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Signifyin' Vigdal

Aspects of the Ragnar Vigdal Tradition and the Revival of Norwegian Vocal Folk Music

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0. Preface

Picture it: Bergen, 2001 – a young, not so handsome boy arrives in his country of birth following a 13 year Diaspora. During those 13 years abroad, one of his top priorities had been to return to his native city. This desire was fueled by strong feelings of nostalgia and a feeling of local identity, which of course was a construction, this lad being too cosmopolitan even in his early years in Norway…

As Sophia from Golden Girls[1] uses the image "Picture it:..." and Sicily partly to invoke nostalgia for her homeland, she also uses it to (usually) prove a point. In my case, both points are identical. Nostalgia is what links my personal background to musical revivals and to this research project.

I left Norway at the age of 10 and created a picture of an idealized Norway, to which I longed to return, while living in Linz, Austria and Berlin, Germany (and anybody who knows me from that time knows that I was a true Norwegian patriot - despite I never having actually possessed the Norwegian citizenship[2]). When I returned to Norway in August 2001 that picture of course did not correspond with reality. Even though I knew very deep down that my vision of Norway was a construct, it still came as a minor shock – and I dearly missed (and still miss) Berlin (look, a new nostalgia has been created).

But there are two reasons for the discrepancy between my picture of Norway and the real Norway. One is simply that Norway has changed and that I have idealized what I remember from living here. However another aspect is more important – and which also became very clear to me living in Bergen again. Although having claimed to be Norwegian all along, my personality silently has adopted ideas and ideals from living in Austria and (East-)Berlin and being active within the worldwide Esperanto community. While I dislike it when people think I am German, my interaction with these communities have strongly affected who I am today.

This is very important to remember when considering the following project. One of the strongest elements of a revival is nostalgia – longing for something, which existed in the past. Some performers today strive to copy elements from the past. However one of my informants said that singers always mirror the stylistic ideals of their time - also the sources that are used today. That is very important. However it is equally important to remember that present day performers

1. A popular sitcom from the mid 80s about four old women living together
2. Just to get the record straight – by birth I was an American and Swedish national and now I am an Austrian and American national.

also are affected by their own personal background and stylistic ideals linked to that. These directly influence how they perform and can also be heard directly in their presentations. This is what I hope to show in the following project.

But before starting the project, I would like to explain how I came to Bergen in 2001.

First I would like to thank Prof. Christian Kaden. If it had not been for his lectures on ethnomusicology with a strong focus on the *Berliner* and *Wiener Schule*, I would not have heard of Steven Feld. If I had not heard of Steven Feld, I would not have signed up for his seminar in Bergen, Autumn 2001. If I had not signed up for his seminar, I would not have, by mistake, been accepted as a *Hovedfagsstudent* of ethnomusicology in Bergen.

However this thesis would never have been what it became without the help of many, many people. Most important are all my main informants, who enabled me to conduct the research and I would like to thank: Asbjørg Ormberg, Berit Opheim, Bodil Haug, Gunnhild Sundli, Kjersti Wiik, Klaus Vigdal, Solgun Flaktveit, Steffen Eide, and Unni Løvlid! Without them, it would have been impossible to write the following chapters. Furthermore, the Arne Bjørndal Collection and the archive of the Norwegian State Broadcasting Company (NRK) have provided me with valuable research material. In addition, I would like to thank Abby Grant, Jim Pelzer, Judith Haber Wickström, Kate Augestad, Martha and Sjur Flaam, Mel Harris, Ronya Krieger, Ruth Haber and all the other people I have talked to and who have contributed to this thesis in many ways. Finally, my family, friends, the students and the faculty not only in Bergen, but also in Berlin, New York, Piter (St. Petersburg) and other places have been of great assistance and support.

From the faculty I would specifically like to thank Hans Weisethaunet, Johan Westman, Sigbjørn Apeland, Tellef Kvifte and especially Ingrid Gjertsen, Steven Feld, and Tom Solomon. However most of all my thanks go to Jan-Petter Blom, my advisor, who got me interested in this topic and has been of great help and assistance throughout the whole process.

In addition, I would like to thank Diego Valle, Morten Eide Pedersen and Tellef Kvifte for helping me with computer related problems.[3]

I would also like to thank the Appellate Division of the Supreme Court of the State of New York, Second Judicial Department, the Arne Bjørndal Collection, the University of Bergen, and of course my parents and grandparents, who have financially secured my stay here in Norway by either hiring or funding me.

3. In addition to having studied ethnomusicology, this subject also has taught me how to use and appreciate Mac-computers, Finale, Frame maker, Amadeus, Illustrator, Photoshop, Transcribe! and Spin Doctor.

Finally, on the student and personal side both Anne Murstad and Yngvar Steinholt have stimulated and challenged me mentally. Both have been of essential assistance. They have also argued, gone crazy and even gone swimming with me. An enormous thanks goes to them!

In the end I just want to say that the two years here in Bergen have taught me a great deal - not only on an academic level, but also on a personal one. It has broadened my horizons and opened my mind to new ideas and impulses which I greatly treasure!

Bergen, August 2003.

David-Emil Wickström

1. Introduction

"Men hun synger feil tekst!"[1]

This statement came when talking about two singers of Norwegian folk music and how one of the singers related to the source by misinterpreting a word in the lyrics. This misinterpretation changed the whole meaning of the sentence. Focusing on the lyrics seem to be a central aspect of vocal folk music, at least judging from my personal experience. Apparently this is not always the case as some people seem to focus more on the melody, shifting the aesthetic focus from being able to understand the text to enjoying the melody (as the quote above to some extent demonstrates). Is this just some random phenomenon or are there more considerable changes concealed? What do performers today consider to be important aspects of vocal folk music? How do they relate to their sources? What are the critical aspects of a song? Does the singer's background and education contribute to these differences?

These questions lead to an interesting field of research which I would like to examine more closely. My interest in this area originates from two aspects, both reflected in the above-mentioned questions.

Being an amateur jazz musician, I have a strong interest in oral tradition. One of the main aspects of playing jazz is to listen to one's favourite musicians and develop one's own personal style through transcribing and imitating their solos. The key word here is to *listen*. Robert Walser's[2] article on analysing Miles Davis's version of "My Funny Valentine" clearly shows how each interpretation within jazz (actually in virtually any kind of music) draws on earlier interpretations and comments on them. Similar processes occur within Norwegian folk music: artists learn from sources, whether these are living people, recordings or sheet music, and draw on that material while singing.

Another aspect I find interesting is revivalism and closely linked to that, the notion of "authenticity". These are issues which I touched upon while doing some research on the Norwegian nationalization process during the 19th century.[3] One of the focuses was how the Norwegian national identity was created and maintained from the 1840s onward. Within folk music, this process was first systematically pursued by Ludvig Mathias Lindeman (1812 - 1887)

1. "But she sings the wrong lyrics!" Statement made during a lunch session talking about Norwegian vocal folk music.
2. Walser (1995)
3. Wickström (2001)

who collected and transcribed tunes during his travels around Norway. The process of music preservation was modified when the possibility of making audio recordings became available. Gradually archives like that of the Norwegian State Broadcasting Company (NRK), which started collecting audio recordings in the early 20th century, and the *Arne Bjørndals Samling*, which started recording performers in the 1950s, built a vast collection of original music. Along with living sources, these resources constitute a foundation for the definitions of Norwegian folk music.

My two main points of interest intersect in the topic of this thesis: has there been a revival of Norwegian vocal folk music and has that changed the singing style?

However, the work presented here is but one reading - my reading - of Norwegian vocal folk music. Since any reading entails a certain degree of subjectivity, mine may differ from others. My reading cannot be considered "more correct" than anybody else's. This master's thesis is an attempt to present my interpretation of what I have discovered about vocal folk music during my past two years in Bergen.

The thesis is structured in the following manner: in the next chapter I will give a brief description of the history and previous research done in the field of Norwegian vocal folk music, followed by an account of the theories I will use. It also contains a more specific discussion of my research focus. The theory part draws on my article "A revival? A way to look at the last 30 years of Norwegian vocal folk music" about the revival of Norwegian vocal folk music.[4] In chapter three, I will present the methods used with short biographies of my informants and my interpretive approach, examining how I will combine the theory with my data. The next three chapters contain my ethnographic data. Chapter four is a summary of my informants' responses, followed in chapter five by a detailed analysis of two songs. In chapter six I will first present the results of what my informants said after having listened to the songs analyzed in chapter five. I will then summarize the results from chapter four, five and the beginning of chapter six. This will be done by comparing the data collected through my interviews with the results from my analysis. Finally, I round off this thesis with a few concluding remarks followed by the Bibliography, Discography and Appendixes.

4. Wickström (2002)

2. Theoretical Frames and References

In this chapter I will first give a brief overview of Norwegian vocal folk music with a focus on previous research and the revival that took place in the 1970s. This will be followed by a presentation of relevant theories in the context of my own research focus.

2.1. Entering the Realm of Folk Music: Its History and Previous Research

2.1.1. A Brief History of the Awareness of Norwegian Vocal Folk Music

Norwegian vocal folk music is the focus of this study. The vocal genre in question has been and still is primarily transmitted orally and passed down through living sources. Today, however, recordings and transcriptions have become increasingly important. This music is found all over Norway showing a broad diversity in form, content, function, and age. This diversity comprises different genres, the most important of which are: cattle (*lokk*) and mountain calls (*huving*), lullabies (*bånsull*), religious folk tunes (*religiøse folketoner*), (medieval) ballads (*ballader*), and tunes to metrically standardized poetry (*stev*). Due to the fact that this is oral music, it is hard to determine the age of these melodies. What can be said though, is that some of the used texts date back to the 12th century.[1] This implies that the material has been in use over a long period of time and possibly that some of the melodies are quite old.

Transcribed sources of the music did not appear until the middle of the 19th century encouraged by the national romantic movement, which played an important role in the building of the newly founded independent Norwegian state of 1814.[2] The ideology was to collect and preserve "authentic" Norwegian folk music. One of the leading Norwegian collectors and publishers of Norwegian folk music in the 1840s and later was Ludvig Mathias Lindeman (1812 - 1887). His field work took him to such places as Valdres, Telemark, Hardanger, Voss, Hallingdal, and Gudbrandsdalen while gathering material from independent sources and local collectors. Other collectors, such as Sophus Bugge, Olea Crøger, Magnus Brostrup Landstad, and Moltke Moe also played important roles. These collectors wrote down lyrics and transcribed music, which was a step towards archiving the national heritage. The focus was on the tunes (melodies) transcribed and partly arranged in such a way that the material could be used as a resource for

1. Stubseid (1998), p. 200
2. Wickström (2001), p. 6ff

composers and the educated bourgeoisie. By implication, the collectors took little interest in their sources' performance and the folk cultural style of singing.[3]

When the revival of Norwegian folk music began at the end of the 19th century, the main focus was on the Hardanger fiddle. Fiddle music became dominant within the folk music community. However vocal music, although not as prominent, also existed during the revival period and was part of the discourse. Due to a quite diverse range of styles, an established consensus about the characteristics of vocal folk music had to be established. This was gradually achieved during the (early) 20th century through research work (by Liv Greni, Ola Kai Ledang and others) and associated field recordings (by Rikard Berge, Liv Greni, Rolf Myklebust, and Arne Bjørndal). Equally important was the presentation of original material on the radio. Together, these activities provided a basis of repertoire and created an awareness of vocal folk music in terms of performance and style and thus also for its revival in the 1970s.

Following the radical political movements of the 1960s, focusing on alternative lifestyles and closer connections with nature, a base of potential followers emerged who had a strong interest in "folk" and who viewed vocal music (and folk music and folk art in general) as a form of returning to their roots. This movement can be seen as a parallel to the folk song revival / bluegrass revival in the United States around Mike Seeger, Alan Lomax and Ralph Rinzler. One of the centers of this movement was Club 7, an alternative student's club in Oslo established in 1963, which was open for all forms of cultural expression and thus became a platform for the counterculture's moves against commercialism and high culture. The club's concerts ranged from Jazz and Blues to Norwegian vocal folk music.[4]

These two factors, the establishment of a consciousness of vocal folk music and the radical political movement of the 1960s, were very important when Agnes Buen Garnås, Maria Høgetveit Berg and Dagne Groven Myhren started organizing courses at Club 7, which introduced the revival of Norwegian vocal folk music to a new social group. Those courses were copied elsewhere in Norway and the interest in vocal folk music started to grow.

This short summary[5] provides a background for examining how an awareness of the music was created and how the revival was prepared for.

