample notation and followed analyses. At the same time the research showing the border lines between the scientific disciplines in regard to present clearly the difference between them.

The researcher based on limited sources, connected mostly with Bulgarian ethomusical achievements in the area, as well as he decided to base on the European fundamentals in the field, accordingly the author used bibliography since 1950 and after, when first rules and publications were applied That was inspired from the main idea of introduction to basic stands and knowledge.

### Study Methodology

The researcher has approached the subject, applying two methodologies: the first one is the theoretical investigation and analyses, based on folk sample notation, and paradigm of field investigation- notation literacy. And the second – application of the comparative method in following the relationships among the different elements in the subjects. The main structure of the article will keep its theoretical and representative character, and the author is not going to add personal judgments or opinions, but will limit to pure presentation of others thoughts and submitting

of proven formulations, preserving the main idea- of submitting theoretical acquaintance of standings, achieved by European or Easter European musicology.

### Justification of the Study

In this article, the main idea is the introduction of basic theoretical models and pedestals of European Musicology, concerning academic terms as well as presenting samples of studying and collecting folk songs. Based on this platform, there will be no need to add musical examples, protection or defending of these formulations or presentation of samples in support.

### Terminology of the Sciences

The **anthropological aspect** in ethno-musicology began to develop around the 1960s, whereby A. Marriam's book "*The Anthropology of Music*" has been the most emblematic work for this process. This book places anthropology as a science about man, dealing with the origin and kinship of the human beings. Later anthropology studies put accent over origins and the evolution of the human races, their anatomical structure, physical similarities and differences, biological properties like adaptability, acclimatization, multiplication, pathologies, geographical distribution, as well as the classification of individual groups, according to features – races, regional distribution, and language. Stefanova J. in "Academicals reform and Liberal University Education"<sup>(1)</sup> says "In terms of biological or physical anthropology we follow the path of this science from as far back as the Ancient Greeks: Hippocrates, Herodotus, Empedocles, through the Renaissance, when the encyclopedic artists continued these studies – Leonardo di ser Piero da Vinci, Albrecht Durer, then the English author Tison and his work on the chimpanzees, Swedish naturalist Linnaeus and his work "*Systema Naturae*" of 1758, to G. Buffon and his theory about the races, Charles Darwin, P. Broca, V. Ginzburg, as well as Eric Wolf, Margaret Mead, Ruth Benedict, influenced by Sigmund Freud and Carl Jung. The following branches of anthropology have sprung up on the basis of biological anthropology: linguistic, social and philosophical anthropology, ethnology, ethnography, which have been of an interest to us. The leading topic of all of them remains the idea about the "physical essence of man"

Dominating among scholars during the recent years has been the so-called "idea of dynamism" or the awareness of movement and relativity in anthropological phenomena on

various scales (according to Alexiev's *Istoricheskaya antropologiya i etnogenesis [Historical Anthropology and Ethnogenesis]*)<sup>(2)</sup>, who has reflected seriously on the music sciences.

By Peycheva L.<sup>(3)</sup> the term is in Greek origin and means “ἄνθρωπος”, “*anthrōpos*”, "human", and “λογία”, "discourse", and says that aims of anthropology is in both human variations and in the possibility of human universals (behaviors, ideas or concepts shared by virtually all human cultures. She says that researchers in the sphere use many different methods of study, but modern population genetics, participant observation and other techniques often take anthropologists "into the field", which means traveling to a community in its own setting, to do something called "fieldwork." On the biological or physical side, human measurements, genetic samples, nutritional data may be gathered and published as articles or monographs. Anthropologists are interested in both human variation and in the possibility of human universals (behaviors, ideas or concepts shared by virtually all human cultures)

**Ethnography** or Ethnology proves to be a branch of anthropology. It is a principled science, connected with the description of and theorization on the general regularities, valid for different peoples. These are: economic lifestyle, religion, law, moral norms or generally speaking, the life and culture. By Tokarev S.A.<sup>(4)</sup> “Ethnography is a word of a Greek origin, made up of the nouns meaning *society*, *stratum*, *people* and the verb *describe*, *record*. The discipline depends on the base of society and history, employing the methods of direct observation, the culture and habits of different people, classifying them in historical perspective, along with their emergence – development axis.” Unlike the historical sciences, ethnography deals with current processes or, to put it more simply, with archaic phenomena, existing in the present time, rather than being just part of the past.

By Tolstoy S.L.<sup>(5)</sup> the term ethnography had appeared for the first time in 1791 in an ethnographic album, published in Nuremberg. During the 40's of the 20<sup>th</sup> century, Radcliff Brown split ethnology into three disciplines: ethnology or ethnography, dealing with historical investigations, cultural anthropology and social anthropology.”

Here is place to say, that some scholars refuse to recognize ethnography as an independent science, rather considering it to be part of anthropology. These are the Briton Taylor, the German Theodore Waitz, the Russians

Petri and Krzhivitskiy, the Frenchman Broca. British scholar Kinn, for instances, says that “Ethnography is rather literature than science”. (By Nikolova L.L.<sup>(6)</sup>).

The researcher tries to divide the lines between ethnology and ethnography, like he found out in the bibliography, because this became an important note in many publications.

Ethnography has developed its ramifications like Education, Ethnomusicology, Performance Studies, Folklore and Linguistics. If we check in the British Encyclopedia of E.Reklau, we will find that “Ethnography deals with descriptive details of man's life, whereas ethnology deals with the rational exposition of these details. Ethnography deals with individual tribes and peoples, whereas ethnology adduces different facts to one common beginning.” Anthropology and ethnology study *Homo sapiens* with his biological diversities, and genetics. This, naturally, leads to intertwining of ethnography with **Ethnology**. The following differentiation immediately comes to mind: ethnology is again a word of Greek origin, composed of the noun for “society”, “people”, “stratum” and the verb “count”, “number”, “think”, “resolve”. The difference comes out from end of the words – one of them “record, describe” and another “think, resolve”. (Again based on Tokarev) Or, generally speaking, we are referring to a science about the people.

Paul Broca has been the first to set apart these sciences. According to his theory, anthropology is a section of the natural sciences, studying man as a biological species. The study of the human races leads to ethnology as sociological trend, comparing the lifestyle, folklore, beliefs, the cultural and historical development of different peoples. Ethnography, study individual ethnic communities through direct contact with their culture, and subsequently compares them with other ethnic communities, associated with their spiritual development, morals, beliefs and public institutions. Edward Taylor discuss ethnography as a science about the civilization.(All paragraph is based on Kaufmann N.<sup>(7)</sup>)

It is easy to see how difficult it is to draw a strict distinctive borderline between ethnography and ethnology, because they actually intertwine. For that reason, ethnography has been included within the frameworks of ethnology (according to Tokarev <sup>(8)</sup>). This position has been based on the idea that it is inconceivable to set aside ethnography as a separate science, as it is inconceivable to set apart the laws of chemistry from chemistry itself. By Djudjev S.<sup>(9)</sup> “Professor Weile from Leipzig has most

concisely given the definition of the object of these sciences in the following way: the object of ethnology is the spiritual culture. Ethnography selects for its object the material culture.

