

FOLKWAYS RECORDS FTS 31314 STEREO

Mieczyslaw Kolinski

FOLK SONGS IN CONCERT FORM

BASED UPON A SELECTION OF TWENTY-NINE FRENCH, GERMAN, AMERICAN, SEPHARDIC AND YIDDISH FOLK SONGS

Set for Soprano, Flute, and Piano

THE PRO ARTE TRIO



Belva Spiel, soprano

Jane Coop, piano

Suzanne Shulman, flute

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SIDE I

Band A SIX FRENCH FOLK SONGS
(Berandol Music Limited)

1. Je m'en vais à Livaro
2. Voici le Mois de Mai
3. La Recette du Cuisinier
4. Les Charpentiers du Roi
5. Viens nous y promener
6. La Bergère

Band B SIX GERMAN FOLK SONGS

1. Verstohlen geht der Mond auf
2. Je höher der Kirchturm
3. Ich armes Maidlein
4. Die Gedanken sind frei
5. Ich hab die Nacht geträumet
6. Das Lieben bringt gross Freud

Band C FOUR AMERICAN FOLK SONGS

1. Buffalo Gals
2. Wayfaring Stranger
3. Sweet Betsy from Pike
4. When Johnny Comes Marching Home

SIDE II

Band D SEVEN SEPHARDIC FOLK SONGS

1. Durme, Hermosa Donzeya
2. Arvolera
3. Los Bilbilicos
4. Una Niña que yo Amo
5. Cuando el Rey Nimrod
6. Si Savias, gio ya mia
7. Noches, Noches

Band E SIX YIDDISH FOLK SONGS

1. Zog mir du Schein Meidele
2. A Gneive
3. Schlof zhe main Feigele
4. Hulyet, Hulyet, Beize Vintn
5. Furt a Chussedl
(Chassidic)
6. Sha, Shtill!
(Chassidic)

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CONCERT FORM
THE PRO ARTE TRIO

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Suzanne Shulman

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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Objectives

This record is based upon a selection of twenty-nine French, German, American, Sephardic, and Yiddish folk songs, chosen among several hundred melodies and representing diversified samplings of the five distinctive stylistic idioms mentioned. While such an approach has an obvious educational orientation, the main objective of the project is a re-creation of the folk material through an exploitation of its inherent musical potentials, designed for the enjoyment of the sensitive music lover.

In this connection it would seem appropriate to quote the following evaluation of the record by the distinguished Canadian composer John Beckwith, past Dean of the Faculty of Music, University of Toronto:

"...The tunes themselves are, a few of them, well known, but most not at all familiar. They are all enormously attractive and I am greatly impressed with the tremendous variety of treatments Dr. Kolinski has given them in his settings, ranging from quasi-popular to musically ingenious to highly dramatic. The arrangements are all for a female solo voice with flute and piano, and these forces are used in highly resourceful ways such as one would expect with Dr. Kolinski's long experience both of folk music and of composition. The appeal of this collection lies on many levels - the colour and attractiveness of the musical settings, the natural beauty of the tunes themselves, and also the insights which the

different languages and the different text materials give to cultures other than our own. I believe this material well deserves wide circulation."

Side I, Band A. Six French Folk Songs

A-1. JE M'EN VAIS À LIVARO. I leave for Livaro to drink my fill.

Je m'en vais à Livaro,
Compagnon tout d'une tire,
S'il n'y a à boire à ce pot.
Je m'en vais à Livaro;
S'il n'y a à boire à ce pot,
Je vous prie que l'on en tire,
Je m'en vais à Livaro,
Compagnon tout d'une tire.

A-2. VOICI LE MOIS DE MAI. This is the month of May; what will I give my sweetheart? We will plant her a Maypole and invite the young one because she is the prettiest.

Voici le mois de mai, et lonlanla tirelire,
Voici le mois de mai, que donn'rai-j'à ma mie?
Que donn'rai-j'à ma mie? (twice)
Nous lui plant'rons un mai, et lonlanla tirelire;
Quand l'mai sera planté, nous demand'rons la fille.