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3. See Blom (2000) for a detailed discussion on the collecting of folk tunes.
4. Førland (1998)
5. Partially based on Blom (2000) and Blom (2001)

2.1.2. Previous Research

Research on vocal folk music is not as extensive as research on Norwegian folk music itself. Most of the literature covering Norwegian vocal folk music examines the use, singing style and form,[6] the genres within vocal folk music,[7] the history and revival of Norwegian vocal folk music,[8] or key sources and collection work done.[9]

When it comes to this thesis however previous research with direct relevance is not so extensive. Ingrid Gjertsen,[10] the most prominent scholar on vocal folk music in Norway today, and Dagne Groven Myhren,[11] one of the core revivalists and a singer, both examine the vocal folk music revival. Gjertsen compares it to the Swedish revival and Myhren looks at the process from an autobiographical perspective. Velle Espeland,[12] head of *Norsk visearkiv,* also touches the revival through describing changes in singing style when the songs move from private to stage[13] and from amateur to professional use. When theorizing about this research, the article "Music Revivals: Towards a General Theory" by the ethnomusicologist Tamara Livingstone[14] is especially helpful, as are publications by the folklorist Neil Rosenberg[15] and the ethnomusicologist Mark Slobin.[16] The ethnomusicologist Chris Goertzen[17] has also contributed to the study of the Norwegian folk music revival, but his focus is on instrumental music and *gammaldans*.[18]

Research on the style of singing as actually performed is not very extensive, as the ethnomusicologist Herdis Lien[19] points out. Useful for this project is the performer and teacher Susanne Rosenberg's[20] article on criteria for defining vocal folk music and Lien's[21] work, which

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6. i.a. Greni (1960 / 1999), Olsen (1981), Buen Garnås (1986), Gjertsen (1988), Buen Garnås (1992), Løkken (1998), Stubseid (1998), Gjertsen (2001), Lien (2001), Espeland (2002), Løvlid (2002)
7. i.a. Olsen (1981), Buen Garnås (1992), Løkken (1998), Stubseid (1998), Sørnæs (2000), Wiik (2000), Lien (2001)
8. i.a. Buen Garnås (1980), Buen Garnås (1986), Aksdal (1994), Myhren (1994), Gjertsen (1996), Lien (2001)
9. i.a. Gjertsen (1988), Wiik (2000), Blom (2001)
10. Gjertsen (1996)
11. Myhren (1994)
12. Espeland (2002)
13. What he calls from introverted (*introvert song*) to presentational song (*presentativ song*).
14. Livingstone (1999)
15. Rosenberg (1993)
16. Slobin (1983)
17. Goertzen (1997) and Goertzen (1998)
18. "old dance", one of the dance genres in Norway
19. Lien (2001), p. 10
20. Rosenberg (1996)
21. Lien (2001)

looks at the change in singing style within Norwegian vocal folk music. A more extensive discussion on the problems of defining the singing style follows below.

Research covering the field of this project, then, is relatively scarce. Herdis Lien offers an interesting approach similar to mine – she looks at changes within Norwegian vocal folk music primarily focusing on changes in voice use, ornaments, and tonality, explaining them in terms of a revival. Although she offers some interesting results I intend to pursue the same idea in more depth both empirically and analytically. While I attempt to treat the songs as a whole based on what my informants said about the music, I also confront my informants with my results to get their opinion. I will discuss this aspect in more detail in Chapter 3 “Methodology”.

2.2. What are we looking at? My Approach

2.2.1. Meet the Norwegian “Folk” and its Music

What is folk music? The word “folk” in itself is problematic since it implies a divide between so called “high culture” and “folk culture”. Keil perceives this term as a conception of the bourgeoisie in order to disguise the exploitation of the peasants by turning them “into charming sources of inspiration”.[22] It should be discussed whether or not the peasants really were exploited, especially in Norway. However the notion of the folk as being a source of inspiration is reflected in the traditional use of the term within folklore studies (and also other fields): as an anti-modernist one coming from the national romantic idealization of the so-called peasant culture. Here the ideal “folk community” was “envisioned as pure and free from civilization’s evils”[23] and involved regarding the products coming from such communities as “authentic” (a more thorough discussion of authentic will follow later). This position is of course highly questionable today. It is also an arbitrary definition since “folk identity” depends on the definer’s intention, relationship with the folk, social position, and background.[24] In effect what two different people refer to does not necessarily correspond to the same part of the population.

In addition, some influential performers involved in “folk music” today are usually highly trained and skilled musicians who are on an equal level as performers of so called “high culture music”, contradicting the notion of being poorly educated peasants who sing in their spare time

22. Keil (1978), p. 263
23. Bendix (1997), p. 7
24. Bourdieu (1992), p. 168

(keeping in mind that the skills required for performing folk music can be just as challenging as for art music[25]). This is one aspect I will return to later (see Chapter 5 “Analysis”).

What Norwegian folk music is, is another question. The ethnomusicologist Sigbjørn Apeland[26] makes a point when stating that Norwegian folk music is a collection of different musical forms, types, and social situations with the common denominator that they have a common imagined “national” origin. In other words, the definition is created by the performers and listeners. It is not a scientific definition.

Many attempts by groups linked to the national romantic ideals and later the *norskdoms rørsla*[27] have been made to establish a valid definition of “folk music”. One way is to contrast it to so-called “classical” music. The problem with this definition is that it can eliminate eventual similarities. Another way is to define it through description. Folk music is traditionally seen as orally transmitted music, where the performer and the performance are central. The music has been taught to the performer by a teacher and the focus is on this lineage. Both oral tradition and that the composer is unknown are central aspects.

This is an ideal description. In reality the process of oral transmission is often combined with elements of the written tradition, like the use of transcriptions. Furthermore the idea that the composer is unknown is not valid, since several folk musicians have composed their own songs which also qualify as folk music.

In Norwegian vocal folk music, the musical aesthetics, style, and the way of singing are different from other styles. The focus is more on a personal, more nasal singing style, and a different concept of harmony than in classical music. This is what the performer Agnes Buen Garnås defines as the main difference between folk music and “other music”.[28] However, today style and aesthetics are in a phase of change with some singers using a “more classical” technique.

A very wide and useful definition, although inclusive for other music styles, is Susanne Rosenberg’s,[29] where the performer’s personal interpretation based on “Variation - Kontrast - Utsmyckning - Personlighet”[30] is the central element of folk music - each performer is unique.

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25. Blacking (1981), p. 12
26. Apeland (1998), p. 133
27. A movement heavily influenced by the national romantic ideals trying to create a “genuine” Norwegian culture with its proper written language (*landsmål / nynorsk*), national costumes, music, etc. See Wickström (2001) for more details.
28. Buen Garnås (1992), p. 1
29. Rosenberg (1996)
30. “Variation, contrast, ornamentation and personality”, Rosenberg (1996), s. 12

The aim of this brief discussion is to show that defining (vocal) folk music is not easy. Perhaps the best way to define vocal folk music, which is the focus of this thesis covering the time span from 1970 to today, is through the definition of the performers, who are part of the folk music community. This is what I will attempt in Chapter 4 “Delineating Norwegian Vocal Folk Music”.

The folk music community (*folkemusikkmiljøet*) consists of a field of folk music activities (with concerts and competitions), the agents within the field (the musicians, listeners etc.) and the social organization of the field. The social organization can be distinguished between the formal and the informal part, where the formal part consists of agents active within the field and the informal consists of agents who practice folk music, but who do not participate in the activities. Of course there is not a clear-cut division and agents can be linked both to the formal and informal, but the main focus in this project will be on the formal part.

2.3. Applied Theory

This study focuses on “music as culture”,[31] a current trend within ethnomusicology. Ethnomusicology and musicology have many similarities, but also some substantial differences. Musicology traditionally approaches music within its historical context and has a strong focus on written tradition. Ethnomusicology on the other hand has had a strong focus on oral tradition and looks at music and the social context surrounding the act of making music - the performance - mostly within a living culture. However, the boundaries between the two disciplines overlap and today both disciplines are strongly influenced by one another.

At this point a brief definition of performance is necessary. It can be defined as “an aesthetically marked and heightened mode of communication, framed in a special way and put on display for an audience”.[32] It is an active mode of communicative behavior, which can be contrasted with models that represent that kind of action. One example would be the live performance of a song (active mode) in contrast to the transcription / musical score (model) of that song. One main quality of a performance is that due to its emergent dimension, no two performances can be the same. The degree of performance can vary between a full performance, where all the details have been planned to a spontaneous “fleeting breakthrough into performance”.[33] The performance is usually initiated - keyed - through special formulas and movements, stylization of the voice, etc.

31. Weisethaunet (1998), p. 12
32. Bauman (1992), p. 41
33. Bauman (1992), p. 44

To elaborate on the position of ethnomusicology, the social-anthropologists Bauman and Briggs[34] stress that the analysis of performance has to look at contextualisation, the process of the "emergence of [a] text in context"[35] (music as culture), not the study of text alone. They argue against the study of only "formal patterning and symbolic content of texts".[36] This was the paradigm in the 1960s and 1970s and in that period two theories dominated. Structuralism examined cultures as systems of classification and tried to uncover the underlying structural rules through "sifting out the basic set of oppositions".[37] Cultural anthropology focused on culture being embodied in public symbols and the task was to decode those symbols.[38] Furthermore, the focus on "context" as a product, not as a process is not satisfying, since context alone is too inclusive and can harbor false objectivity (Bauman and Briggs discuss this thoroughly in their article[39]).

Another important perspective for this study is to focus not only on the performer, but also on the receiver. The ethnomusicologist Steven Feld's article "Communication, Music, and Speech about Music"[40] clearly stresses the importance of the listener as the person who draws upon his / her personal biography and thus creates the meaning in the music / performance. Feld thus underlines that social communication is an essential aspect of music.

This is followed up by Bauman and Briggs when they say that the "shift in analytic perspective [from context to contextualisation] has fostered awareness of the active role that hearers also play in performances".[41] In this way the scholar can look at how the performer and his / her audience communicate and interpret the structure and significance of the music.[42] Those discoveries can be used to examine how the performer and his / her audience shape their discourse.

Using this perspective as a general point of departure for this study, the next section will look at theories more specific for this study - theories of musical revivals and how authenticity is defined.

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34. Bauman, Briggs (1990), p.
35. Bauman, Briggs (1990), p. 66
36. Bauman, Briggs (1990), p. 59
37. Ortner (1984), p. 135
38. Geertz (1973), p. 89, Ortner (1984), p. 129f
39. Bauman, Briggs (1990), p. 68f
40. Feld (1994), originally published in 1984
41. Bauman, Briggs (1990), p. 70
42. Bauman and Brigs talk about poetic patterning in their article.

2.3.1. Musical Revivals

Tamara E. Livingston defines musical revival as the following:

> [A]ny social movement with the goal of restoring and preserving a musical tradition which is believed to be disappearing or completely relegated to the past. The purpose of the movement is twofold: (1) to serve as cultural opposition and as an alternative to main-stream culture and (2) to improve existing culture through the values based on historical value and authenticity expressed by revivalists.[43]

In addition she gives a list of "basic ingredients"[44] or characteristics needed for a revival. These consist of:

- "core revivalists"
- revival informants / original sources
- revivalist ideology and discourse
- group of followers
- revivalist activities
- non-profit and commercial enterprises catering the revival market

In her article she also refers to work done by Mark Slobin, Eric Hobsbawm, and Neil V. Rosenberg. In the light of these articles and Livingston's criteria, I want to look critically at "the new wave of Norwegian vocal folk music"[45] which started in the 1970s.[46] This context can explain how and why changes have occurred within Norwegian vocal folk music.

My historical data is primarily based on articles by Ingrid Gjertsen and Dagne Groven Myhren. Ingrid Gjertsen's article "1990-årenes vokale folkemusikkbølge i Norge"[47] describes the growing interest in Norwegian vocal music that began in the 1970s and evolved through the 1980s to its present state, where vocal music enjoys broad popularity. She also compares the Norwegian

43. Livingstone (1999), p. 68
44. Livingstone (1999), p. 69
45. My term
46. Saying that the last 30 years can be looked at as a revival is kind of arbitrary since one could argue that the revival of the music has been going on for more than 30 years. However in the context of this work I have chosen 1970 as the starting point, because that is when the courses were initiated at Club 7 in Oslo and the music introduced to a new social group.
47. Gjertsen (1996), passim

situation with similar development in Sweden. The article by Dagne Groven Myhren, "Vokal folkemusikk – en tradisjon og en revolusjon"[48] gives an autobiographical perspective on the growing interest in Norwegian vocal folk music. In addition to these two articles, I draw on information from other sources.