**Ethnomusicology** as a term came into being only in 1950 in the book of Danish ethnomusicologist Jaap Kunst "*Ethnomusicology*", where this term has been used for the first time. Ethnomusicology has been constructed as comparative musicology or music ethnography. Ethnomusicology has not developed separately from the common platform of folkloristic and musical ethnography, but has put to the fore its specific problems: organology, musical choreography, modern aesthetics, comparativeness, etc. Music has been discussed not as a separate object, but rather as a bearer of special symbolism, culture and psychology. (By Zaharieva S. <sup>(10)</sup>).

**Folklore** by Djudjev S. <sup>(11)</sup> is a word of British origin, made up of the noun "*folks*", meaning people, and the noun "*lore*", knowledge through experience or traditional knowledge. Today the term folklore is referred to pieces of the folk poetic, musical and dance creativity. In scholarly terminology, the word *folklore* has been in existence since the 19<sup>th</sup> century. It had first appeared in the *Athenaeum* British magazine of August 22, 1846, in a letter by Ambroseus Morton, pen name of archaeologist William John Thoms, to the editorial board, in which he suggested that the word "folklore" denote everything, associated with the folk legends, speech or the wisdom of the people. Subsequently, folklore acquired the meaning of a sum total of the works of folk creativity, orally conveyed. In its science genesis folklore is not so much cognitive as value oriented to: collection, preservation, study, classification, within the context of historical belonging, and continuity. In this way folkloristic has stood out as a science, uniting the idea of the collection, study and analysis of these folk pieces. (Djudjev based here according to his knowledge over publications of German folklorist Jungbrauer and English folklorist Charlotte Sophie Burne). Under that theoretical heading, folkloristic has turned into a voluminous concept, including most varied farming and cult customs, all the folk arts, architecture and the crafts, traditional folk medicine, traditional cooking, ceremonies, folk beliefs, tales, legends, poetry, music and choreography.

The researcher points out that reigning theoretical circles and separating the mentioned disciplines are still not exactly differential as theoretical interpretation (such as folklore, ethnography, ethnology, folkloristic). This is easy

to explain because of the fact that folkloristic includes most diverse objects in its realm. As object of ethnography, folkloristic carries phenomena, which, in their contents, are an integral part of the science of ethnology. By the researcher this has been the consequence of the natural historical merger of the achievements of civilization in the direction of the material and the spiritual, or, to put it more simply – the products of the imaginative, the creativity are justified by purely pragmatic, material factors.

### **Music Folklore and Music Folkloristic**

A branch of the science of folkloristic is the music folklore or more popular- folk music, which is no doubt one of the most advanced sectors of ethnomusicology. The discipline of music ethnography or music folkloristic can be set apart, defined as the music culture of the people. Folk music studies the music folklore, the folk music instruments, songs and dances.

By Djudjev <sup>(12)</sup> "The musical folklore, or the discipline covering it, viz. folk music, does not study music creativity *per se*, because of the fact that that music creativity is accompanied by a number of elements, parts of other artistic activities and, for that matter, logically, by presumption and syncretism, it is combined with activities like poetry, dance, pantomime, and crafts, connected with the manufacturing of music instruments." In this way the researcher can explain Folk music like discipline "frames" the musical, oral and dance creativity of the people. In its essence the folk music is a collective act of creation, conveyed in an unwritten manner and characterized by anonymity. What is typical of it is the curve of continuous changeability in its historical path, i.e. the changes in society require changes in the music folklore. The explanation of this is in the fact that science is a social institution and as such it is ideologically reproduced as a "superstructure" over the socio-economic base. Every change in the base reflects on the superstructure. Hence the analogy: if folk music is a public base, music folkloristic, ethnography and ethnology are mutually supplementary sciences.

Folk music is in a close relation with the other musical sciences: history of music, musical psychology, musical aesthetics, music teaching, music acoustics, theory of music, solfeggio, knowledge of the music instruments, musical analysis, etc.

In conclusion, folk music turns out to be theoretical academic and scientific discipline, backed up by various generally humanitarian disciplines (sociology with its

subject of study being the human societies, ethnography – with its subject describing the culture and evolution of the human societies, ethnography – with its subject studying the different cultures and the achievements in the lifestyle of the human societies, history as a reflection of all significant historical events, taking place in the life of society) and a multitude of music disciplines.

### **Tasks and Methods of Musical Folkloristic or Folk Music**

The main task of folk music is to preserve, collect and classify the musical pieces of the people, and then to investigate and analyze them by musical point of view. The analysis of the melodies of folk music is carried out in a few basic directions: intonation, characteristic interval steps, direction of movement of the melody, ambit, rhythm, size, beat, grouping of metric groups, temporal differences, rhythmic and melodic patterns, agogic specificities, tone genesis and kind, functionality, ornamentation, form and contents, stereotypes, culminations, laws of supporting voices, polyphony (if there is such), modulation links, timbres of the singers, registers, vocal school, description of the instruments, structure, arrangement, application, lyrics (words) -rhythm-melody relationship, relationship between stressed and unstressed, long and short syllables, pauses and so on and so forth.

By Dinekov P. <sup>(13)</sup> “Folk music studies the close relationship between melody and lyrics (words), all kinds of musical architecture, connected with historical and social circumstances, because this kind of song is often determined by the poetic verses and the stanzas of the speech intonation.”.

On the other hand, folk music studies the relationship of melody with dance, pantomime, steps, figures, and movements, which in turn determine the rhythm of the syllables and the poetry. Like Asafiev said <sup>(14)</sup> “The movements or the poetry often resemble a game, a myth, a legend, customs, which, in turn have to be followed, because they are determining for the movement in the music and in its accompanying elements”.

If rests on Bruffle’s thesis, claiming that “If the styles makes man”, considered paradigmatic, for the researcher of the present study, “the method makes the science”.

When the musicologist is confronted by a huge quantity of facts, as this happens in work with samples of folk music, he has to classify them in a streamlined system, whereby he could analyze them and finally draw the

general rules. i.e. by studying the single phenomena, the folklorist should come to the generally valid laws. In connection with this claim Djudjev <sup>(15)</sup> dwells on the basic methods, which are applied in music folkloristic:

- Historical method – associated with the origin of the causes. This is kind of searching for the historical origin, development, and dissemination, without this turning into a goal *per se*. Djudjev quoted Van Gennep, who says in “*Le folklore*”, “Man starts to be cured of the illness of the 19<sup>th</sup> century, which could be referred to as historical mania”. This historical path had been characteristic of folkloristic of the 19<sup>th</sup> and 20<sup>th</sup> centuries, but nowadays musicologist turn mostly to pure musical base more than strictly historical.
- Method of observation – or a descriptive method, which is essential because of the specificity of the discipline. What is implied is the sound, hearing and loco-motor observation of the processes. This is typical for ethno-organology like discipline.
- Comparative method, synchronous-diachronic in determining the kinship of the samples by morphological features, which helps the formulation of the common law.
- Analytical approach – based on different functional specifics: metro-rhythmic, form, structure, along with the vertical organization, mode, instruments, performing style, etc.
- Stylistic method, collection of data by indicative values, signaling, and working out of ratio, which becomes the basis for subsequent conclusions.
- Interdisciplinary method – in which methods of various sciences are employed, which help reveal the phenomena of interest.
- Anthropological method – of a descriptive model, associated with fieldwork and the identification of differences and similarities according to an ethnic principle.
- Evolutionary method- determination of continuity in the pieces of music, i.e. direct observation of the evolvement of the forms.
- Natural method – investigating the essence of the phenomena studied, with the processes and elements building them, the music cells and functions, giving life to the form.
- Musical theoretisation method – the most essential, in which the whole range of musical theory disciplines are applied, which are to help the analysis of each individual element in terms of melody, rhythm, dance

and lyrics.