Laquelle demand'rons nous? La vieille ou la jeune?
Nous demand'rons la jeune, car c'est la plus jolie.(twice)

A-3. LA RECETTE DU CUISINIER. The Chef's Recipe. On a flake paste put fresh fish filets, truffles, mushrooms, soft roe, hearts of artichokes, butter, and spices; bake it and sprinkle it with lemon juice and egg yolks; add a clear broth and shrimps, and serve immediately.

Sur de la pâte fine
Vous mettez du godiveau,
Filets de bonne mine
D'un poisson bien frais et beau;
Truffes, champignons,
Laitence à foison,
Des fonds d'artichauts,
Beurre tout nouveau,
Epices comme il faut.

Qu'on le couvr' et qu'on le mette,
Bien cuir au four pour le mieux;
Étant cuit on y jette
Et verjus et jaunes d'oeufs.
Même il est exquis
D'y joindr' un coulis,
D'écreviss' encore,
Qui vous plaira fort,
Et servez tout d'abord.

A-4. LES CHARPENTIERIERS DU ROI. The king's carpenters build a house for my father; the more they work, the less they accomplish.

Mon père fait bâtir maison,
Jacques métrique méronondon;
Les charpentiers du roi y sont.

Refrain: Toquez boboy fossey treboy,
Carrott' brocott' pat'naill' jolaill',
Colin Martin brochant les navets.
Jacques métrique méronondadaire,
Jacques métrique méronondon.

Les charpentiers du roi y sont,
Jacques métrique méronondon;
Plus ils travaillent, moins ils font.

Refrain.

A-5. VIENS NOUS Y PROMENER. Come, my fair girl, let us stroll in the woods.

Viens nous y promener, ma blonde,
Dans les forêts, ôhé!
Dans les forêts.

Hola la la la la la la la,
Ho!

A-6. LA BERGÈRE. The Shepherdess. When it rains, she wishes good weather, and when she hears the voice of her beloved, she opens the door for her sweet shepherd. That's how the shepherdess likes to spend her time.

N'y a rien d'aussi charmant }
Que la bergère aux champs. } (twice)
Quand il tomb' de la pluie,
Elle désire du beau temps.

Refrain: Voilà comm' la bergère
Aime à passer son temps.
Gai, mon verlet,
Lonli, lonla, ah!
P'tit gouris, lonla,
Lonlaire, lonlaire, lonlaire, la la la la la,
Lonlaire, lonlaire, lonlaire, la.

Quand la bergère entend
La voix de son amant,
Ell' prend sa jupe verte
Et son beau cotillon.
Ell' va ouvrir la porte à son berger mignon.

Refrain.

Side I, Band B. Six German Folk Songs

B-1. VERSTOHLLEN GEHT DER MOND AUF. The Moon Steals over the Skies. You never saw two more faithful hearts.

Verstohlen geht der Mond auf,
Blau, blau Blümelein;
Durch Silberwölkchen geht sein Lauf.

Refrain: Rosen im Tal,
Mädel im Saal,
O schönste Rosa!

Und siehst du mich und siehst du sie,
Blau, blau Blümelein;
Zwei treure Herzen sahst du nie.

Refrain

B-2. JE HOHER DER KIRCHTURM. The higher the steeple, the more beautiful the sound of the bells; the farther my darling, the greater the joy of clandestine love.

Je höher der Kirchturm, desto schöner das Geläute.
Je weiter mein Schätzkel, desto grösser die Freude.

Refrain: Juvivallera, juvivallera!
Schatz, scheiden tut weh, ja weh,
Und die Liebe, sie tut schwanken
Wie das Schiffelein auf der See.

Je dunkler die Nacht, desto heller die Stern.
Je heimlicher die Lieb ist, desto mehr hab ich sie gern.

Refrain

B-3. ICH ARMES MAIDLEIN. Maiden's Lament. My heart is in deep sorrow because I haven't heard from my beloved for ever so long.

Ich armes Maidlein klag mich sehr,
Wie soll mir nur geschehen,
Dass ich den Allerliebsten mein
So lang nit hab gesehen.
Der mir die Zeit und Weil vertreibt,
Sonst keinr auf dieser Erden;
Wann ich gedenk, wie es ihm geht,
Mein Herz in grossem Trauren steht.
Wie kann ich fröhlich werden!

B-4. DIE GEDANKEN SIND FREI. Revolutionary Song.
Thoughts are free, nobody can guess them.