According to Livingston's first defining attribute, revival movements are generated through the activities of a small group of people - the "core revivalists".[49] In Norway, as mentioned above, this was centered around Club 7 in Oslo. In 1970, the singers Agnes Buen Garnås, Maria Høgetveit Berg, and Dagne Groven Myhren initiated and taught courses in *kveding*[50] in cooperation with the *AOF*.[51] These singers, who came from Telemark, had a solid background in vocal folk music and were regarded as representatives of the living tradition.

The next two attributes mentioned by Livingston refer to the use of original sources and revivalist ideology.[52] Through a strong focus on tradition using living sources and (archival) recordings for teaching, the revival had its legitimacy and a foundation. This was taken for granted and used when formulating the style and repertoire. The revivalists' goals were to promote their own music culture as an alternative to mainstream music culture, to present the music to a broad audience and to give singers more confidence in what they were doing and in their tradition. In the seminars they organized they focused not only on concerts, but wanted to create an arena where people could sing for each other.[53] In addition, they wanted to promote the recognition and understanding of vocal genres so that they, among other things, would be treated as equal to the fiddle music during contests. This is reflected in a question posed by Agnes Buen Garnås, where she asks how long vocal folk music is going to remain an intermission signal during the *kappleiks*.[54]

Livingston's attribute concerning revivalist activities and the group of followers forming the basis for the revivalist community was achieved through the movement's activities, attracting many followers wanting to learn how to sing. The idea of the *kvedarkurs* - *kvedar* course - was

48. Myhren (1994), passim
49. Livingstone (1999), p. 69
50. *Kveding* is a term used for singing Norwegian vocal folk music. This term has been used for all Norwegian vocal folk music, but originally the word only referred to certain forms of vocal music and was only used in certain parts of Norway. For a further discussion of this term and its problems, refer to Sørnæs (2000). I will use the term Norwegian vocal music in this work to avoid the connotational problems with *kveding*.
51. *Arbeidernes opplysningsforbund* ("The worker's information organization"), which organizes courses for adults. For more information: www.aof.no
52. Livingstone (1999), p. 69
53. Skaug (2002), p. 98
54. Myhren (1994), 14

copied in other parts of Norway. The revivalists also created their own activities, like the *kvedarseminar*, a meeting where songs could be learned and exchanged i.a. through group work. The first seminar took place in Rauland in 1975 and was a great success.[55] In addition to those seminars, courses in singing were organized.[56] Other forms of institutionalized teaching included and still include the Ole Bull-academy in Voss and the folk music program at the *Raulandsakademiet* (part of the Telemark University College), both offering study programs in vocal folk music. The program in Rauland, which is more or less open to anybody having finished high-school, is gaining more and more popularity among young people. A large number of these singers were previously unknown to the folk music community. Some did not even have a folk music background before they started their studies[57] and managed to be placed in the A-class[58] at the Landskappleik shortly after graduating. In addition, a master's degree in traditional art, which includes folk art and folk music, has been added to the study program in Rauland, giving the students the possibility of extending and spreading their knowledge of folk music. The *kvedar- and spelemannsskulen* at the Ole Bull-academy only accepts a limited number of new students every other year (in 2002, three for singing). Singing lessons are mainly given individually by master singers of particular local traditions elected by the school. These lessons normally take place where the teacher lives, while formal theoretical teaching and training in group performances, etc. takes place periodically in Voss. This way the traditional way of learning the repertoire is stressed. *Norsk Kvedarforum*, an organization for the singers, was founded in 2002, with Agnes Buen Garnås as one of the prime movers behind it. Finally, it is interesting to note that the number of rated participants at the Landskappleik went up from 4 in 1970 to 19 in 1980, 26 in 1990 and 52 in the 2003 competition.[59]

The movement could also draw on commercial enterprises and media coverage, the last criterion mentioned by Livingston. Record companies like *Heilo/Grappa* and *Kirkelig kulturverksted* produced recordings which were accessible to the public, and there was also coverage on state television and radio.[60] However the subject of one of the main discussions in both *Kvinten* and *Spelemannsbladet* (the publications of the two folk music organizations) in

55. Myhren (1994), p. 16
56. Skaug (2002), p. 98
57. Bitustøyl (1997), p. 30
58. The A-class is the highest class you can enter in. In order to enter the A-class you had to be placed in the *1. premiegrad* (first rank) within the B-class twice. This system was slightly modified in 2003. Now the ranks are not indicated, but the class divide still exists.
59. Numbers based on the listings in *Spelemannsbladet*, a Norwegian folk music magazine, of the respective year.
60. Myhren (1994), p.14

recent years is that Norwegian folk music is not getting enough airplay. This is conceived to be a general problem by the folk music community.

Using Livingston's criteria, I have argued that the past 30 years of Norwegian vocal folk music can be conceptualized as a revival and that the vocal folk music scene in Norway is active and thriving due to the core revivalists, like Agnes Buen Garnås, still active in singing and teaching.[61]

2.3.1.1. Authenticity and Nostalgia

Closely linked to revivalism is the definition of "authenticity". It is at the core of the revival movement and the term is used when distinguishing between movements or performances. This term in itself is as problematic as is the term "folk", since it creates an (arbitrary) artificial division between the "authentic product" and the other products, which are considered in-authentic / fake. Within a revival movement the term can be used to create a division between what belongs in the tradition and what does not.

Authenticity also carries different meanings. It can refer to something historical - something that is old - invoking a romantic notion or nostalgia. But it can also refer to something that is new because it is considered to be psychologically genuine ("that new song is authentic for that (new) genre"). Authenticity can also verify something to be the real thing ("that is an authentic Van Gogh"). In the context of music it can refer to the song, the performance style, the instruments used, etc.

The term can also be linked to folk, referring to the folk culture as being "authentic" in terms of a certain heritage / national tradition etc. As the folklorist Regina Bendix[62] notes, once individual performers emerged from their communities, the term was used to describe how the quality of the performance should be to represent that cultural tradition. But this kind of definition is problematic, since authenticity, similar to the problems of defining Norwegian vocal folk music, is a discursive term and also because the members of the community have different definitions of authenticity.

The folklorist I. Sheldon Posen[63] proposes a definition which states that the authentic is relative, because what is authentic has to be examined within its own context. Thus the practical solution is to explore how the different performers / participants within the folk music community define what is authentic and what is not. In the interviews conducted for this thesis I tried to find

61. Skaug (2002), p. 99
62. Bendix (1997), p. 15
63. Posen (1993), 135f

out what criteria are important for the performers in order for the music to count as Norwegian vocal folk music to them. This was done to allow me to identify parameters which are used when judging a song (as it is done in Chapter 4 “Delineating Norwegian Vocal Folk Music”, more specifically in the section 4.1. “General – What is Vocal Folk Music?” on page 40 and more generally in the following sections). However in the following I will try to avoid categorizing the material in terms of authenticity since this question is unfair toward the informant. This was pointed out by one of my informants after I asked about what Norwegian vocal folk music is. It creates fixed artificial boundaries, which do not really exist.

By framing my research in terms of revival theory the focus will be on the development of norms and stylistic changes. Thus the definition of what is “authentic” / what criteria are deemed important, is placed with the revivalists (the singers today). The contextual aspects to be examined can be found within the revival (as already presented).

Authenticity together with nostalgia - the desire for a past, which is deemed good and “authentic” - can be important aspects of the revivalist’s attitude and discourse. This past can also have been idealized. What is important to remember is that when nostalgia is evoked in a person it creates a strong longing within the individual, who tends to block negative elements of that idealized past. This can be so extreme that it can color the perception as the following example will demonstrate. I was in a cafe with a friend (in his 50s) and the muzak playing happened to be “Mrs. Robinson” by Simon and Garfunkle. But my nostalgic friend, who regards music today as less rhythmically complex and more monotone than before, failed to recognize the song as the original. He said that the original was among other things much better rhythmically and when I confronted him with the fact that what we heard was the original version, he refused to accept it. This example is just one out of many which shows how strong nostalgia can be and also how our perception of music is under constant fluctuation. This also points to the values at stake when discussing Norwegian vocal folk music. This music has emotional value and is meaningful both for the listeners and performers. Therefore, it is important to attend to their views and attempt to approach the music in their terms.

Returning to the revival of Norwegian vocal folk music one should not forget that vocal folk music did exist before the revival started. It has been a part of the *Landskappleik* since 1955,[64] but very few took part and were rarely rated.[65] In private circles, however, the music has always been used.

64. Lien (2001), p. 23
65. Myhren (1994), p. 13

From this point of view one can agree with what Mark Slobin[66] points to in the beginning of his article "Rethinking Revival of American Ethnic Music", that the term "revival" is not appropriate in this context if the term refers to musical materials or form, because expressive cultures do not disappear. Also when things are revived, something new is created, an aspect revivalists are not aware of or try to conceal, preferring to emphasize the historical continuity. Burt Feintuch follows this argument when he stresses the fact that "revitalization transforms the subject of its efforts"[67] achieving, as demonstrated in the two revivals he has studied, "its own momentum, with its own preferred repertoire, its own sanctioned styles, and its own selective view of the past".[68]

When it comes to musical activities, situation and social organization something new did happen with the emergence of the *kvedarkurs* in the 1970s. The music began to be exposed to the public, which was different and broader than the traditional one, taken out of its usual context like being used to collect the cattle (*kulokk*). This change of function helped create a new style. The artists started to focus on certain traditional sources, like Aslak Brekke, Brita Bratland, Talleiv Røysland, and Ragnar Vigdal (and many others) and certain elements that are characteristic for their singing style.[69] They started to perform on stage, which created a different surrounding / performance event than traditionally used.[70] One consequence of this was a different way of interacting with the audience, and through the institutionalization of education by way of study programs in Norwegian vocal folk music, like at the *Raulandsakademiet* and the Ole Bull-academy in Voss, the teaching became centralized. These factors helped create a new normative style for "authentic" vocal music. But one should not forget that these changes were mainly unintentional. The main intention of the revivalists was not to create a new style, at least not initially, but to preserve the tradition.

In the end of his article, Slobin expands his definition of "revival" to include "a variety of phenomena that seem to come from a community's impulse to reach back for something"[71] which, as shown, also applies here.

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66. Slobin (1983), p. 37
67. Feintuch (1993), p. 192
68. Feintuch (1993), p. 192
69. Espeland (2002) discusses this aspect and calls the emergent style *kvedarstilen*.
70. Although some people still use vocal folk music in its original function. See Eskild (1998) and personal observations.
71. Slobin (1983), p. 42

2.3.1.2. Is the Tradition Invented? Enter Hobsbawm

The change of function within Norwegian vocal folk music can also be examined in the light of the historian Eric Hobsbawm's differentiation between convention or routine and (invented) tradition.[72] While in Hobsbawm's view the convention / routine normally does not have any symbolic or ritual function (it can incidentally acquire it and in this case the vocal folk music also had symbolic value), its use is technical and the procedures can change. (Invented) traditions, on the other hand, have fixed rules that embody certain values and norms of behavior. And as implied by term "invented", the continuity with former traditions is mostly fictitious. When considering Norwegian folk music before the revival, one can describe its role in society as a convention / routine. It had its proper function in everyday life (religious hymns, cow calls, lullabies, etc.). Due to change in agricultural structures and social forms of interaction, and through the revival making the music more publicly available, the music moved away from its functional aspect and gained more symbolic value, ritualizing and formalizing it - changing the realm of vocal folk music to that of an invented tradition. Of course the national romantic influences during the 19th century, which moved folk music in general in the direction of invented traditions and tried to conserve the "authentic" style, also influenced vocal music at the time, though not as strongly as the instrumental music. Vocal music was largely preserved within its original context. Hobsbawm also points to the fact that new traditions can emerge over a considerable period of time.