- Dialectical method– when there is existing help of the concrete and specific for the music reality disciplines, and subsequently there is expansion into a range of generalizations from the areas of interest: psychological, ethno-musicological, acoustic, phonetic, etc.

In conclusion the author of the research wishes to emphasize that the methods of folkloristic can be situated as multifunctional. They are based on choosing different disciplines – literature, poetry, ethnomusicology and of course main courses of music theory- solfeggio, acoustic, musical analysis, knowledge of instruments, harmony, polyphony, as well as choreography.

### Collection and Recording of Folk Music Material

Music folklore should be collected and recorded on strictly scientific foundations. This is an integral process of elaborating dancing steps, gestures, melody, lyrics, data about the customs in which every individual sample is performed, way of performance. i.e. when the melodies are recorded, they are not being present by themselves, in isolation, but they are accompanied with huge data, sources - life description information of performer (s), situation of performance and every single detail, accompanying the play. According to that, all of that accompanying details and explanations have to be specified and joined in a comprehensive musical and theoretical notation registering.

Basically, the melody has to be recorded. Before it was recorded onto a phonogram tape or magnetic tape, nowadays onto a Compact Disk (CD), and at the same time it has to be accompanied by a notation script and enquiry sheets.

The researcher of that study will summarize the major ideas of eastern-European musicologists, working with recording of folk music, (like Asafiev, “About Russian musical folklore like people musical creation in the culture of our reality” Moscow, 1952, Djudjev “Bulgarian Folk Music”, Sofia, 1975, Stoin. “ Folk songs” Sofia 1931, Zaharieva, “ The concept of Folk song- from music-folkloristic to specified scientific thinking” In “Bulgarian Musicology” 1/2004, Tolstoy. “Advisor of the musician - ethnographer” Moscow 1929 and etc.), who recommend every sample to be supplemented by detailed information about the samples of music. They advice to fix and fill in a sheet, table, or word document information about place and date of the recording, the settlement, region, name,

age, nationality, national self-determination, social status, education, cultural standard, biographical data, emigrations (if any), and photo of the performer. This mentioned information to be applied along with the record and notation. Later on, every single sample to enter into an enquiry sheet and the respondents and settlements classified in alphabetical order. As a second enquiry sheet Rajna Katzarova, Asafiev, Stoin and Djudjev recommend to place other data about the sample or the musical artifact. This information to be connected with music theoretical details- details of the region, settlement of origin of the melody, the title, contents, lyrics, the dance accompanying it (if there is one), the style of performance – solo, duet, instruments accompanying it (if there are such), the name of the respondent, as well as from whom, when and how the respondent had learnt the song.

By this way of recording of the material, three main data bases are created: recording on a music carrier, accompanied with notation of the same melody and two enquiry sheets, containing data about the performer and the region of the song and an enquiry with data about the melody performed or about its typology.

Popova M. <sup>(16)</sup> advises the data base results, which, parallel to the enlargement of the samples investigated, to be pooled into a card-index, showing the numbers of the sheets with an archives press-mark, (numbers of the samples) a number and a way of sound recording, combined with a notation and enquiry sheets, all these classified according to several indices:

- the respondent providing the sample of music – when, where and from whom the respondent had learnt the folk song, dating and place of the actual recording, its origin and contents;
- data about the sample of music, contents, elements, association with the agricultural, family, and calendar dates, with the rites and rituals or festivities.

The main element Researcher would like to dwell on is the notation itself. Songs, put down by hand, by hearing, are no scientific document if the notation had not followed the academic requirements. So that the recording might be correctly done, an initial recording on a sound carrier must have been made. The music sample has to be recorded several times on this sound carrier, in the performance of the respondent. This requirement is justified by the fact that in the performance of one and the same song, the folk singers often have a number of digressions: elongations, shortenings of certain sounds and rests, agogical accents, rising and lowering of certain scales, whereby all these are

not always arbitrary. The deliberate changes in the musical structure should be put down with precision onto the basic matrix (C.D. carrier) of the sample of music.

The notation has to be done in a way, corresponding to the main ideas and in a way, convenient for execution and analysis. This is one of the most difficult elements for the musical folklorist. By researcher's opinion the establishing of additional information, containing details for the performer, his ethnical and personal data, exact conditions he met and studied the particular musical sample and all accompanying information of the transmission of the folk heritage, is in huge importance for the future investigation of the sample. The presented way of storing and describing each musical folk song by ethnological, biographical and music theoretical principles is undoubtedly useful and empirically justified. The collection, arrangement and definitions of the folk samples are of great importance not only for the personal organization of the researcher, but also for the fixation of these anthropological models that appeared temporary. In our century, marked by globalization and demographic flow of the migrations towards cities, many of the folk samples slowly, but certainly disappeared and the correct and professional recording can be in huge importance of the future investigation by the coming generations of folklorists.

### **Notation of the Sound**

There is no something as absolutely precise notation because of the imperfections of writing down music signs. When the researcher talks about notation, it must be noted that folk music is based on improvisation and accordingly every performer executes different musical transcription in each and every performance. Accordingly a vital point arising is the possibility of non-accuracy in the notation. Naturally, from an academic point of view, notation should be precise to the maximum. On this matter researcher wants to quote P.I. Tchaikovsky, who, in a letter dated 25 December 1876 to Leo Tolstoy, entitled "*O Narodnom v National'nom Elemente v Muzyke*" [*On the Folkloric in the National Element in Music* <sup>(17)</sup>], wrote the following: "Generally, the songs forwarded by you, cannot be subjected to correct and consistent processing and no collection can be compiled of them, because for that matter it is necessary that the song be put down, at least inasmuch as this is possible in the way the people themselves perform it. And this is a very difficult task, for which the most delicate feeling of a musician and a great musical and historical erudition are needed. Besides Balakirev and,

partially, Prokunin, I know of no man who could skillfully perform this task." Bella Bartok <sup>(18)</sup> in turn, says that the only correct and truthful recording can be accomplished by way of a sound track, produced through recordings made photography or printed, separately from the notation or recordings, parallel to it.