Die Gedanken sind frei,
Wer kann sie erraten;
Sie fliehen vorbei
Wie nächtliche Schatten.

Kein Mensch kann sie wissen,
Kein Jäger erschliessen;
Es bleibet dabei:
Die Gedanken sind frei.

Und sperrt man mich ein
Im finsternen Kerker,
Das alles sind rein
Vergebliche Werke;

Denn meine Gedanken
Zerreissen die Schranken
Und Mauern entzwei;
Die Gedanken sind frei.

B-5. ICH HAB DIE NACHT GETRÄUMET. The Foreboding Dream.
I dreamt my garden was a churchyard; blossoms fell from a
tree and turned into pearls and red droplets...My dearest
love, are you dead?

Ich hab die Nacht geträumet
Wohl einen schweren Traum:
Es wuchs in meinem Garten
Ein Rosmarienbaum.

Ein Kirchhof war der Garten,
Das Blumenbeet ein Grab,
Und von dem grünen Baume
Fiel Kron und Blüten ab.

Die Blüten tat ich sammeln
In einen goldnen Krug;
Der fiel mir aus den Händen,
Dass er in Stücken schlug.

Draus sah ich Perlen rinnen
Und Tröpfchen rosenrot.
Was mag der Traum bedeuten?
Herzliebster, bist du tot?

B-6. DAS LIEBEN BRINGT GROSS FREUD. Joy of Love.

Das Lieben bringt gross Freud,
Es wissens alle Leut.
Weiss mir ein schönes Schätzelein
Mit zwei schwarzbraunen Äugelein,
Die mir, die mir,
Die mir mein Herz erfreut.

Ein Brieflein schrieb sie mir,
Ich sollt treu bleiben ihr.
Drauf schickt ich ihr ein Sträusselein,
Schön Rosmarin, braun Nägelein,
Sie sollt, sie sollt,
Sie sollt mein eigen sein.

Side I, Band C. Four American Folk Songs

C-1. BUFFALO GALS.

As I was lumb'ring down the street,
Down the street, down the street,
A pretty gal I chanced to meet,
Oh she was fair to view.

Refrain: Buffalo Gals won't you come out tonight,
Won't you come out tonight? (twice)
Buffalo Gals won't you come out tonight
And dance by the light of the moon?

She's the prettiest gal I've seen in my life,
Seen in my life, seen in my life,
And I wish to the Lord she was my wife,
Then we would part no more.

Refrain

C-2. WAYFARING STRANGER.

I'm just a poor wayfaring stranger
A-trav'ling through this world of woe;
But there's no sickness, toil or trouble
In that bright world to which I go.

I'm going there to see my father,
I'm going there no more to roam;
I'm just a-going over Jordan,
I'm just a-going over home.

I know dark clouds will gather round me,
I know my way is steep and rough;
But beauteous fields lie just beyond me
Where souls redeemed their vigil keep.

I'm going there to see my mother,
She said she'd meet me when I come;
I'm only going over Jordan,
I'm only going over home.

C-3. SWEET BETSY FROM PIKE

Oh, don't you remember sweet Betsy from Pike
Who crossed the big mountains with her lover Ike,
With two yoke of oxen, a large yaller dog,
A tall Shanghai rooster and one spotted hog?
Sing atoorelai, oorelay, oorelaiay.

Long Ike and sweet Betsy attended a dance,
And Ike wore a pair of his Pike county pants;
Sweet Betsy was dressed up in ribbons and rings;
Says Ike, "You're an angel, but where are your
wings?"

Sing atoorelai, oorelai, oorelaiay.

C-4. WHEN JOHNNY COMES MARCHING HOME

When Johnny comes marching home again,
Hurrah! Hurrah!
We'll give him a hearty welcome then,
Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out;
And we'll all feel gay
When Johnny comes marching home.

The old church bell will peal with joy,
Hurrah! Hurrah!
To welcome home our darling boy,
Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out;
And we'll all feel gay
When Johnny comes marching home.

Hurrah! Hurrah! Hurrah!
We'll give the hero three times three
Hurrah! Hurrah!
The laurel wreath is ready now
To place upon his loyal brow,
And we'll all feel gay
When Johnny comes marching home.