Considering Norwegian vocal folk music, I feel that Hobsbawm's term "invented tradition" can be problematic. His concept is more or less frozen to change. Any existing tradition came out of either a custom[73] (which can adapt itself to change) or a routine / convention (when one routine does not work, another one is created). But if we look at tradition from such a perspective, then all traditions are invented and no tradition can be genuine. Alternatively a genuine tradition would be what Hobsbawm calls custom, since he argues that a genuine tradition is adaptional. He adds that where the old ways are alive, traditions need be neither revived nor invented.[74]

The problem arises because vocal folk music was revived, *but* did exist before. Would that imply that vocal folk music is a genuine tradition and the revival was an adaptation, a change in function? The changes are more complex than this answer suggests. I prefer to distinguish

72. Hobsbawm, (1983), p. 1ff
73. Hobsbawm defines custom as something that does not oppose innovation, but the innovation has to be compatible with the past, which limits the possible changes. Custom is habitually intertwined with tradition. He adds that custom dominates in so called "traditional societies". Hobsbawm (1983), p. 2
74. Hobsbawm (1983), p. 8

between convention / routine and invented tradition as a model to explain the shift in function. It represents the use of the music before the revival and helps explain the formalization after the revival. One can say that the tradition was invented for the new group of people to whom the music was revived. But with regards to the music itself the concept of inventedness draws the focus away from continuity, which is a significant moment here. Taking that into consideration, the idea of invented tradition can be used.

Neil Rosenberg argues that revivals are more akin to what Hobsbawm calls custom,[75] which is open to change / innovation to a certain point, but still has to be compatible with the past. His argument is that Hobsbawm's invented tradition is for looking at tradition from the elitist point of view of a nation, and not really suited for dealing with tradition from a folklore-study point of view. This puts an emphasis on the non-elite and informal parts of a culture. The term "custom" comes closer to a folklorist definition, but the problem with custom is that Hobsbawm limits it to traditional societies. Rosenberg concludes that although revivals contain some elements of cultural invention, Hobsbawm's labels are not the best way to examine them.

Using the concept of custom could also be a way of looking at the revival of Norwegian folk music, by arguing that although the music has changed, it is still compatible with the music sung before the revival. But in this case I prefer the routine / convention model, which explains the shift in function more precisely than custom does.

Concluding this part one can say that the new wave of Norwegian vocal folk music can be defined as a revival movement according to Livingston's criteria when mainly referring to changes in style and function. These changes are subconscious and over time. But one should take into consideration that vocal folk music was present before 1970 and that this new interest is embedded in a continuous tradition. In addition, the term "authenticity" is problematic because it is discursive.

2.3.2. Entextualization, Decontextualization and Recontextualization

A useful approach in analyzing the collected material is Bauman and Briggs' concepts of "entextualization", "decontextualization" and "recontextualization"[76] presented in their article "Poetics and Performance as critical Perspectives on Language and Social Life".[77] The article

75. Rosenberg (1993), p. 20
76. Contextualization and performance are defined in page 8.
77. Bauman, Briggs (1990), p. 72ff

refers specifically to verbal art / act of speaking, but the theory can also be applied to music as well.

Taking contextualization as a point of departure when looking at a performance, stressing that "form, function, and meaning of verbal art cannot be understood apart from context",[78] they use decontextualization as a tool to look at the contextualization process. Their question is how and why verbal art (or music) can be decontextualized despite the strong links between the performance and its context.

One of their arguments is that the core of decontextualization is the process of entextualization. This is "the process of rendering discourse extractable"[79], in other words turning a part of an event like a performance into text, which can be taken out and examined outside its original setting. This new text will incorporate parts of the context, like elements of its usage history and is founded on the reflexive ability of discourse, since an element within discourse points to / reflects on previous and following elements within that discourse.

When examining music the question has to be asked if it can be put on the same level as speech. It is possible to argue that music cannot point back to itself - be reflexive - due to a lacking meta-level? However this meta-level does exist. Not only can music make references to itself, like Wagner's use of *Leitmotive*, the recurrent theme in a Symphony / Sonata or, in popular music, samples of other songs, but also the interpretation of the music is (to a certain extent) reflexive, because the performers interpret the music based on their sources. This will be discussed more thoroughly below when presenting Walser's use of Gates' "Signifying monkey" theory. According to these arguments, music and its interpretation are reflexive thus enabling the use of this idea.

The performance situation itself sets up an interpretive frame. This objectifies the acts of performance and sharpens the awareness of the audience to evaluate the performer in terms of skill and effectiveness and comparing it to previous events. This makes the performance a reflexive event.

Useful aspects for examining the process of entextualisation can be the composition process, the interaction between text and music / dance, formal features, and the frames created.

Central questions in this empirical process of extracting a discourse into text are

- "what means are available in a given social setting,
- to whom [...] [these means] may be available,

78. Bauman, Briggs (1990), p. 72
79. Bauman, Briggs (1990), p. 73

- under what circumstances [are such means available]"[80].

Once a text is decontextualized it is recontextualized in another social context. This does not have to happen right away, different factors like time can mediate between them. The central questions are

- which of the performative elements like gestures, voicing, staging, appearance etc. have changed
- "what the recontextualized text brings with it from its earlier context(s) and
- what emergent form, function, and meaning it [the recontextualized text] is given as it is recentered"[81].

When applying this perspective to my study of how vocalists interpret the songs, important questions are:

- When learning a song from a source (the learning process representing the decontextualization), what elements of it are recontextualized when performing it (live / on CD)? This will mainly be dealt with in Chapter 5 "Analysis" when analyzing differences between the source and the present-day performer.
- When listening to the song (either live or on a CD), what aspects of this recontextualization is perceived by the listener? What are they listening for? What distinctions do they make? etc. This aspect is examined in Chapter 6 "Listening to my Informants – How my Informants Perceive the Songs Analyzed" and to a certain extent in Chapter 4 "Delineating Norwegian Vocal Folk Music".
- What other elements appear in the recontextualized version? This is briefly discussed in Chapter 5 "Analysis" and Chapter 6 "Listening to my Informants – How my Informants Perceive the Songs Analyzed".

Using studio recordings like CDs is problematic, since it is a translation of a performance into another medium - an idealized presentation of how the performer wants to present him- / herself. The recording studio can add certain effects / enhancements to create a certain sound. In addition

80. Bauman, Briggs (1990), p. 74
81. Bauman, Briggs (1990), p. 75

certain mechanisms of the performance like the interaction with the audience and the context are altered. But as the popular music scholar Yngvar Steinholt[82] stressed, recordings are influenced by audience's expectations, making the listener an active contributor. Furthermore, recordings seem to dominate more and more over concerts as a listening mode. With this in mind, the use of recordings can be justified.

During the analysis, focal points can be the framing, form, function, indexical grounding, translation and the emergent structure of the new context.

Within this study the main emphasis will be on the form, how the musical object changes between two performances. This aspects is important when examining how the songs have been appropriated and used by the present-day musicians. The framing, how the entextualized music is used within the new performance setting, and its function is briefly discussed in this chapter, when pointing to the music's change in function. The other aspects cannot be covered due to the limited scope of this thesis.

Bauman and Briggs[83] argue that the act of decontextualization and recontextualization is one of control, since the performer selects which elements to reproduce, which texts to use, etc. But also the audience is a controlling factor by approving or not approving of what the performer is doing. These elements are negotiated within the process of decontextualization / recontextualization. Factors important to this act of control are access, the issue of legitimacy, competence, and values. Furthermore these factors, especially the issue of legitimacy, are important when considering how authority is constructed and assumed.

The repertoire of the Norwegian vocal folk music performers can be examined through how they try to position themselves within the tradition. This is one aspect of how they attempt to gain access to the folk music community. The factors bound to the act of control can be examined to see if the artists have gained the right to be inside the tradition.

This is exemplified by the CD "*Jygri"* by *Gåte*, a Norwegian band combining Norwegian folk music and rock that I will examine in this thesis. That CD is their first full length album.[84] Gunnhild Sundli, the lead singer, uses i.a. repertoire from Ragnar Vigdal and Magnhild Almhjell, both which have a canonical status within the folk music community. But an interesting aspect is that the song learned from Vigdal is not a religious hymn, which is what he is mainly known for. She sings a lullaby called "*Jygri*". Thus Sundli avoids the problem of singing a hymn on a rock-

82. private conversation
83. Bauman, Briggs (1990), p. 76f
84. Previously they released two EP and were featured with one song on a compilation. http://www.gaate.no

record while she still has a song learned from Vigdal and can use him as a form of legitimation (the CD is named *Jygri* - Vigdal cannot be more central).[85]

The second song I am going to analyze in Chapter 5 is "*Himmelske Fader*" from the record "*Svanshornet*" by the group *Orleysa*, which combines vocal folk music and jazz. From 12 songs only two identify the source. One is Inga Dregelid and the other is Ragnar Vigdal. These two legitimate two different sides of Berit Opheim's repertoire. Inga Dregelid is from Voss and thus legitimates Opheim as a singer using local material (Opheim is from Voss as well). In addition, by including a religious hymn by Vigdal, Opheim shows that she also knows and masters his material, which is regarded as difficult and which, as already mentioned, is one of the canonical sources.

This is also interesting from a revival perspective, since it demonstrates how a "canonical" repertoire is used by newcomers in order to legitimate themselves and their music within the folk music community.[86] In addition it also enables the singers to borrow "authenticity" from the folk music community to promote their records outside that community.

Linked to this is the authoritative text, a text "that is maximally protected from compromising transformation",[87] in other words, text / musical objects that are connected to the sources in the tradition. Is the recontextualization of the authoritative text within the boundaries of what is "authentic" vocal folk music or does the community think that the lyrics / musical object has been compromised? I will mainly deal with this aspect in Chapter 6 when discussing what my informants said about the songs analyzed in this thesis.

Summarizing this part, decontextualization is how a specific event, performance or musical object is appropriated and recontextualization is how that knowledge is reproduced. That idea will serve as a basic premise throughout the thesis. The recontextualization is linked to several issues of authority and control, which will be briefly examined in Chapter 6.

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85. Another reason for using "*Jygri*" could be that it has a mythological potential. The singer of *Gåte* stated that she likes mystical lyrics. This aesthetic is similar to black metal's, which likes to use lyrics glorifying mythologies like the old norse one.
86. One can argue that newcomers only know the canonical material, however this is not applicable in this case. Berit Opheim has an extensive repertoire and Sundli, as argued above, uses a song, which is not part of Vigdal's core material.
87. Bauman, Briggs (1990), p. 77

2.3.3. Signification and Signifyin'

The ethnomusicologist Robert Walser's[88] use of Henry Louis Gates, Jr.'s, theory of signification presented in his book "The Signifying Monkey: A Theory of African-American Literary Criticism" can be used to examine the recontextualization process. This theory deals with "cultural difference in its own terms",[89] in other words, examining jazz with jazz terms (as Walser does) and for this study, looking at Norwegian vocal folk music based on its own values. This theory's advantage is that it is possible to examine the stylistic details and the performance rhetorics of a produced musical object, enabling the researcher to have a closer look at what has been recontextualized.

Walser describes two concepts of how meaning can be produced based on the two cultural traditions of black (Afro-Americans) and white (European-Americans) heritage. Gates uses the terms "signifying" for the white tradition, which Walser renames "signification" and "Signifyin(g)", for which Walser uses "signifyin'", for the black tradition. Walser's definition is that "signification is logical, rational, limited [...], meanings are denotative, fixed, exact, and exclusive. Signifyin' [...] works through association."[90] The idea is, that signifyin' "respects contingency, improvisation, relativity".[91] Meaning is socially produced and negotiated, not fixed, and focuses on dialogic engagement and performance.

Walser's clear-cut division between black and white culture is problematic. The model is meant to explain the production of meaning based on two different ways of thinking. Two problems arise through his division. First, that model is not limited to black/white culture and Walser's application reifies cultural differences. Examining differences in how meaning is produced can be done without creating cultural differences. The underlying idea is basic semiotics with a denotative and connotative level. So Walser's model both exists within those two cultures mentioned and also in the same form in other cultures, making it a cross-cultural concept. Furthermore, it is certainly not limited to race and it can be used for analyzing all kinds of music which lives within / contains certain elements of an oral tradition. The second issue is that "signification" and "signifyn'" are two opposite poles, but most modes of meaning production apply both methods, for instance when insulting a person. A word like "pig" invokes the image of a pig, the meaning is fixed. But in addition, by calling somebody a pig a metaphorization occurs -

88. Walser (1995)
89. Walser (1995), p. 172
90. Walser (1995), p. 168
91. Walser (1995), p. 168

that image is linked to that person, associating different meanings with that person. This is applicable, because generally all cultures operate on an associational basis. A tendency in Western thinking has been to move thinking towards the rational, linear process, which Walser labels "signification". Still the concepts of signifyn' can also be found within Western culture. One example is mentioned in Steven Feld's article[92] on how the listener produces meaning when listening to music. Another example is Norwegian vocal folk music, since its production of meaning and dialogic engagement between performer and source and performer and audience is similar to that of jazz, based on a lateral way of thinking.