To the researcher of present study, this intricate technical procedure, with multiple turns and twists of the sound trace on the roller or the disc is too complicated and definitely old fashioned, and the folklorist does not always have the opportunity of using such a device, even it is fact that the devise is very precise. Nowadays luckily we have the chance to use iPads, mobile phone devises and PCs for such a reason.

In international folkloristic the notation by hand has been legitimized and needed.

During notation, the fine nuances associated with gliding or complex rhythm often complicate the work. For that matter Robert Lachman and Bella Bartok <sup>(19)</sup> introduced supplementary "diacritic" signs, analogous to the diacritic signs in the letters of some of the ancient languages. Such are semi-flat, semi-sharp, uneven rhythms, which are typical for Arab folk music etc. While writing down on a piece of paper the song, the person making the notation, should first remember the melody and check it in his own performance. As a check-up he may sing along with the folk singer or with the recording. In case of polyphony, the main voice is first put down and then all the accompanying voices, separately. The same approach is applied in the notation of the instrumental accompaniment. After carefully reading the advises of Bartok, Asafiev, Katzarova and Djudjev, the researcher can summarize that we may use the commonly accepted signs of notation, and these signs may be accompanied by diacritic signs, and if they too, prove insufficient, the folklorist may add, by necessity, his own signs, which he should describe separately.

Usually, the treble clef is used; indicating voices, high pitched string and blow instruments, whereby the male voices actually sound an octave lower. Tonalties with more than three signs and numerous alterations are usually avoided.

Acoustic investigations show that even the professional folk singers hesitate in terms of intonation, within the zone of hearing. When these digressions appear regularly, they should be scored systematically, because they show deliberateness. If we would like to write down these minimal digressions, we should use an upward arrow as a

sign of heightening of quarter-tone, and a downwards arrow - of lowering a quarter tone downward. These additional signs may be used simultaneously with sharp and flat - the signs of alteration. This is a recommendation given by Bella Bartok and Robert Lachmann. The difference between the two is that Lachmann recommends a sign "+" rather than an arrow for upward movement, and the sign "-" for the downward movement.

Otto Abraham, Erich von Hornbostel, Abraham Idelsohn, and presented Eastern folklorists, are the scientists who have worked and contributed a lot, considerably helping the location of the system of notation. Alexander John Ellis, on his part, invented the cent system, which divides the tempered half-tone into 100 different parts – *cents*, which are tones without a specified height, marked only by a tail, without the head of the note sign, whereby the handle shows the direction of movement - up or down.<sup>(20)</sup>

### Scoring of the Rhythm

One of the important problems in music folkloristic is scoring of the rhythm. No mathematically precise notation exists here either as in the notation of the heights of the notes, to unconditionally match the melody actually performed. It is also subordinated to subjective factors. Its precision is within the borderlines of certain "zones" (according to Garbuzov<sup>(21)</sup>).

In the performance of folk samples, the singers often perform *rit.*, *ritenuto*, *rubato*, and this notwithstanding we have to get within an approximately precise tempo and various beat rhythm. The inner-zone digressions should not be put down as durations, but should be described in terms. Bartok recommends that a time signature be placed, and if that is impossible, beat fractions be put down in brackets at the beginning of each change. In case that the whole melody is quite free and requires the constant change of the time and bar indexes, it is proper to write down the notes without time bar lines, and whatever is doubtful or assumed, to be fixed down in brackets.<sup>(22)</sup>

The division of the melody into even times is done only in indisputable cases. When there is any doubt it is better to use dotted bars or time zones in brackets rather than putting down even notation, which, however, does not match the actual performance.

In complicated times, the metric groups are put down at the start of the sample of music, whereby the existing metric emphasis is noted, like, for instance: 2+3 instead 5 over eight, 3+2 instead five over eight, 2+3+2 instead

seven over eight, 2+2+3 instead seven over eight, 3+2+2 instead seven over eight., etc.<sup>(23)</sup> If the metric groups change in the process of performance, this is put down over the time in which the change takes place.

The tempo is scored down in metronome figures, which are combined with words, showing the character of the melody: such as merry, perky, humorous and playful.

There are signs, which are used in scoring digressions from the rhythm. In this way "-" after a note over the staff indicates a delaying or stop of the movement to take breath.

A breve over the note indicates a prolongation of the sound, less than the *fermata*. A breve under the note means a shortening of the respective sound.<sup>(24)</sup>

By the researcher's opinion, as well as in writing down notes, the rhythm fixation on paper holder should be coordinated with the actual need of the folklorist. Any necessity of using or applying of new, diacritical signs should be acceptable for the theorist. The leading idea should be always- closer to the real sound notation, and most near to the real sample image.

### Writing Down of the Lyrics

The lyrics of the folk songs are pieces of poetry and as such they have special significance for folkloristic and for ethnology. When we have an instrumental melody as a working material, which is not accompanied by any lyrics, it is hard to define and structure it. The availability of lyrics does not just help the clear-cut reflection and functional structuring of the samples, but is also conducive to specifying their belonging. Generally speaking it is hard to judge about the character of a song without accompanying lyrics.

In a melody with lyrics, certain words and syllables are emphasized, others are articulated by the way; there are repetitions of parts of the lyrics, sometimes inserts, interpolated words and syllables, even refrains, which sometimes have no logical connection with the text. There are cases of interruptions in sentences or words, which are subsequently repeated whole. All these different variants should be precisely written down by the researcher.

In folk music all the stanzas are individually written down, whereby each one should be attached to the melody. This is justified by the fact that there may be changes in the melody, depending on the number of syllables, words, additions, as well as on the changes, which may set in the form, when comparing the poetic text. The melody variation is written down, whereby in music signs in



brackets all the variants it undergoes is described.<sup>(25)</sup>

In the recording, the dialect should be precisely fixed, whereby the one putting down the text should not comply with the official spelling. This is an important element, both concerning the character of the song, and the semantics of the piece of work.

### **Describing the Dance Motions – Orcheistai**

It is hard to give exhaustive information about the dance, as an element of folklore. It is hard to determine its importance: whether it is symbolic, pantomimic or choreographic. The researcher quotes Djudjev<sup>(26)</sup> in explanation of different kinds of researching and describing the dance. *Orcheistai*, as a science studies the steps, movements, and poses performed by one or several dancers, whereas *choreutics* studies the coordinated movements of a group of performers. Choreography, for its part, deals with the staging and the artistic composition of the professional dance. Kinetography is often encountered in music literature as a substitute for choreography. Wilhelm Wundt<sup>(27)</sup> describes the dance as an expression, movement of the body, whereby the motions symbolize certain linguistic expressions. The dance, in this case, corresponds to the reflexes of dancing or self-expression of people, who accumulate certain psychological processes in the organism of the dancer, as well as achieve a relation with the public environment and the collective. The ideography or symbolism of the gestures is implemented in the same way as this is achieved in the sounds. Initially, the arbitrary postures and movements turn, through the accumulation of experience, into certain imagery contents or survivals. For the researcher of present study, the language of gesture has three underlying principles: expression, communication and description. The first is connected to the direct, spontaneous expression of feelings; the second has social orientation, i.e. a connection with those around, communicating of intentions, desires, on the part of the dancer to the receiver; while the third is the most important and recreates symbolic, collective images. Good sample for these conclusions is the thought of Blacking “Brain cannot be despaired from the body”.<sup>(28)</sup>