Side II, Band D. Seven Sephardic Folk Songs*

* The Sephardim are Jews who lived in Spain until their expulsion at the end of the 15th century; their descendants maintained a Judeo-Spanish tradition.

D-1. DURME, HERMOSA DONZEYA. Sleep, pretty girl, without sorrow; those who love suffer from anguish.

Durme, durme, hermosa Donzeya,
Durme, durme sin ansia y dolor.
Es tu esclavo que tanto desea
Ver tu sueño con grande amor. (twice)

Hay dos años que sufre mi alma
Por ti joya, mi linda dama.
Yo no durme ni noche ni día,
Los que aman angustia los guiya. (twice)

D-2. ARVOLERA. When returning home, the disguised knight Amadí tests his wife's fidelity.

Arvolera, Arvolera,
Arvolera muy gentil!
En la rama demás arriva

Ay una bolisa d'Amadí.

Peinándose sus caveyos
Con un peine de marfil,
La raíz tiene de oro
La cimenta de marfil.

D-3. LOS BILBILICOS. The birds sing sadly in the midst of nature's beauty.

Los bilbilicos cantan } (twice)
En el arbol de la flor.
Debaño se asentan } (twice)
Los que sufren del amor.

D-4. UNA NIÑA QUE YO AMO. I would die for the girl that I love.

Una niña que yo amo } (twice)
Chiquitica del amor;
Todos ya mueren por ella, por ella, } (twice)
A mi solo le plasi.

Prima vez que yo te vide } (twice)
Mi corazon battio;
Hablar no pude, no pude, no pude, } (twice)
Mi fuerza se abattio.

D-5. CUANDO EL REY NIMROD. King Nimrod's vision: Abraham, the blessed father of Israel.

Cuando el rey Nimrod
Al campo salía,
Mirava en el cielo
Y en la estrejería.

Vido una luz santa
En la giude ría,
Que había de nacer
Avraham avinu.

Avram avinu,
Padre querido, } (twice)
Padre bendicho,
Luz de Israel.

D-6. SI SAVÍAS, GIO YA MÍA! If you only knew how much I love you!

Si savías, gio ya mía,
Que te quero mucho bien!
Agora ya esto yo viendo } (twice)
Que no mi puedes ni ver.

D-7. NOCHES, NOCHES. Nights are for falling in love.

Noches, noches, buenas noches,
Noches son de enamorar,
Ah! noches son de enamorar.

Side II, Band E. Six Yiddish Folk Songs

E-1. ZOG MIR DU SHEIN MEIDELE. The Emigrant's Love Song.

Tell me, you pretty girl, what will you do in such a big country? I will walk in all the streets and shout: "laundry to wash"; I will eat dry bread and salt and forget father and mother in order to be together with you.

Zog mir du shein meidele,
Zog mir du fein meidele,
Vos vesta tuen } (twice)
In azo vaite land?

Ich vel gein in alle gasn
En vel shreien: vesh tsu vashen.
Abi mit dir tsuzammen zein. (twice)

Zog mir du shein meidele,
Zog mir du fein meidele,
Vos vesta essen } (twice)
In azo vaite land?

Troken broit un zalts vel ich essen,
Tate, mame vel ich fargessen
Abi mit dir tsuzammen zein. (twice)

E-2. A GNEIVE. A Burglary. Catch him and throw him in jail! He took everything I had: seven candlesticks and seven shirts, three with patches, four with holes.

Chapt im un bindt im (twice)
Chapt im un bindt im un zetst im ein!
Efsher vet eir zich moide zain.

Oi gevald, a ganef!
Er hot doch mich baganvet,
Er hot doch bai mir tsigenemen (twice)
Alles fun main Shtieb.

1. Oi, zieben lachter vie di beiren,
Drai un fislach, fier un reiren!
2. Oi, zieben hemder vie di becher,
Drai mit lates, fier mit lecher!

Oi gevald, a ganef!
Er hot doch mich baganvet,
Er hot doch bai mir tsigenemen (twice)
Alles fun main Shtieb.

E-3. SHLOF ZHE MAIN FEIGELE. Lullaby. Sleep, my dear birdy! A good king will softly cover your cradle with his wings.