This theory is also interesting from a revivalism perspective. A revival tends to move the style of thinking away from a lateral / associational style, drawing influences from different styles or traditions to a linear style where the focus is on one style.[93] It does so by focusing on a certain tradition and thereby creating a new normative style.

Traditionally, Telemark and Hardanger have been strongholds of folk music, because the common notion[94] was that the singing style there was older and purer (not influenced too much by other styles) than in other regions. Thus in the folk music revival the music of this region was privileged over music from other areas. Also, as noted above, the revivalists originated from Telemark. Within the Norwegian folk music community the term *Telemarkimperialisme*, predominantly a derogatory oral term[95] has been used, which points to that fact that the Telemark style (both in fiddling and in vocal music) dominated the scene to the extent that in order to get points at the national competitions, one had to play / sing in that style. Herdis Lien[96] indirectly points this out when she tries to define the singing style of folk music in her thesis. Using this aspect of revival dynamics it is possible to explain why the use of particular ornaments (like *krull*) in the singing and the typical use of the voice, which is perceived in the people's opinion as a Telemark trait, has increased in the singing style outside of the core revival region. Those traits are by many regarded as being elements of an older, "purer" singing style.

However, the regional identity aspect has been and still is very important in Norway. It is an important element of the constructed national identity. The focus on the local aspect and the

92. Feld (1994)
93. The terminology used here is mine, but the general idea is reflected in i.a. Middleton (1990), p. 127ff.
94. I.a. (Blom 2000, p. 322f.) and (Blom 2001, p. 85). This common notion is also implicit in a lot of conversations and discussions within the folk music community.
95. Although it also has been used in debates, like in *Spelemannsbladet* 40:1 (1981), p. 3 and 40:3 (1981), p. 8., Agnes Buen Garnås criticizes the use of the word implying that the problem is that most of the music in the archives comes from Telemark. In her article she encourages singers to collect music from their own region. (Buen Garnås 1980, p. 132f)
96. Lien (2001), p. 35

resulting diversity in dialect forms, folk costumes, dancing traditions, and singing style reconfirms the national identity of a country whose inhabitants supposedly have a rural background.[97] Within that context, small revivals of regional styles are happening in areas where the people think that little or no folk music exists (like in Haugesund and the coast of Hordaland). These focus on the rediscovered regional style that decentralizes the revival and goes against the style aesthetics of the main revival. This tendency towards local styles can be seen in a record review done by Bjørn Aksdal, where he praises Unni Løvlid[98] for not trying to move her singing style towards the Telemark style, and for being loyal to her home singing style, while remaining open to other ideas.[99] It is also supported during the folk music competitions where the participants should sing material from their local tradition.

These two points do not contradict each other when saying that the mode of thinking is moving toward a linear style, since the focus is strongly on one singing style. This style is either the dominant revival style or the local revival style, trying to keep it pure from other influences. In other words, the revival brings in a new consciousness of contrast between one's own regional style and other styles.

This consciousness makes the singer more aware of the process of signification, because he or she has to focus on the stylistic elements important for folk music, although at the same time signifyin' on other styles either by avoiding or (subconsciously) not avoiding them. Walser's use of this theory can demonstrate how. He examines how Miles Davis, while playing "My Funny Valentine", does signifyin' on previous versions of that song. At the same time the audience does the same by signifyin' on the previous versions they know, which are within their personal listening biography. The signifyin' chain is unlimited although the main focus is on the basic components, which include stylistic elements, "melodic possibilities, formal conventions [...], harmonic potentials, and previously performed versions".[100] These factors can also be used here, especially stylistic elements and previously performed versions.

This form of analysis is essential when observing how present day vocal singers perform and it enables the researcher to go "beyond the vocals",[101] beyond the verbal meaning, and to examine the music as discourse, looking at all the aspects which are important to the musical object.

97. See also Augestad (1996), p. 37. Of course this is a social construction, see Eriksen (1993), especially "Typisk norsk? Forskningens forslag", p. 66ff.
98. Although she comes from an area where the vocal music was and still is alive and in use.
99. Aksdal (2000), p. 28: "I motsetning til mange andre kvinnelige kvedere faller hun ikke for fristelsen til stilmessig å legge seg nært opp til den velkjente telemarksstilen."
100. Walser (1995), p. 173
101. Walser (1993), p. 26

2.4. Research Problem

An observation made by Herdis Lien,[102] referring to an older performer's representative opinion, is that tunes sung today are not like they used to be - they are inferior. The present day performers lack the proper dialect and have not grown up within the folk music community. Another observation made by Lien is that people do not sing in the folk music manner (e.g. *kveda*) anymore, but in a "classical" style, because the singers have been trained in a "classical" singing style.[103] These observations point to the fact, that a large portion of the performers come from an outside perspective and have established themselves within the community. On the other hand, there seems to be a strong feeling within the folk music community of how Norwegian vocal folk music should be, although a straightforward definition is, as noted, problematic. Based on this observation I would like to formulate my research problem as follows:

- What changes have appeared in the way present-day performers sing compared to their sources?

Since this is a big area I will limit myself to one source, Ragnar Vigdal, and examine how two performers today, Berit Opheim and Gunnhild Sundli, sing songs from his repertoire.

Issues related to that problem are:

- What do listeners and performers say about how Norwegian vocal folk music should be? Is there a general consensus or do they have differing opinions?

- How do listeners today perceive Vigdal, Opheim, and Sundli when they listen to the different recordings? Do they hear a difference?

2.5. Summary

I started this chapter with a brief history of the awareness of Norwegian vocal folk music and on previous research. Through a discussion on "the folk" and "folk music" I entered the discourse about Norwegian vocal folk music pointing to problems of definition. I concluded that part by stating that the definition of Norwegian vocal folk music is not up to the researcher, but has to be based on that of the community of performers and listeners. By using a theory of revivals I have given the context needed to argue for possible changes in the singing style. I also argued for

102.Lien (2001), p. 6f
103.Lien (2001), p. 7f

combining Bauman and Briggs' theory of decontextualisation and recontextualisation, with Feld's theory of how we listen to music and with Walser's use of Gates's theory of signification and using them as a basis for analyzing music. They enable me not only to consider a specific song on its own, but also the relevant context around it. Furthermore, they also permit me to put the songs in relationship to each other and place them in a wider context. The theories presented in this chapter allow me to see how present-day performers relate to their sources, to regard the development as a revival and to point to relevant changes that have occurred.

In the following chapter I will present some methodological issues important for this thesis and discuss more concretely how I will conduct my research.

3. Methodology

In this chapter I will give a overview of my research strategy. Within that context I will give a brief presentation of my informants and my strategy for collecting data. The second part of this chapter will examine the problems of defining categories, which is mainly due to the fact that I use an analytical approach and my informants have an holistic view of the music. Here I will argue for why I place certain aspects within certain categories. In the third part I give a brief explanation of important terms used. This will be more precise in my use of definitions, since all data is in Norwegian and the semantic fields of Norwegian terms do not always overlap with their English counterparts.

3.1. Research strategy

My general approach was to interview ten singers of vocal folk music to elicit their concepts and understanding of Norwegian vocal folk music. With that information as a basis, I analyzed two folk tunes and juxtaposed the results from that analysis with the data collected in my first set of interviews. In addition, a second round of interviews was conducted to find out how my informants judge and characterize the two renditions in terms of similarities and differences. I chose this method in order to minimize the influence of my own ideas on how the music should be. Of course, as mentioned earlier, this project is influenced by my background and way of thinking and working. However, by using the informants to a greater extent, it is possible to limit what I think and to present what my informants regard as important.

The main focus has been on qualitative methods including ethnographic interviews with performers and participant observation. This approach is necessary when conducting this kind of research, because I cannot anticipate the answers I will get from my informants. In addition the individual meaning of each informant and the nuances which an interview enables is important.

The interview questions are divided into four parts: The first one is about the singer's personal background; the second about how the singer came into contact with folk music and his or her activity within the folk music community; the third part focuses on vocal folk music itself (i.a. what criteria are important and what are typical stylistic traits) and the last part is about the artist's relationship with other music genres. Through this procedure I hope to gather more context about the singers, their background, and how they were affected by the revival - information which can be used in this project. Asking about the personal background first, gave me the chance to get to

know the singers and the way they respond to questions before asking questions about issues more relevant to my analysis.

3.1.1. The Informants

Due to the broad range of singers and different local traditions in Norway I have largely limited my research to Western Norway. Among my ten informants, eight are from this region. My informants were Anne Murstad, Asbjørg Ormberg, Berit Opheim, Bodil Haug, Gunnhild E. Sundli, Kjersti Wiik, Klaus Vigdal, Steffen Eide, Solgun Flaktveit, and Unni Løvlid. This selection deliberately spans the range from professional performers to committed amateurs, all fairly well established within their respective traditions, and includes both young and old(er) performers. As stated in the chapter on theory, my goal is to present what vocal folk music is in terms of what it means to the performers. Through focusing on these different singers I hope to give a balanced overview of how the vocal genres are perceived today. In addition, since I am looking at how two performers relate to the same source, Ragnar Vigdal, I have tried to focus on performers who either directly or indirectly have studied with him. Set forth below are brief biographies of my informants.

In the chapters to follow I will not specifically mention names of my informants when referring to their statements. My aim is to create a picture of what Norwegian vocal folk music is today at the discourse level, not to show what one specific performer thinks about the music or how one performer's background reflects how he or she thinks about Norwegian vocal folk music (although that would also be an interesting project).

3.1.1.1. Anne Murstad

Anne Murstad (born 1975) is from Skien (Telemark). She comes from an active folk music listening background and started to take lessons with Agnes Buen Garnås (Telemark) when she was 17 years old. She has also sung classical music in choruses. Murstad has studied folk music at the Telemark University College in Rauland and at the Ole Bull Academy in Voss with teachers such as Ragnhild Furholt (Agder), Sondre Bratland (Telemark), Berit Opheim (Hordaland), Arnfinn Staurheim (Telemark), Ingrid Brekke (Telemark), and Kari Lønnestad (Telemark). Locally active as a singer and dancer, she also does some teaching. In addition, she is currently working on a master's thesis in ethnomusicology on changes in the performance of cattle calls.

3.1.1.2. Asbjørg Ormberg

Asbjørg Ormberg (born 1949) is from Jostedalen (Sogn). She grew up with a broad variety of music (from folk songs to classical music). Ormberg sang in choruses and had lessons in classical singing. She received a teacher's education at the Bergen University College with music and drama as her main fields. However folk music was always an important part of her "musical personality" and when she moved to Jostedalen after her studies, she started taking lessons with Ragnar Vigdal (Sogn) in 1977. In addition, she participated in courses with Agnes Buen Garnås (Telemark) and Elin Grytting (Oslo) in the late 1980s / early 1990s. Active within her community as a singer and a teacher, she sometimes also gives courses. She is featured on a cassette in cooperation with Sondre Bratland (Telemark) and Ragnar Vigdal. Her repertoire is the Ragnar Vigdal material and songs from Jostedalen.

3.1.1.3. Berit Opheim

Berit Opheim (born 1967) comes from Voss (Hordaland). She studied classical singing at the conservatory in Bergen and at the Norwegian Academy of Music in Oslo. Through a course at the Ole Bull Academy in Voss as a part of her studies in 1988, she came in contact with Norwegian vocal folk music. Since then she has become one of the most prominent singers within the folk music community and has studied with singers such as Agnes Buen Garnås (Telemark), Ragnar Vigdal (Sogn), Kirsten Bråten Berg (Setesdal), and Margareta Opheim (Hordaland). She has participated in many recordings and has achieved good results at the national competition for folk music (*Landskappleiken*), where she is in the A class.[1] She is a professional performer and teacher. Her repertoire mainly focuses on material from Hordaland (Voss, Hardanger).

3.1.1.4. Bodil Haug

Bodil Haug (born 1970) is from Ål (Hallingdal) and comes from a family with a strong listening interest in folk music. Haug had piano lessons and sang in choruses. She came in contact with Maria Høgetveit Berg (Telemark / Hallingdal) when she was 16 and started to sing vocal folk music, participating in courses with teachers including Sondre Bratland (Telemark) and Ragnar Vigdal (Sogn). However she also has learned material from local singers in Hallingdal. She has

1. The highest ranking within the contest – in order to become a class A singer, one has to have reached the first rank twice in the B class, the default entering class.

taught vocal folk music and is an active performer locally. Haug participates in the A-class within the national folk music competition and has been featured on three recordings.