The signs used to describe the dance or the kinetography of the movements are most varied. Different schools offer different ways of putting down the dance. Starting from Arbeau in 1588 and his work “*Orchesographie*” via Feuillet and his textbook “*Choreographie, ou l’art de decrire la danse*”, 1700, through the flight of the romantic ballet in 1831 and Filipe

Taglioni and his choreography of *Robert le Diable*, to Arthur Saint-Leon, 1870, Friedrich Zorn, 1887 and his work “*Grammatik der Tanzkunst*”, Valerie J. Sutton, Shorthand Dance Notation (from Israel), Morris Dance Notation (Morris dance), and Beauchamp-Feuillet notation (Baroque dance). One of the best-known dance notations are Sergeyev Collection, and Stepanov notation. This is a well-known collection of dance notation recordings known as the “Sergeyev Collection”, recorded using Vladimir Ivanovich Stepanov's notation method. There are notations like The Dance Notation Bureau (Labanotation) Sutton Dance Writing, Eshkol-Wachman Movement Notation, etc. Two notations have basically been adopted: Labanotation or Kinetography The original inventor is the Austrian- Hungarian Rudolf von Laban (1879-1958) an important figure in European modern dance. He published this notation first in 1928 as “Kinetographie” in the first issue of “Schriftanz”. Several people continued the development of the notation; In the U.S.A. among others by Ann Hutchinson Guest to the notation known as “Labanotation”, in Germany by Albrecht Knust to the notation known as “Kinetographie Laban”. Laban and Benesh Movement Notation known as Choreology: this is a vertical script with a staircase for each part of the body, but this is fairly complex.<sup>(29)</sup>

We have to notice that all of the mentioned systems are created and evaluated in assistance of the ballet and modern dance art. This holds more complicated and essential sense and choreographical specifics, which defer from the nature of the folk dance, which is much simpler because of its use of common human movements. The researchers has chosen to deal as a variant the most simple and familiar one, developed by Bulgarian ethnomusicologists Stoyan Djoudjev, Vassil Stoin and N. Kaufman, which is suitable for describing the simple folklore samples and has been widespread in Europe. At the same time the researcher has to mention that each folklorist is free to write down or make up his own signs, which may impress him, and to adapt them to his own system of notation or description. Naturally, every symbol should be correctly described at the end of his working material, to give clarity to the written text. The authors decided to base their work on the Eastern European dance notation systems, because of their simplicity, and direct implementation to the ethno folk music.

What follows is a presentation of model notation of the dance movements.<sup>(30)</sup>

**Steps:**

Forward – ↑

Backward – ↓

To the left – ←

To the right – →

Forward left – ↖

Forward right – ↗

Backward left – ↙

Backward right – ↘

**Small steps:**

Steps on heel – sur le coup-de pied – ↑

Steps on toes – a pointe (on full point)- ↑

Steps on the right rim of the foot – ↑

On the left rim of the foot – ↑

Standing on heel – •

Gathering in the feet one next to the other – first position ○

Left to right – ○

Right to left – ○


A step sliding the foot on the ground – ↑↑


A step in a bow-like movement – ↑


**Jumps:** ∇


Carrying out – ↑


Suspension – ↑


Curves, when the leg is curved in the knee – 

Turning on heel around the toe – 

Crouching – 

Turning on the knee leftwards – 


Rightwards – 


Kneeing – 


During notation each leg is put down onto a separate horizontal line. The right leg is below the line, the left – above the line. e. g.


#### Body movements;

##### Turning of the body:


To the left – 


To the right – 

Forward – 

Backward – 


##### Turning in the waist :


To the left – 


To the right – 


##### Arm movements:


The arm movements can be described in the same way, like those of the legs, but with wave-shaped arrows. The arm movements are more elaborate, because of the possibility of performing most diverse motions through the shoulder, ankle, wrist and the fingers. Generally, the movements of every arm boil down to several basic types:

Putting out – 

Wringing – 

Twisting – 

Turning – 

Waving – 

#### Organology or the Study of the Musical Instruments

In the process of writing down folklore samples we come across a great number of most varied musical instruments, which are used to perform folk music or to accompany folk songs and dances. The science, which is a branch of folkloristic and deals with studying the structure and function of the music instruments, their development and use in the performance of music, is called organology. It is addressed to studying the musical instruments of

various cultures: their history, technical aspects and classification.

The folk music instruments feature at one and the same time most varied simple tools, vessels, playthings and other objects, commonly used in the people's everyday life, and instruments, long developed and improved technically.

The classification of the folk instruments presupposes their prior arrangement in kind, family, groups, and on the basis of their acoustic characteristics. Scholars have

different views on the matter. What characteristics should the categorization of the musical instruments be based on, the researcher rather tends to follow the German school of Curt Sachs and M.V. Hornbostel,<sup>(31)</sup> who suggest that the study be based on the material, out of which the instrument has been made and on the way of sound extraction. In this way the instruments can be classified in four basic groups:

- Idio-phonc – self-sounding;
- Membrane-phonc in which the sound-producing body has one or two membranes;
- Air-phonc in which the sound is produced by the input of a flow of air;
- Cordo-phonc – or string instruments.

When a given instrument is being studied or researched, the folklorist follows several main lines:<sup>(32)</sup>

- structure, sound extraction, tuning;
- photos and plans of the instrument are enclosed;
- origin and genealogical development;
- types if there are, different names if there are, differences by geographical feature, which are described;
- famous master makers of the instrument discussed are listed as well as the characteristic features in its making;
- studies should be listed and discussed, produced by other folklorists and dedicated to that particular instrument;
- specific elements in playing it: articulation, dynamics, timbre, sound extraction, scales used, fingering, transposition;
- usage – it should be explained how it is most often used – as a solo instrument or in a group; repertoire;
- characteristic samples are recorded in which the instrument stands out and which are typical for the sound and performance;
- the relationship is studied with the vocal melodies, which the instrument accompanies;
- the most frequently used mode rows are described;
- the characteristic tone volume is described;
- the works are listed by contemporary composers, if there are such composed specially for this instrument, its contemporary role is considered;
- typical technique of playing the instrument is described and well-known performers are listed.

#### **Analysis of the Folklore Samples**

The researcher mentioned already that the most difficult part of analysis of folk samples is notation and

theoretization of the melody. Eastern musicologists like Mazel L.<sup>(33)</sup>, Karastojanov A.<sup>(34)</sup>, Stoin V.<sup>(35)</sup>, Tolstoy S.L.; Zimin P.N.<sup>(36)</sup>, Asafiev B.<sup>(37)</sup> advise the analysis to be proceed in the collected, followed way:

- Analysis of the curve of the melody.

During the academic study of samples, which have already been written down in notation by the folklorist, the following regularities have to be registered, providing the basis of future generalizations.