Shlof zhe main feigele,
Mach tsu dain eigele,
Shlof main kind, shlof.

A meilach a giter
Zol zain dain hiter
Fun hait bis morgen fri.

Mit zain fligele
Oiber dain vigele
Dekt er shtil dir tsu.

Shlof zhe main feigele,
Mach tsu dain eigele,
Shlof main kind, shlof.

Shlof ois fraiden,
Weiss fun kain laiden,
Shlof main taier kind.

Mach tsu dain eigele,
Main taier feigele,
Shlof zich ois gezind.

E-4. HULYET, HULYET, BEIZE VINTN! The Blizzard. Howl, nasty winds, break the branches from the trees, tear the shutters from the windows, brake the panes, dominate the world!

Hulyet, hulyet, beize vintn,
Frai bahersht di velt!
Brecht di tsvaign fun di boimer, } (twice)
Tut vos aich gefelt!

Reist di lodn fun di fenster,
Shaibn brecht arois!
Brent a lichte ergents tinkl, } (twice)
Lesht mit tsorn ois.

E-5. FURT A CHUSSEDL (Chassidic**). The contented Chassid goes courting.

Furt a Chussedl tsu dem reben,
Hot im ungechapt a shlags reigen;
Macht dus Chussedl bim bom. (four times)

Vi der reigen hot im ungenemen,
Is er in kreitshme areingekimen;
Macht dus Chussedl bim bom. (four times)

Meidl, meidl, bist mir shtark gefelen,
Ich vel dir shenken a snirl kreln;
Macht dus Chussedl bim bom. (four times)

Snirl kreln hot zi tsigenemen,
Un im hot zi geheisen shpeiter kimen;
Macht dus Chussedl bim bom. (four times)

** The Chassidim are a sect of Jewish mystics emphasizing the joy of life.

E-6. SHA, SHTILL! (Chassidic). The Rabbi's Dance. Hush, silence! The rabbi is going to dance again. And when the rabbi dances, the walls tremble. Let's all clap hands.

Der rebe mit di Chssidem
Tantsen, plesken, zingen,
Zei shraen alle: rebenu,
Oi rebenu! (twice)

Sha, shtill! macht nit kain gerieder;
Der rebe geit shoin tantsen vieder.
Sha, shtill! macht nit kain gewald;
Der rebe geit shoin tantsen bald.
Un as der rebe tantst, tsittern di vend;
Lomir alle plesken mit di hend.

(twice)

Sha, shtill! macht nit kain gerieder;
Der rebe zugt shoin toire vieder.
Sha, shtill! macht nit kain gewald;
Der rebe zugt shoin toire bald.

The Tonal Structure of the Original Tunes

The analytically minded listener may be interested in the following comparative chart of the tonal structures of the original tunes. The classification is based on the cycle of fifths and encompasses all scalar combinations conceivable within the twelve-tone system (see M. Kolinski, "Classification of Tonal Structures illustrated by a comparative chart of American Indian, African Negro, Afro-American and English-American structures," Studies in Ethnomusicology, vol.1, Oak Publications, New York, 1961). The twelve components of the cycle of fifths represent tints rather than pitches. The term tint is defined as the property of sound which is identical in octaves and different in other tone relations. The hierarchy of the classification is as follows:

1. Twelve tonal types, ranging from the Mono to the Dodeca Type and corresponding to the size of the section of the cycle of fifths needed to place the tints employed; for example, the scale of the Yiddish song "Zog mir du shein meidele" (#E-1), eAbcde, is hexa-typic because the section needed is CGDAEB.

2. The number of tints employed; it varies, for example, in the Hexa Type between two (CB) and six (CGDAEB). The widely used classification into pentatonic (five tint), hexatonic

(six tint), and heptatonic (seven tint) structures is meaningful only within the previously mentioned tonal types, because otherwise completely heterogeneous structures, such as CDEGA and DEFG#A, would fall within one and the same, that is, the pentatonic category.

3. The kind of tint complex employed; there are, for example, four Hexa-Type 5-tint complexes:

CGDA-B CGD-EB CG-AEB C-DAEB

The complex CGDA-B is represented in the French song "Les charpentiers du roi" (#A-4), the complex C-DAEB in the Yiddish song "Zog mir du shein meidele" (#E-1).