3.1.1.5. Gunnhild E. Sundli

Gunnhild Sundli (born 1985) is from Orkdal / Trondheim (Trøndelag) and was brought up listening to folk music. Her parents are amateur musicians and both her siblings are active musicians. She learned to play the fiddle and when she was nine started to take singing lessons with Anne Kleivset (Trøndelag). Her major subject in high school is music and she has classes in "classical" music and jazz. She is the lead singer in the folk rock group "*Gåte*",[2] which tours frequently and has released one CD and two EPs.

3.1.1.6. Kjersti Wiik

Kjersti Wiik (born 1959) is from Lindås (Nordhordaland). Her mother was an organist and her father was interested in folk music. She grew up listening to a broad variety of music. Wiik learned how to play the guitar, recorder, and piano and was an active vocal performer (as a soloist and in choruses). From the age of seventeen she began taking lessons in classical singing. She studied music as a part of the teachers education at the Bergen University College, then studied singing at the Grieg Academy in Bergen and finished with a Cand. philol.-degree. In the early 1990s she started to be interested in vocal folk music and collected much material from local singers in Nordhordaland. She is a professional singing teacher, tours kindergartens, and is an active performer. In addition, she has released two CDs with material from Nordhordaland.

3.1.1.7. Klaus Vigdal

Klaus Vigdal (born 1943) is from Vigdal / Gaupne (Sogn). Vigdal grew up listening to the songs from Ragnar Vigdal, his father. When young, Vigdal played the guitar and sang Christian songs (*kristne sanger*) in the new evangelical style, but did not actively pursue music. As an adult he began to sing the songs he learned from his father, but he rarely performs in public. Vigdal sings a little for himself and at seminars, where he also sometimes teaches, and has also had students. His repertoire consists mainly of hymns which had been sung by his father.

2. http://www.gaate.no

3.1.1.8. Solgun Flaktveit

Solgun Flaktveit (born 1949) is from Åsane (now a part of Bergen). Folk music was not a central part of her youth, but was used in her mother's family (which is from Jostedalen). She sang in choruses and took classical singing lessons for three years when she was in her late 20s. She then started singing vocal folk music when she was 30 years old, taking part in courses and lessons with singers like Margareta Opheim (Hordaland), Steffen Eide (Hardanger), Hildur Øygarden (Sogn / Setesdal), and Asbjørg Ormberg (Sogn) as teachers. She is active in Bergen, co-leads the *kvedargruppen* there, and does some teaching and performing. Her repertoire consists of music from West-Norway (Sogn, Jostedalen, Hordaland, and a small fraction from Rogaland and Telemark).

3.1.1.9. Steffen Eide

Steffen Eide (born 1945) is from Tørvikbygd (Hardanger). He comes from an active folk music family. His father was an *kjømeister*.[3] Eide plays the hardanger fiddle and accordion and started to sing at an early age. Beside following in his fathers *kjømeistertradition*, he also played and sang Swedish songs (*viser*) and country music. After studying music at the Bergen University College, he graduated with a Cand. philol.-degree in folklore from the University in Bergen. Eide is an active performer and teacher. He is a frequent judge at competitions and he is featured on recordings. His repertoire consists of material from the *kjømeister*-tradition and from Hordaland / Hardanger.

3.1.1.10. Unni Løvlid

Unni Løvlid (born 1976) is from Hornindal (Nordfjord). She started playing the fiddle at the age of 9 and singing folk music when she was around 11 yeas old together with her mother, who did extensive collecting of source material from Hornindal. Løvlid's repertoire spans not only music from local sources in Hornindal like Marta Seljeset Frøland, but also other regions in Norway, such as Finnskogen. Løvlid also sang in a children's chorus and took music as a specialty in school. She studied music at the Tonheim University College and at the Norwegian Academy of Music as the first student in vocal folk music from which she graduated with a Cand. musicae-degree. She is a prominent singer within the folk music community, teaches courses, and is an

3. A kind of master of ceremonies used at weddings, funerals, and parties. A central aspect of the job is singing.

active participant at the *Landskappleik*, where she is an A-class singer. She is also featured on recordings and has given many concerts.

3.1.2. The Source - Ragnar Vigdal[4]

Ragnar Vigdal (1913 - 1993) is from Vigdal / Luster (Sogn), where he lived most of his life. He grew up listening to hymns from the pietist lay church tradition (*pietistiske lekmannstradisjonen)*[5] sung at house meetings by his parents and others, which formed the basis of his repertoire. He had different professions throughout Norway before settling in Luster working with concrete. His first recordings were made in the 1950s for the Norwegian Broadcasting Company NRK, then further recordings were made in the 1970s. In the wake of this, he became widely known within the folk music community. His material had the reputation of being very old and special, which fueled the interest of other listeners and performers. Vigdal had a strong desire to pass on his repertoire and singing style and became active as a performer and teacher. In addition, much of his material was also recorded and archived by the *Arne Bjørndals Samling*[6] in Bergen. Today his repertoire is widely used.

3.1.3. The Data

My main data comes from interviews with the performers listed above. In addition, material was collected from journals and magazines like *Spelemannsbladet* and record productions issued by the informants. Material was also collected through concert visits and (field) recordings made on behalf of the Arne Bjørndal Collection.

When looking at the music itself, I chose to concentrate on the commercial record productions of the artists, since these are representative of what the artists produce and also portray how they want to present themselves within the community. In addition, archive recordings from the Arne Bjørndal Collection were used.

In order to cover all aspects of possible concerns of style when analyzing the data, the analysis does not only focus on the verbal texts, but on the performance in the context (see discussion in Chapter 2.3. “Applied Theory” (p. 8)). This includes aspects of the melody, timbre, phrasing, micro intervals etc. The technical analyzing strategies for quantifying these stylistic aspects

4. This part is based on Gjertsen (1996), p. 20ff and my own observations.
5. A Norwegian christian religious folk movement founded by Hans Nielsen Hauge.
6. A folk music archive attached to the University in Bergen - http://abs.uib.no

include transcriptions and computer-based analysis in order to refine the transcriptions and for examining other aspects like pitch and tonality.

3.1.4. Transcriptions

Transcribing a song accurately as it has been sung or played is impossible. Aspects including fine nuances in pitch and rhythm are almost impossible to describe and other elements like timbre normally lack. Since it is not possible to give an accurate transcription of all significant stylistic features, my notations only show the approximate melodic contour and rhythm of the songs and excerpts. Thus the transcriptions are meant as an aid when comparing the songs, but in order to perceive the whole song, it is necessary to listen to it.

3.1.5. Computer Based Analysis

For the analysis I have used the programs Transcribe![7] and Amadeus.[8] Amadeus is an all purpose sound analysis program, which I used to analyze the pitch. Transcribe!, as the name already hints at, is an aid for transcribing music and which enables the user to slow down the speed of playback while maintaining the pitch.

These programs were used to enable a more detailed analysis of the total sound heard. But there are some problems and limitations linked to the use of computer based analysis. One is that the high level of detail produced by these analyses are not necessarily heard by the individual performer / listener. Another problem is that what the performer / listener perceives while listening is not always reflected in the produced sound. This is the case when looking at tonality, which is dependant on two factors. One is the actual pitch, which can be measured either in an absolute way (like Herz) or in a relative way (Cent[9]). The other factor is perception which plays an equally big role when looking at tonality. As the ethnomusicologist Cornelia Fales argues in her article “The Paradox of Timbre”,[10] timbre, which is an important aspect in perception, is not directly examinable or measurable, but differences in timbre make it possible to point to a conscious phenomenon. Aspects like timbre can influence how we perceive pitch, e.g. if a piece sounds more like being in the major or minor key. I will return to this problem in the chapter on analysis.

7. http://www.seventhstring.demon.co.uk/ - visited 31.05.2003
8. http://www.hairersoft.com/ - visited 31.05.2003
9. The formula for converting Herz to Cent is: log (f2 / f1) * 3986 where f1 is the reference note and f2 is the note to be examined in its relationship to the reference note.
10. Fales (2002), p. 60f

Keeping those limitations in mind, computer based analysis can be a helpful aid, but the results have to be connected to something that can actually be heard, which is what I will try to demonstrate in my analysis.

3.1.6. Translations and Foreign Words

In order to preserve, as far as possible, the original meaning of what my informants have said, I will sometimes give a literal translation of the expressions with the Norwegian meaning in parenthesis. The translation may sound a little awkward, but this is necessary, since all my interviews were conducted in Norwegian while the thesis is written in English. This way I hope to give a more accurate rendition of what my informants actually said.

All Norwegian and foreign words and expressions appearing in the text are in *italics*.

3.2. Problems with the Definition of Categories

Unni Løvlid pointed to a major problem when talking about the definition of vocal folk music:

> "But to say that the folk song is like this or like that is very hard. I don't think that people have been thorough enough when they have decided that this is a folk song and that is not. [This is] because one has always categorized and organized from the ideals of the examined period and one has not included the things one doesn't like. And one should be very conscious of the fact that history is created in the future."[11]

How do we as researchers approach that problem? As the person conducting the interviews I am affected by this problem, because I have preferences within the field of Norwegian vocal folk music. That is one of the reasons why I argued for leaving it to my informants to define Norwegian vocal folk music. Although my informants also have personal preferences, by talking to ten different informants I have tried to limit the possible consequences of personal taste. In addition, the music is in constant development and the definitions I present here are strictly speaking only valid for the time of my interviews (autumn 2002 and spring 2003), and only for those ten performers I interviewed. But as Løvlid says, they reflect the ideals of the time they are presented, so certain generalizations can be made about Norwegian vocal folk music while keeping the problems mentioned above in mind.

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11. "Men dette å seie at folkesongen er sånn og sånn, det er veldig vanskelig. Eg trur ikkje at folk har gått grundig nok til verks når de har bestemt at dette her er folkesong, dette her er ikkje folkesong. For ein har heile tida kategorisert og organisert utifrå samtidas sine skjønnhetsideal og så har man ikkje inkludert det ein ikkje liker. Og det skal man være veldig bevisst på at historia blir till i ettertid." Interview with Unni Løvlid, 5.11.2002

When I developed the interview questionnaire, I used categories that were based on how vocal folk music is described in the literature as a point of departure. I also drew on my own initial views on how to describe aspects of vocal music. My main aim in the interviews was not necessarily to uncover the categories used by the singers when talking about folk music. However, by using the categories I had determined as an aid during the interview, I wanted to explore what aspects had to be fulfilled, in my informant's view, for the music to be considered vocal folk music. This is in concordance with my research aim to describe changes within the music.

In conducting and evaluating the interviews I faced three problems:

1. Incompatibility of categories: The categories I intended to use did not necessarily coincide with the categories used by my informants (which is quite natural when doing ethnography – that is why qualitative research is done in the first place). But the problem that arises is that some aspects discussed cannot clearly be put in one category, because the category boundaries overlap. This will be discussed in the following part of this chapter.
2. The problem of translation. All the interviews were conducted in Norwegian, and the thesis is written in English. Some Norwegian terms can easily be translated into English, others cannot. Sometimes it is hard to find equivalent English terms which semantic fields correspond with the Norwegian terms. I will give my definitions and clarify what I mean by them in the next part of this chapter.
3. Do they mean what they say? When asking my informants about the music on a theoretical basis can be risky, because they can explain one aspect, which they think might be right, but react in a different way, if somebody actually sings that way. They might be asked about something, which they have not thought about before and in the spur of the moment give an answer, which they might change later. In order to limit that problem I asked my informants to give practical examples to show what they meant. In addition I did a second round of interviews playing music for them and asking them to comment those examples. This gave me the possibility to double check the results of my analysis and the previously gathered information. Due to the limitations of both time and finances (most of my informants do not live in Bergen) I limited the second round to three informants.

3.2.1. Dialect

Norway is a land of many dialects and where the dialect is looked upon as a part of ones own personal identity. When speaking with someone whose dialect is different, one still normally uses

ones own dialect. A spoken standard like *Hochdeutsch* is no longer used.[12] This aspect is also important within Norwegian vocal folk music, as I will show in the next paragraph and also the next chapter.