Initially, the melody has to be deciphered and split into units, (units like voices, determinate bars, couplets), which will help subject to be analysis and to recognize it as a structure. This is done, following the principles:

- The sound system (scale or mode, pentatonic or etc.) is investigated, belonging to which is the melody;
- The tone volume of the melody is studied from the lowest-pitch to the highest-pitch tone;
- Investigated is the interval content, interval material, already included in the tone volume already studied;
- Listed are the rows of sounds used: scales, tetra chords, quarter chords and tone scales;
- The scale families, belonging to which are the intonation patters, are summed up: mode, tonality key;
- The mode and key functions are studied between the stages; a harmonious analysis of the melody is made;
- The tonic is defined;
- The characteristic music passages – intervals are listed;
- The characteristic melody stereotypes are listed: introductions, cadence, intonation twists, turns, ornaments;
- The direction of the melody movement is graphically described;
- The cases are listed of diaphony, polyphony, and accompaniment;
- The modulation are pointed out if there are any;
- The individual voices are studied, if there is polyphony, as well as their interrelations in terms of intonation, meter, mode, imitation and harmony;
- The accompaniment is studied should there be such an accompaniment with its relationships in terms of intonation, mode, imitation, rhythm, as well as formation with respect to the basic melody;
- The formation principles and variability are studied;
- The isophony is studied: in intoning one melody or part of it develops on one and the same sound pitch;
- Heterophony is studied whereby the melody or part of it develops on different tones, i.e. the ambit is larger than zero;

- The existence of isorhythmic is studied, viz. the ratio of two or more melodies or between two or more parts of one and the same melody, which have the same rhythm;
- Musical contamination is to be noted, when a phrase, a conclusion, a refrain or lyrics, or some material is broken off or borrowed from another song, and is assimilated, making it part of its own.

The researcher of the study wants to point out that nowadays folklorists of Easter Europe are following strictly this particular way of analysis the folk songs. In the academic way of researching there are many potentialities of different tasks to be followed, but the presented once provide a wide range of possible roads to be tracked and various direction to be chosen according to the particular interest of the folklorist.

### **Analysis of Rhythm**

The analysis of rhythm goes parallel to the clear acknowledgement of the fact that the folk singers do not sing always in fixed key signature rhythm and definite bars, but in free rhythms and for that matter we have to be very flexible in making such analysis. Here the researcher wants to quote again Bella Bartok <sup>(38)</sup>, Asafiev <sup>(39)</sup>, Djudjev<sup>(40)</sup> advised in this sphere what has to be specified:

- defining of the rhythm as simple, complex and combined;
- defining of the metric accent as simple, complex, and combined and describing it in groups;
- registering of the change of rhythm or meter if there is such a change;
- describing of the characteristic rhythmic figures, which are used in the sample;
- describing of the shortest and the longest durations of notes, as well as determining the characteristic rhythmic pulsation;
- describing of the relationship between form and rhythm;
- describing of the relationship between rhythm and dance, if there is such a dance;
- describing of the relationship between rhythm and melody as a structure and movement;
- describing of the rhythmic combination lyrics-rhythm, by syllables, refrains, and cadenzas;
- describing of the characteristic poetic pulsation in the rhythm, i.e. the relationship of melody and lyrics, poetic pulsation and rhythm.

Last two variants are applied only when the researcher

decides to investigate the relationship between melody, rhythm and lyrics.

The rhythm used to have a magical force for the ancient peoples. It had been distinguished as the male principle, whereby the melody had been the bearer of the female principle, and as such it acquired the form, which the rhythm lent to it. In the contemporary theory of the music sciences it has been recognized that the sound material is organized and arranged in logical combinations around forceful rhythmic landmarks or metric accents. For that reason the rhythm should be approached with the knowledge that it is not just a narrowly musical concept; it is rather a determining origin. The combining of durations in time, and their arrangement following certain regularity produces certain relations. For that reason in every melody there is a rhythmic pattern: a series of long and short note values, metric accents and pauses, making up the backbone of the folk song. In his landmark work *Musikalische Formenlehre in Analysen*, T. Wihmayer <sup>(41)</sup> associates the rhythmic patterns with the ancient Greek poetry feet. This has been embedded in the modern European and Arabic music. It should not be forgotten that for European and Arabic medieval philosophers alike, music had been inextricably connected with poetry and philosophy. This platform has been developed by Rudolf Wesphal, Theodor Reinach, Emanuele Moris, Hugo Riemann, V.Zichermann, and B.Bartok. That is why folklorists should study in great detail the meters or steps of poetry, and the poetic feet, in particular. The duration of the syllables in measured speech has been commonly known in metrics as quantity.

Djudjev <sup>(42)</sup> explained that the Ancient Greeks had divided music into five parts: a teaching about the letters and sounds, about the syllables, about the feet, about the measures and verses, and about the poems. The vocals are called short, and long, if they last two measures. The length of the syllables depends on the length of the vocals, which make up the syllables. The metric foot is made up depending on the number of syllables. The metric feet are described as two-syllable, three-syllable, four-syllable, etc. Depending on the number of the primary measures they can be disemos, trisemos, tetrasemos. These feet precisely match the  $\frac{2}{4}$  bitemporal,  $\frac{3}{4}$  tritemporal and  $\frac{4}{4}$  tetra temporal measures in music. Graphically, the short syllables are presented by a breve and the long – by a short horizontal line. Every metric foot has sub-basic feet, e.g. the three-syllable exists as a dactyl of a long and two short syllables or note durations; the anapest consists of two short and one long value at the end; a tribrach is made up

of three short values; a moloss is a complex foot of three long values; an amphibrach – two short values and one long in-between; an amphimacer – two long values and one short in-between; a vacheus consists of one short, followed by two long; an antivacheus – of two long and one short at the end. In this way every foot is divided into different groups, depending on the length of every syllable and the metric accent.

### Analysis of the poetic text

Like continuation of explained metric steps, researcher wants to enter in the relationship between music and lyrics is psychological, reflected in the images and moods conveyed. In music the word changes the immanent meaning of music. Its internal magnetic field undergoes change and the stress of the word places a kind of a Magnetis lithes on the scale of music and turns into a feature, around which vowels and consonants are grouped. In this way the word, placed within a certain musical environment, acquires a new meaning, a new space, awakening latent states, generating new values, showing new possibilities, which precisely have to be carefully investigated.