4. Placement of the tonal centre, involving a modal distinction. The term mode is used in the broadest possible sense. A consistent modal identification is achieved by the choice of one particular section of the cycle of fifths for each tonal type. Regarding the tonal types represented in the record, the chosen sections are:

Hexa: CGDAEB Octa: FCGDAEBF# Deca: FCGDAEBF#C#G#
Hepta: FCGDAEB Nona: FCGDAEBF#C# Hendeca: FCGDAEBF#C#G#D#

Comparative Chart

Hexa Type		6 tints	
5 tints		Complex: CGDAEB	
Complex: CGDA-B		Mode: G	
Mode: G		d-Gabcde	French #2, German #6
dGabcde	French #4	Mode: A	
Complex: C-DAEB		egAbcde	American #4
Mode: A		Mode: E	
eAbcde	Yiddish #1	dEgabcde	American #2
Hepta Type		Octa Type	
7 tints		8 tints	
Complex: FCGDAEB		Complex: FCGDAEBF#	
Mode: C (= major)		Mode: G	
Cdefgabc	American #3	de-f#Gabcdef	Sephardic #2
Cdefgabcd	Sephardic #6, Yiddish #5		
cdefgabCde	German #4		
gabCdefg	French #6		
g--Cdefgab	German #2		
g--Cdefgabc	American #1		
Mode: A (= natural minor)			
Abcdefga	French #1, Sephardic #1		
e-gAbcdef	French #5		

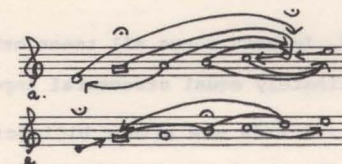
Comparative Chart (cont'd)

Nona Type 6 tints Complex: F-GDAE--C# Mode: D c#Defga Yiddish #4 ac#Defga German #1		8 tints Complex: FCGDAEB-G# Mode: D abcc#Defga German #3	
Deca Type 7 tints Complex: FC-DAEB--G# Mode: A (= harmonic minor) efg#Abcde Yiddish #3 e-g#Abcdef French #3 e-g#Abcdef-a German #5 Mode: E Efg#abcde Sephardic #7 Efg#abcdef Sephardic #5 dEfg#abcde Yiddish #6		8 tints Complex: FCGDAEB--G# Mode: A Abcdefgg#a Sephardic #4 9 tints Complex: FCGDAEBF#-G# Mode: E dEff#gg#abcd Sephardic #3 Hendeca Type 10 tints Complex: FCGDAEBF#C#-D# Mode: A e---Abcc#dd#eff#ga Yiddish #2	

The chart reveals a remarkable diversity of tonal structures. The twenty-nine songs comprised in the record employ no less than twenty-six different scales distributed among one half of the twelve conceivable tonal types, that is, the hexa, hepta, octa, nona, deca, and hendeca type. Noteworthy is the contrast in the tonal structure of the Yiddish songs "Hulyet, hulyet, beize vintn" (E-4) and "A gneive" (E-2), the former employing 6 tints within the range of 8 semitones, the latter 10 tints within the range of 17 semitones. It should be pointed out that although the hendeca-type scale of "Hulyet, hulyet, beize vintn" comprises the extended chromatic area B C C# D D# E F F# G, the structure of the song is strictly non-chromatic because no consecutive semitones moving in one direction occur. The same is the case with the chromatic area B C C# D contained in the nona-type scale of the German song "Ich armes Maidlein" (B-3) and the chromatic areas E F F# G G# A and G G# A contained in the deca-type scales of the Sephardic songs "Los bilbilicos" (D-3) and "Una niña que yo amo" (B-4), respectively.

In the three instances where the comparative chart indicates a similarity of scales, an application of "scale formulae" provides additional information concerning possible distinctive features. The scale formulae are given in staff notation and deal with three structural aspects: the relative importance of tones, the placement of the initial and final tone, and the kind and direction of the steps employed. The tonal centre is marked by a rectangle (■), other tones of major importance are indicated by a white note head (○), tones of lesser importance by a black note head (●), the final tone by a fermata (⌢), the initial tone by a reversed fermata (⌣). Due to their relative frequency, steps employed between tones adjacent in the scale are marked differently from other steps: the absence of a sign between two adjacent tones indicates that they are connected by both ascending and descending steps, straight arrows mark steps employed in one direction only, and a dash between two tones indicates that they are not connected by steps. Steps between two tones not adjacent in the scale are marked by curved arrows when employed in one direction only, and by slurs when employed in both directions.