That Norwegians do not use a spoken standard does not mean that Norwegians are locked within their dialect. They can vary elements of the dialect depending on whom they are interacting with. Such changes are not only linguistic, but also behavioral, depending on the situation. The whole change is a situational one and many factors contribute.[13]

Returning to the conducted interviews a problem arose when talking about dialects. Although it would be natural to look at the dialect as a textual aspect of song, it also influences the timbre of the singer and the melody. This is a fact that one of my informants pointed to and demonstrated. A sung song will sound differently with diphthongs instead of monophthongs (e.g. Telemark dialect vs. Voss dialect), using an i-ending on nouns (like in Sogndal) etc. Also the coloring of the voice (dark or light) is a factor. Another informant pointed out that the dialects on the West coast are darker and more open than for example the dialects from Hallingdal and Telemark, which are lighter and sharper / more pointed. In other words, if a singer tries to copy a Telemark-dialect the timbre will probably have a different quality than if the person were to sing in the Voss-dialect. An example for this can be heard when Agnes Buen Garnås (from Telemark) and Berit Opheim (from Voss) sing their respective versions of "*Nøringen*".[14]

One of my informants not only includes dialect in the categories lyrics and timbre, but also in tempo and all other aspects of singing (arguing that people from Setesdal have a different feeling for time / tempo than people in Oslo). That informant also implied that dialect not only colors the language, but also the mentality (*folkelynnet*), the social interactions, how somebody sings and which musical decisions the singer makes.

To sum this section up, what happens when a singer tries to sing in a different dialect? Some of my informants have indicated that the dialect influences not only the lyrics, but also the timbre, the melody, the rhythm, and other aspects of singing. But is that all? Does that also change the singing personality or the singers body language? This would be an interesting subject to examine

12. The two written norms, *nynorsk* and *bokmål*, are sometimes used as spoken norms, like in public state broadcasts, where 25% of all broadcasts have to be in *nynorsk*. In addition, foreigners learning Norwegian sometimes tend to learn one of the written norms.
13. See Blom (1968) and Blom (1989) for a detailed study on the use of *bokmål* and the local dialect in Hemnesberget, Ranafjorden.
14. Agnes Buen Garnås' version is on "*Stev og slått*", Buen Kulturverkstad 1996; Berit Opheim's version can be heard on "*Eitt steg*", Urnes 1996.

within Norwegian vocal folk music. But the scope of this research project is too limited to examine those aspects.

Keeping the above mentioned differences in ways dialect can influence the music in mind, I will look at dialect as a part of the lyrics, since that is the most obvious change when listening to the music using a different dialect.

3.2.2. Singing on Vowels or Consonants

Talking about vocal folk music in contrast to “classical music”, one of the aspects of vocal folk music pointed to by my informants was its emphasis on consonants.

The phonemes used in a song context can be divided into three categories. They can be looked at how they are used in the melody (is a long tone sung on a consonant or a vowel). Alternatively they can be looked upon as a textual element (the words in a song and the phonemes they consist of, and how understandable the lyrics are). Or it can be looked upon as a timbral element (what sound is produced when singing on a vowel and on a consonant, respectively).

I choose to look at it as an aspect of lyrics, because the main argument of my informants for singing on consonants was that it affected the ability to understand the lyrics - the singing style in vocal folk music according to my informants is closer to speech.

3.2.3. Ornaments

Although ornaments cover aspects which can be looked upon as a part of the melody, I choose to distinguish them from the melody. I do this because ornaments are an important aspect of the discourse around vocal folk music, and because my informants usually refer to them separately when talking about the music. I also decided to include the attack within the category of ornaments. Although my informants sometimes included them in the category melody, the tendency was to categorize the attack as ornament.

3.2.4. Vibrato

Vibrato can be looked upon as an ornament, or as an aspect of melody or timbre. I have placed it in the category ornament, because two of my informants mentioned ornaments when talking about *vibrato*.

3.2.5. Melody

Melody is a very inclusive term and can incorporate elements such as ornaments and pitch. I have chosen to not include ornaments for reasons given above. I have also decided to look at pitch as a separate parameter, because pitch is closely linked to tonality, which most of my informants referred to as a separate entity (although one informant included it in melody).

3.3. Definitions of Important Terms

Term	Definition used
Diction	Diction is the "pronunciation and enunciation of words in singing."[a]
Ornaments	Ornament is "an embellishing note not belonging to the essential harmony or melody."[b] This includes the attack.
Phrasing	The definition used for phrasing is > [t]he separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done. The term 'phrasing' implies a linguistic or syntactic analogy, and since the 18th century this analogy has constantly been invoked in discussing the grouping of successive notes, especially in melodies[.][c] Within this category I will look at the breathing and use of pauses, which both influence the phrasing.
Timbre	> [T]he quality given to a sound by its overtones: as a: the resonance by which the ear recognizes and identifies a voiced speech sound b: the quality of tone distinctive of a particular singing voice or musical instrument.[d] When discussing timbre I asked my interviewees about what is characteristic for Norwegian vocal folk music, where they produce the sound phonetically, if they sing on vowels or consonants and if they use *vibrato*. One thing that has to be considered when looking at timbre is that the timbral qualities change with age and that some recordings used of sources are of elderly people.

Term	Definition used
Tonality	Although tonality can invoke associations with the Western music tradition and its use of harmony modes, it can also be used "[i]n the broadest possible sense [...] refer[ing] to systematic arrangements of pitch phenomena and relations between them."[e] The latter is the definition I will use when looking at what my informants say about the tonal aspect of vocal folk music.
Vibrato	The definition of *vibrato* used here is "[a] regular fluctuation of pitch or intensity (or both), either more or less pronounced and more or less rapid."[f]
Spectogram	"A spectogram is a visual representation of the concentrations of acoustic energy in a spoken or sung utterance, from the lowest to the highest harmonic resonances."[g]

a. "diction" (2003)
b. "ornament" (2003)
c. Chew (2001-2002)
d. "timbre"(2003)
e. Hyer (2001-2002)
f. Moens-Haenen (2001-2002)
g. Feld et al. (2003), p. 23

3.4. Summary

In this chapter I have presented my informants and research strategy. I have also discussed the problems of categories when talking with informants about folk music. In the next chapter I will present the results of the first interview round.

4. Delineating Norwegian Vocal Folk Music

As shown in the theory chapter, folk music is in many ways a problematic term, especially when it comes to the question of definition. Hence I argued for using definitions and explanations given by my informants to enable a more grounded perspective of what vocal folk music is considered to be.

The entity of this chapter is based on what my informants said about singing and how they sing. In my report on the material, I have omitted personal observations or the opinions of other people. I will add explanations where I think they are necessary and these will be put in footnotes. Furthermore, I will use the categories argued for in Chapter 3.2. “Problems with the Definition of Categories” (p. 34) except for in Chapter 4.1.2. “Stylistic Aspects” (p. 42) where I will list the categories mentioned by my informants when asked about what criteria are important for Norwegian vocal folk music.

As stated above, my informants are all performers (some more, some less active) of vocal folk music and very conscious about what vocal folk music is and how they sing or should sing. As mentioned in the previous chapter, I have given my informants aliases. If what one informant says could reveal the identity, then I only mention “one informant”, in order not to specify who. And if I have to use a pronoun, I will use the female pronoun (most of my informants are female).

Through this approach I hope to give a more nuanced definition of vocal folk music based on its own values, as discussed in Chapter 2.3.3 “Signification and Signifyin’”. These terms can then be used when analyzing vocal folk music in the next chapters.

This chapter is organized with reference to different aspects of the music. I will start by presenting what my informants generally say about how Norwegian vocal folk music should be. Then I will present their responses about melody, ornaments, timbre, rhythm, lyrics, phrasing, and tonality. I will conclude this chapter with summing up the observations made during the analysis.

4.1. General – What is Vocal Folk Music?

The answers here are solely based on the responses I got when asking about what was most important for my informants within vocal folk music. Although my informants mentioned important aspects of the music during other questions in the interview, I choose here only to look at the answers to this concrete question, since they sum up what is deemed most important and offer a brief summary of the stylistic necessities.

I will first describe the general views of my informants about what Norwegian vocal folk music is. Then I will present the specific stylistic aspects mentioned before concluding this part by pointing to the important aspects within the Ragnar Vigdal tradition.

4.1.1. General Considerations

The criteria for a song to be Norwegian vocal folk music is for informant 7 not so much linked to the actual context the song is used in today. The most important criterion is whether the performer got a "nerve"[1] in the performance. If the phrases just seem to be learned by heart and are sung in a "technical" manner (even if the intonation, tonality etc. is good), that informant adds, then it loses some of its vitality or drive.

To look at the *performance*, the way the song is sung is important for informant 3, adding that the tune should not be sung in a "classical" manner, but should be sung smoothly and, probably most important, naturally.

Similarly, the impression the song leaves as a whole (*helhetsinntrykket*) is very important for informant 5 and 6. Informant 5 adds that the singer has to know his or her tradition well to determine if the music is vocal folk music or not. Both informants contrast vocal folk music to "classical" singing when talking about the impression as a whole. Informant 6 adds that the ideals of "classical" singing style like long vowels, a lot of *vibrato* and an open resonance chamber should be avoided. Both informant 5 and 6 agree that if the expression is right, then the music remains folk music even if moved to a different (non-traditional) instrument.

Instead of looking at the performative side, informant 8 mentions variability. On the one hand that informant agrees with the super-traditionalists that one cannot change much within a song. Within a folk music dialect there is room for variation on a micro-level, which is interesting enough. On the other hand that informant indicated that it is nice to expand the music in other ways such as use of instruments and combinations). The musical context in relationship to the arrangements / instruments is an important element for informant 8.

The most important criteria for vocal folk music are, according to informant 2, that the music is passed down orally, and not learned from a transcription; the lyrics must tell a story; and while there is a basic essence in the song, there can be small variations within the lyrics. If there are several variants, then one variant is not "more correct" than another. Furthermore, that informant

1. What Barthes probably would refer to as "the grain". Barthes (1979)

states that the origin of the song is normally unknown – nobody can make claims to the ownership on the song – it belongs to the public as a whole.

An important criterion for vocal music according to informant 10 is that the music should be passed down over several hundred years – the author is unknown. A folk melody is a folk melody, even if it is sung in a "classical" way, although that informant sees a contradiction at this point. The music should be *kvedat*; the melody should be sung the way the people did before. This includes ornaments, *blånoter*[2] ("blue notes"), an independent pulse / free rhythm, and being sung *a capella*.

The definition of a folk song is not precise enough and has been categorized out of the aesthetic ideals at the time the sources were living according to informant 9 - it is hard to say that people sing in a certain way, because different sources also have certain individual preferences. Informant 9 also has a strong aesthetic feeling on what is folksong and what is not and criticizes i.a. pop phrasing. It is hard for that informant to describe what is most important, arguing that her teacher would criticize her if she lacked the right drive / attitude (*slengen*) – a term containing many different aspects according to her teacher. The most important aspect is how the song sounds – and to get it to sound right, the performer has to understand what he / she is doing. The performer has to be mentally conscious on what he / she is doing – this includes promoting the lyrics, having the right temperament (*lynne*) and the right drive / attitude (*slengen*).

4.1.2. Stylistic Aspects

The classification mentioned here are my informants'.

4.1.2.1. Timbre

Six of my informants (informants 1, 2, 3, 7, 8, 9) refer to timbre as a criterion. Informant 7 would react if somebody sang in a classical style.

4.1.2.2. Phrasing

Three of my informants (informants 1, 8, 9) refer to phrasing as a criterion. For informant 9 the singer has to take a starting point from his / her own voice - the way that performer talks - in order to "sing from the liver" (*synge fra levra*).

2. This refers to deviations in tonality from a so called tempered scale.

4.1.2.3. Style

Informants 6 and 7 refer to style as a criterion.

4.1.2.4. Singing Technique

Informant 7 refers to singing technique as a criterion.

4.1.2.5. Tonality

Four of my informants (informant 1, 2, 6, 8) refer to tonality as a criterion. The tonal steps do not necessary have to be untempered for informant 7, because in some of the newer genres within folk music the tonality is not such a special (*særpræga*) trait. Also according to informant 3 the tonality can be tempered, but it depends on the context.

4.1.2.6. Ornaments

Seven of my informants (informants 1, 2, 3, 5, 6, 7, 10) refer to ornaments as a criterion, which for informant 10 is the most important criterion of vocal folk music. However informant 3 specifies that if there is no *krull*[3] in the original material, then there should not be any *krull* in the rendition of the original.

4.1.2.7. Rhythm

To four of my informants (informants 1, 3, 5, 8) rhythm is a criterion. According to informant 3 some songs should almost have a dancing rhythm.

4.1.2.8. Melody

The melody according to informant 3 should have “rounded edges” and no “straight steps”.

4.1.2.9. Lyrics / Stories

For informants 2 and 9 the lyrics / stories told are a criterion. But informant 2 adds that the lyrics can vary in different versions.

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3. A specific ornament. See Chapter 4.3. “Ornaments” (p. 47).

4.1.2.10. Attack

Four of my informants (informant 1, 2, 5, 9) refer to the attack as a criterion.