When starting to work on the lyrics, we have to dwell on a few basic elements (By Katzarova R. <sup>(43)</sup>):

- Structural relationship between melody and lyrics. The melodious speech, springing up from the rhythmic, is often stanza-like, couplet-like, becoming typical with refrains, responsive, rondo-like structure, reflecting the form of the lyrics and lending shape to the overall formal background. In the poetic lyrics there is measured and not measured speech. It is measured when the syllables, words and phrases are arranged in conformity with certain metric laws and have been rhythmically processed.
- Review in terms of units, syllable, verse, line, couplet;
- According to a morphological principle;
- Isochrony, i.e. equal rhythmic units is investigated;
- The presence of heterophony is studied, viz. the appearance of one or more rhythmic units with another kind of duration;
- The presence of isorhythmic is studied, i.e. the relationship between two or more melodies or between two or more parts of one and the same melody, which have identical rhythm;
- Heterorhythmic is studied, i.e. the relationship between two or more melodies or two or more parts of one melody, which have different rhythmic patterns;
- Homophony is studied, viz. the relationship between two or more melodies or two or more parts of one and the same melody, which have identical intonation, curves, whereby the respective rhythmic units have identical tone heights;
- Allophony is studied, viz. the absence of that feature between two melodies or two parts of one and the same melody, or to put it in another form – otherwise sounding;
- Isometry is studied, i.e. the relationship between two or more melodies or two parts of one and the same melody with identical measure/metric.
- Heterometry is studied, i.e. when there is no identical appearance, measure or, to put it simply, there is different measure/metric.
- Isomorphy is studied, i.e. a musical phenomenon whereby two or more melodies or two parts of one and the same melody have been built after the same architectonic plan and have an identical number of rhythmic units, which can be either identical in duration or not, but have been grouped in an identical manner. The plan of the group is provided by lyrics, in a verse size. I.e. there is an identical number of verses and stanzas;
- Heteromorphy is studied, when there are a different numbers of rhythmic units and a different number of rhythmic groups, or there are identical rhythmic units, differently grouped. For instance, the line follows the pattern - / - - // - - / - - / - -, while the other runs: - - -// - - / - - // - - -;
- A reflection of a verse is to be marked, the measure in the melody, i.e. the differentiation of every verse is to be determined by a demarcation sign, differentiation of the semi-verses – the dipody;
- Structure of the stanza in the verse on 2, 4, etc.

### Classification

When the analysis of the melodies, which would represent the working material, is completed, it is obtained like multiple information, which has to be studied, analyzed and classified. The arrangement and classification may be made according to different features. <sup>(44)</sup>

- according to the place of recording of the music sample –settlement, or region, so that the typical characteristics of the regional music folklore may be determined;
- according to the function, genre, subject matter, i.e. as working, cult, wedding, entertaining etc, which are to investigate the function and application of the folklore

- samples;
- according to rhythmic patterns – the rhythmic or metric characteristic of the regional music samples is to be investigated;
  - according to mode patterns – the image of the mode community of the folklore samples is to be outlined in the ethnic group;
  - according to the contents of the lyrics – the function and application is studied again, and different features are identified: historical, ethnological, ethnomusicological, as well as the regularities in terms of metric lyrics, etc.
  - the music classification may be based on the instrumental accompaniment, i.e. according to instruments;
  - according to form, depending on the commonness in the musical form;
  - according to the way of performance – solo, vocal, instrumental, mixed;
  - according to ethnic or regional classification.

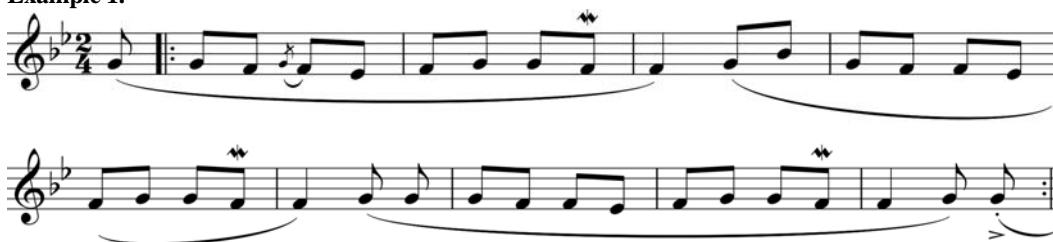
The researcher wants to emphasize that the choice of particular sorting method or special way of analysis of the folk material depends mainly on the purpose and objectives set by every individual folklorist. The researching interest and concern theoretical range of the affected phenomenon will have to be determined for each particular road or tools. Accordingly the author of the present study presents various options that were introduced by the founders of the European and Eastern European musicology which can be applied successfully. But every final choice should be based on each individual theoretical research and academic demand.

In conclusion, researcher would like to point out that in the process of collection, recording/putting down and investigation of folklore, we encounter multiple problems, which spread to various spheres of the musical theory sciences or the sciences helping in the investigations. Being well versed in them is necessary not only because of the need to freely refer to them, but also because of the

need to freely resort to their different means.

In this paper researcher has tried to present precisely these sciences, with which we are most often working, and specify them like area of science disciplines, as well as to show the way of collecting, writing down/recording, and classification of the folklore music material, from the point of view of the European basic researchers, as well as the way of its processing. The good knowledge of the different methods (the Eastern Europeans as opposed to the well-known western), and the way of analyzing the samples is essential for the work of the folklorists and for that reason researcher has dwelt on their presentation in detail. The classification of the samples collected has been shown to be the last stage, because it should be based on a preliminary analysis, which is to set apart certain morphological features, internal relations, similarities in kinds, class, group, form, and sample. The present study has idea and purpose to show the models and paths of analysis of the folk music samples, used from founder Eastern ethnomusicologists and is mostly theoretical, presenting and surface perfunctory. This is based on the limit volume of such kind of research, and is without score samples, which will need much bigger space and explanations. The main idea was presenting the methodology of basic eastern ethnomusicology analysis of folk samples, and that introduction to give an option for new tracks or investigations for Jordanian ethnomusicologists. This knowledge will be derived in assistance of the students from Yarmouk University and Jordan University, in their future work with collecting folk samples. The methods shown in the present study, as well as the information about frames of the sciences entering in the ethno musicological specter will help in understanding the places of each in their relative investigator's interest. As well as it will enlarge the horizons of the young ethno musicologist in their erudition in wider spheres, connected with Eastern European musicology, which is not well known in Jordan.

**Example 1.**



The researchers will not enter in defining the relation lyric-music, but will prefer to accent over the musical image. The lyrics will be written down, but not analyzed according to the style of the present study, to keep the illustrative character of the research. At same time the author decided to present a sample to be taken as an exemplary model.

### Sheet 1: General Information

Place of recording: Amman, Jordan  
 Date of recording: 10.09.2012  
 Settlement: Jabal Amman  
 Region: Amman, Hashemite Kingdom of Jordan  
 Name of the singer: Lamia Al Nafisa Abdullah Ali Al Karaki  
 Born: 1944  
 Nationality: Jordanian  
 National self-determination: Palestinian  
 Social status: housekeeper  
 Education: Middle school  
 Cultural standard: Middle  
 Biographical date: Born in Palestine, Hebron, married with nine children.  
 Emigration: 1967, to Jordan

### Sheet 2: Details of the song

Region: Palestinian  
 Settlement of origin: The singer recognizes the melody as from Hebron  
 Title: Oulu La'om'moh Tifrah ou' Tit'han'na  
 Contents: The lyrics are dedicated to parents of a newly married couple. Showing the importance of marriage to their culture, traditions and habits connected to this event.