Let us first compare the scale formulae for the hexa-type 6-tint scale d-Gabde of the French song "Voici le mois de mai" (A-2) and of the German song "Das Lieben bringt gross Freud" (B-6):



- a. "Voici le mois de mai" (A-2)
- b. "Das Lieben bringt gross Freud" (B-6)

The scale formulae reveal the following distinctive features:

1. The French song (referred to as Fr) starts a 5th above the tonic G and ends on the tonic. In marked opposition to this descending trend, the German song (referred to as Gr) starts on the lowest tone D and ends on B, a major 6th higher.
2. While in Fr all tones other than the tonic G are of

approximately equal structural importance, the main area of Gr is limited to the hexachord G A B C D E, with low D appearing merely as an upbeat.

There is a considerably greater diversity of steps employed in Fr; particularly noteworthy is the fact that high D is connected through steps with all the other tones employed in the song: bidirectional are the 3rd B-D and the 5th G-D, ascending the 4th A-D and the octave D-D, descending the 2nd E-D and D-C. Moreover, the descending 5th A-D occurs only in Fr, while the bidirectional 3rd G-B is employed only in Gr.

The natural minor scale Abcdefga is shared by the French song "Je m'en vais à Livaro" (A-1) and the Sephardic song "Durme, hermosa Donzeya" (D-1). This time a comparison of their scale formulas shows both significant common and distinctive features:



a. "Je m'en vais à Livaro" (A-1)

b. "Durme, hermosa Donzeya" (D-1)

1. Both songs start and end on the lowest tone, the tonic

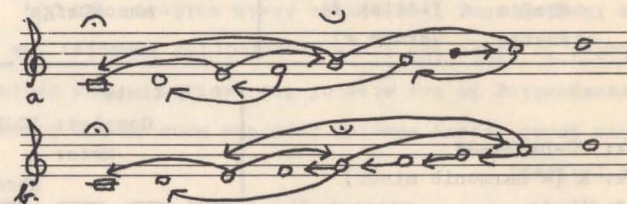
A.

2. In both songs all tones other than the tonic are of approximately equal structural importance.

3. All 2nds are either bidirectional or descending; however, in Fr the two lower 2nds, C-B and B-A, in Seph the three upper 2nds, A-G, G-F, and F-E, are descending. None of the six 3rds contained in the Fr scale are employed as steps, while Seph uses the ascending 3rds B-D and D-F. Both songs use only the upper ascending 4th E-A among the five 4ths contained in the scale. The 5th A-E occurs in both songs; it is bidirectional in Fr and ascending in Seph. Distinctive is the ascending octave A-A in Fr.

Finally, the major scale Cdefgabed is shared by the Se-

phardic song "Si savías, gio ya mía" (D-6) and the Yiddish song "Furt a Chussedl" (E-5). A comparison of their scale formulae shows again significant common and distinctive features:



a. "Si savías, gio ya mía" (D-6)

b. "Furt a Chussedl" (E-5)

1. Both songs start on G, a 5th above the lowest tone, the tonic C, and a 5th below the highest tone D, and both songs end on the tonic.

2. Contrary to Yidd, the B is in Seph of relatively minor structural importance, yielding a basically hexa-type structure.

3. In both songs all 2nds occur as steps: low C-D, D-E, E-F, and high C-D bidirectionally, F-G, G-A, and A-B bidirectionally in Seph and descending in Yidd, B-C ascending in Seph and descending in Yidd. The 3rds C-E and E-G and the 4th G-C (suggesting the tonic triad) are shared by both songs, while the 3rd D-F, the 4th E-A, and the 5th C-G occur only in Seph, and the 4th D-G and the 6th E-C only in Yidd. It is noteworthy that all these distinctive steps are employed only descending.

It seems tempting to use the preceding comparative evaluation of the tonal structure of the original tunes as a point of departure for an analytical exploration of other structural aspects of the tunes; but such a study would exceed by far the scope of these notes.