### Lyrics

أولو لأمه تفرح وتتهنى	ترش الوسائد بالعطر والحنا
يا دار هنا وابنيها يا بنا	والفرح إلنا والعرسال تتتهنى
والدار داري والبيوت بيوتي	واحنا خطبنا يا عدوي موتي
يا ببي ميريم لا تكن عبوسه	واسماح بوجك واعطيها العروسه
يا ببي ميريم لا تكن طماعي	والمالي بيقتي والنسي نفاعي

Dance: The singer confirm that mostly the folk sample is performed without dance, but newly it is accompanied by dance

Accompaniment: Usually by table

Style of performance: The singer confirms that the songs usually is performed by group of women.

When the singer learned the song: When she was a child

How the singer learned the song: At the time of weddings and engagements.

From whom the singer learned the song: From her mother and grand- mother.

Where the song was usually performed: At the parties dedicated to weddings and engagements.

### Sheet 3: Musical Analyze

Curve of the melody: The curve is not clear, the melody moves in simultaneous, monotonous movement, what the researcher recognizes as typical for ancient folk samples.

Units: The sample contains nine bars plus upbeat of one quaver as 9 bars. As the researcher considers the upbeat as leading, the first complete bar will be counted as first.

The main phrase is divided on two recognizable paragraphs, which are evenly divided on three motives.. From upbeat to the sixth bar, F crotchet, and then to the end.

As well each of the two paragraphs are divided on three motives - from upbeat to third bar F crotchet, than from G quaver to F crotchet at 6 bar. Than second paragraph, from G quavers of 6 bar to G up bar, last quaver at 9 bar. The deference in phrasing and considering the last G, as first for next phrase is based at the articulation accent, of last G, performed always as staccato by the singer. Here the researcher notices the difference in the length of the both paragraphs, and second appears as shorter.

Scale: g minor

Tone volume: 5<sup>th</sup>, from E flat 1<sup>st</sup> octave to B flat first octave.

The researcher presumes that the B flat was added in later stage and the original ancient melody used again G on the place of B flat. In that case, the note ambitus will be minor third, what is more often in ancient songs.

Interval content: Mostly seconds, except on minor third reaching B flat.

Interval listed: perfect unison, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>, major 2<sup>nd</sup>, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>, perfect unison:, major 2<sup>nd</sup>, minor 3<sup>rd</sup>, minor third, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>, major 2<sup>nd</sup>, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>, perfect unison:, major 2<sup>nd</sup>, perfect unison, perfect unison, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>, major 2<sup>nd</sup>, major 2<sup>nd</sup>, perfect unison, major 2<sup>nd</sup>,



perfect unison, major 2<sup>nd</sup>, perfect unison.

The key tone: G, Tonic

Tone degrees: The sample mostly accented over the Tonic G, and leading note F, passing shortly by Submediant E flat. As well as single use of Mediant B flat, which already was recognized as foreign note of the original melody, and can be taken as ornamented note, more than the part of the original melody.

Music phrases: can be roughly divided on three bars each.

Tempo: The speed of the sample, can be registered as Allegro

Dynamic: There are no changes in dynamic, monotone, mezzo forte.

Articulation: The sample was divided by the singer with slurs, legato, according to the unite division, which the researcher showed upward. The only one staccato note, which every time was strictly accented and separated, was the last G of the last bar.

Ornamentation: Grace note, acciaccatura in first bar, second F, old (or lower) mordent at last F in second bar, again old mordent in last F of fifth bar, and old mordent in last F at eighth bar.

The use of ornamentation over Leading note F shows the importance of it in the melody structure, the watering to the Tonic, as save, stable degree.

#### Sheet 4: Rhythmical Analyze

Defining the rhythm: Simple time, two over four

Metric accent: Simple. The researcher noticed that at every first note from the beginning of the phrases, the performer did accent.

Characteristic of the rhythm: unenlivened, monotonous, mostly quavers and rare crotchets. Usually the crotchets are used as cadenza moment.

Shortest note: Quaver

Longest note: Crotchet.

Describing the relationship between rhythm and melody as structure and movement: The monotonous character, mostly tune, recitation of the melody line printed over the rhythm, who repeated same character with its own expression marks. The leading note F, keeps its strategic function in the both- rhythm and melody as accented. In rhythm as longer note, crotchet, in melody as often ornamented.

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## الإثنوبولوجيا، الإثنوغرافيا، الفلكلور: التمييز بين هذه التخصصات. آليات مقترحة لجمع عينات الموسيقى الشعبية وتسجيلها بالاعتماد على نظرية موسيقية محددة

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### ملخص

خُصصت هذه الدراسة للبحث في الموسيقى الفلكلورية (علم موسيقا الأعراق) وعلاقتها بالعلوم الأخرى؛ انطلاقاً من أن أهمية دراستها دراسة تحليلية تصنيفية لا تقتصر على قيمتها التاريخية التي يُعززها الارتباط المباشر بالحياة الاجتماعية فحسب؛ وإنما تُعزى إلى تأثيرها المباشر على الموسيقى الاحترافية وإلى قيمتها الجمالية أيضاً. يتناول البحث المنهجية الشرق أوروبية في تدوين الأعمال الموسيقية الفلكلورية بالتصنيف والتحليل؛ هذه المنهجية التي تعدّ مرجعية أساسية للباحثين في مجالات الموسيقى الفلكلورية؛ من حيث دراسة موادها اللحنية، نظرياتها، وآليات جمع عيناتها.

كما تعرض الدراسة إلى القواعد الأساسية لنظريات الموسيقى العالمية؛ من حيث التعريف بمفاهيمها وتوضيح حدود علاقتها بالحقول العلمية ذات الصلة، وبملاحظة مكانتها المبهمة بين تلك العلوم على الصعيد الأكاديمي؛ فقد دعت الحاجة إلى ضرورة إجراء هذه الدراسة لتحديد مكانة الموسيقى الفلكلورية وتوضيح مفهومها النظري بشكل أكثر دقة؛ ومن هنا قدم الباحثان آلية مقترحة لدمج المعارف المتعلقة بالموسيقا الفلكلورية بتوازٍ مع سائر العلوم التي يدرسها الطلبة في كل من جامعة اليرموك والجامعة الأردنية؛ مما يسهم في تسهيل استيعابها والتمييز بينها.

كما تناول الباحثان الآليات المتبعة في تحليل العينات المسجلة وتقديمها ضمن رسم بياني - مع الحفاظ على الطابع النظري لمنهجية الدراسة- بالإضافة إلى تدوين مقترح لحركات الرقص المصاحبة؛ والتي تمثل عنصراً أساسياً من العناصر التي تتكون منها الأغاني الفلكلورية، كما أولى الباحثان اهتماماً بالآلات الموسيقية الفلكلورية لكونها تعدّ جزءاً لا يتجزأ من أداء الأغاني الفلكلورية ورقصاتها.

**الكلمات الدالة:** الإثنوبولوجيا، الإثنوغرافيا، الفلكلور، للتراث الشعبي، علم موسيقا الشعوب.

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