4.1.2.11. Intonation

Informant 5 refers to intonation as a criterion.

4.1.2.12. Dialect

For informant 9 the dialect is a criterion. It is not only the language aspect, but also the *folkelynnet* (the people's mentality - how the people interact, how one sings, which musical choices one makes), which is linked to the dialect and is important.

4.1.2.13. Non-vibrato / Straight Tone

For informants 1 and 9 singing with a straight tone / *non-vibrato* is a criterion. According to informant 9 a lot of people have a natural *vibrato* at the end of a phrase due to a weak *vibrato* on the voice (muscles) / vocal cords, which increases with age.

4.1.2.14. Thinking Close to Speech

For informants 1 and 9 a criterion is that the singing style should be thought of as close to speech. To have a narrative style in the phrasing (*fortellende måte*) is important according to informant 1.

4.1.3. The Ragnar Vigdal Tradition

The use of quartertones (tonality) and ornaments (*krull*) are the most important elements within the Ragnar Vigdal tradition according to informants 3 and 4.

In addition, informant 3 refers to "bending in on the tone" (*bøje innpå tonen*) and to sing like Vigdal sang (also singing nasally) as the most important elements within the Ragnar Vigdal tradition.

Informant 4 stresses that the singing style (in which pitch and *krull* are parts) is the most important trait within the Ragnar Vigdal tradition. The lyrics can be varied. Informant 4 wants the students to learn and to sing the song as correctly as possible – one should not change it, the form has to be preserved if the song should be passed on.

4.2. Melody

Here I will only describe general aspects of the melody mentioned by my informants. For specific parts like ornaments, rhythm, tonality and lyrics, please see the sections below.

The melody is an important criterion for vocal folk music according to informant 3. It should be sung smoothly with rounded corners (*ikke noko trinn men med avrundete hjørner*). For informant 7 the melody with its ornaments is an important criterion, while informant 8 explicitly said the melody is not essential. Furthermore informant 2 stated that the lyrics are as important as the melody. Referring to the singing style of Ragnar Vigdal, informant 4 added that the melody belongs to a different song / performance style than other music, but that informant did not know how to describe the difference.

4.2.1. Emphasis on Performance

According to one informant it is hard to find common traits for the melody within folk music. It varies between local traditions, within traditions and between individual performers. Typical for the Hornindal tradition is the way people think in a 3-divided meter, the attack of the tone, the tension / release, the phrasing, and the tempo. Also, tones which are prolonged to neighboring tones are variable. The way the *springar*-beat is played in instrumental music is reflected in the vocal music – a place where the two genres meet. Furthermore, the temperament and the way the inhabitants of that area speak are very important.

Informant 7, looking more at the variable side of the music, said that if she were to learn the same song from two different sources then one version could be used as a source of variation when singing the other version.[4]

Also touching the variable aspect, informant 10 stresses that since a folk music melody is always a folk music melody it can also be sung in a “classical” manner. However, in that case, it does not sound like folk music, although the person is singing a folk melody. But she relativated that, because for her it sounds wrong when somebody sings folk melodies in a “classical” manner.

The aspect which is emphasized varies from song to song according to informant 6. The ornaments *krulling, forslag and lup* are what normally can be varied. The *lup* should begin from below – that is important for the way the melody is lead. If a passage contains a lot of eight-notes that informant tries to keep the flow going.

4. This seems to be common - e.g. during the national folk music competition in 2003 the singer who won the vocal class A sang a ballad using four variants of the same melody.

4.2.2. Emphasis on Melody and Lyrics

When talking about how important the lyrics are, informant 1 said that the melody is what normally "gets her" when first hearing a song. Although adding that she now has a growing focus on the lyrics. Informant 7 stressed that the melody makes the listener interested in the song. Furthermore, informants 5 and 7 stated that the melody is a vehicle for the lyrics – it is subordinate to the lyrics. But not all songs focus on lyrics: For those two informant the rhythm is an important component in *slåttestev*.[5] This is also pointed to by informant 8 when she said that the melody is built up in different ways when comparing a *trall* (similar to a *slåttestev*) and a hymn. However she adds that it is not easy to use good lyrics if the melody is boring (*trasig / kjedelig*).

Mentioning the relationship between melody and lyrics, informant 5 would adjust the melody to the lyrics if necessary. On the other hand, informant 2 would not change the melody to make it fit the lyrics. Informant 3's approach is similar: The source is the model (*forebilde*) for her – the melody should be as close as possible to the source's melody. This is also a very important criterion for vocal folk music, informant 3 continued – Ragnar Vigdal said that she should not change the melody, but sing it just like he, Ragnar Vigdal, used to do.

4.2.3. Emphasis on Intonation / Phrasing

Talking about the melody with emphasis on the attack, informant 7 implied that the way the tone is attacked separates it from "classical" singing (see 4.3. "Ornaments"). Also for informant 7, the "small tones" (*småtoner* – the tones between half- and whole-tone steps), which would be lost on a piano due to instrumental limitations, are important - "one sings everything when singing vocal folk music". Informant 5 widens the scope by saying that how a tone is attacked, the use of ornaments and tonality depend on the melody, the lyrics, the tune the song is based on, and the music the person is used to listening to. Unlike the other informants, informant 10 said that there is no special way to begin or end a song – at least that informant has not thought about that – it depends on the song. The way informant 10 starts and sings a song is the way the song is – how the sources sang it or how it was transcribed.

Informant 3, talking about the phrasing in the Ragnar Vigdal tradition, said that there is something special with Ragnar Vigdal's melodies which do not make them sound like "classical" music – the way the tone is attacked, the ornaments and the quartertones (*kvartstonane*).

5. A song with a strong rhythmical focus used for dancing.

Informant 4 added that Ragnar Vigdal taught when one attacks the tone, then one should do a small bending (*bøyning*) using several steps / glide into the tone from below.

Going into more detail on Vigdal's singing style, informant 4 explained that there are different pitches (*tonehøyder*) which sometimes can seem "unclean". This is because they are a little bit higher than some people think they should be – in some songs this is clearly audible. The tone height can vary a little, but Vigdal was very specific about singing the same way each time

4.3. Ornaments

"Eg trudde at kveding, det var krulling."[6]

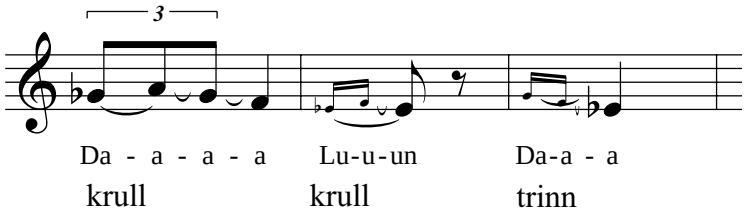
This statement made by informant 7 shows how strongly *krull* is linked to vocal folk music and for all of my informants the use of ornaments is a basic stylistic trait. For informant 10 it is the most important part of vocal folk music and according to informant 9 the specific stylistic traits of Norwegian vocal folk music lie in the use of ornaments.

In this section I will first look at the different types of ornaments. Then I will proceed to how they are sung and where they are placed, and to when they are sung and how they are used. Finally I will look at the use of *vibrato*.

4.3.1. Types of Ornaments

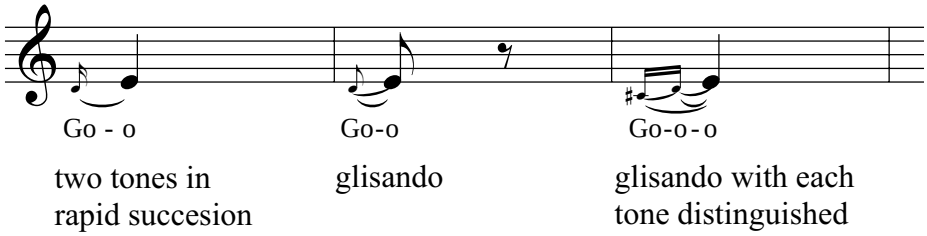
When categorizing the different ornaments, my informants all refer to an ornament that circles the tone (see Example 4-1 (p. 48)).[7] This ornament is normally called *krull*, although informant 9 uses the term *melodi ornament* ("melody ornament"). The way this ornament is sung can vary from a very short up-and-down to a longer, extended phrase with four or more notes. Informant 10 considers *krull* as a type of *vibrato*. That informant also mentioned *trinn* (see Example 4-1 (p. 48)), another type of ornament with a downward motion in steps. This was referred to as *forsiring* ("decoration") by informant 2, but it can also be a motion that goes upward she added.

6. "I thought that *kveding* was *krulling*." *Krull* is an ornament. Informant 7
7. Basic structure: up one step from the reference tone then down one step back to the reference tone or two steps to one step below the reference note.



Example 4-1: Melody ornaments (*krull* and *trinn*)

Another group of ornaments are linked to the attack of a tone, but here my informants have different names and categories. Informant 9 gives a broad definition that combines what the others said with her own definition of “attack ornaments” (*ansats ornamentikk*). These are divided into three basic types. The first one is that the same tone, or two very close tones, are sung in rapid succession.[8] The second one is a *glissando*,[9] sung from either below or above the reference note. The third one is a *glissando* sung from either below or above, where the individual tones sung can be clearly distinguished (*klart definerte toner i opp- eller nedgang*). See Example 4-2 (p. 48). In an upward melodic motion a grace note can come from above on the following tone in the upward motion. Other terms used are *forslag* (grace notes - for two tones in rapid succession), *bøyning*, *bøyger*, *bøy* (all terms for “bending into the note” - similar to the *glissando* in Example 4-2 (p. 48)), *lup*, *å gli innpå tonen* (“to glide into the tone”). The boundary between “gliding into the tone” and grace notes overlaps. It varies from defining grace notes and “gliding into the tone” as two different ornaments[10] to looking at grace notes as an aspect of “gliding into the tone”.[11]



Example 4-2: Attack ornaments (*ansats ornament*)

8. Like a grace note – my comment
9. Two tones between which a succession of tones are gradually or continuously connected - my term
10. Informants 6 and 7
11. Informant 8

Informant 7 stresses the importance of the way the tone is attacked (*bøyning*), which besides the lyrics and timbre is as an essential part of getting the melody to "swing more" (*melodien svinger*[12] *mer*) and thus making it easier to ornament over. That informant is also unsure if *bøyning* should be considered an ornament or not. In the interview, she first declared that it was very close to an ornament, later added that it was one.

Informant 5 mentioned that there is a difference in the way men and women ornament. Women sing an octave higher and they manage to produce the steps better and can be more precise in their singing. But they use simpler ornaments and more grace notes before and after the tone they are ornamenting around.

4.3.2. Where are They Sung

When asking about ornaments, most of my informants responded by talking about how *krull* is used although I had the feeling that they, by the term *krull*, also included attack ornaments. Only informant 9 made a division between the use of attack- and melodic ornaments, clearly stating that the use of both vary. However that informant did not go into detail in where they were used. In light of this, I will refer to how in their opinion *krull* should be used in the next passage.

The application of *krull* varies. It can either be a fixed part of the melody (especially when singing in the tradition of Ragnar Vigdal) or applied according to the lyrics sung, accenting certain words. This is often done when learning songs from sheet music. A commonly voiced opinion was that the *krull* should serve the lyrics by emphasizing them, not covering them with too many *krulls*, although informant 8 places them more according to melodic than textual aspects. Some of the performers[13] place the *krull* subconsciously, not reflecting on why it is being placed in that particular place.

Informants 1, 2, 5 and 9 pointed to the fact that the use is individual. Informants 5, 6, 7 and 8 mentioned that the use is improvisational, meaning that the application of a *krull* is spontaneously decided. A third opinion voiced by informants 6 and 9 was that the use of certain types of ornaments or how they are sung can vary from place to place and is bound to local traditions. In other words, the specific use of ornaments varies from singer to singer. Informant 3 also implied that if no *krull* is used in the source, it should not be added when learning a new song, although others said that they may add *krull* to songs from the sources. Informant 6 does this in order to

12. *Å svinge* is a Norwegian verb, probably originating from Jazz. It is used here as a metaphor for how the music feels or "grooves".
13. Informant 3, to some extent informant 2, 4 and 8

“reconstruct” songs, where the ornamentations have been lost because some of her sources only remember part of the song.

Informant 8 pointed to the fact that when *tralling*[14] the use of *krull* can be the same both when singing lyrics and nonsense words. To this informant 5 adds that it is easier to use *krull* over nonsense words than lyrics in a *trall*, because the main focus with the former is on the rhythm.

One thing which seemed to be a common notion was that when singing songs after Ragnar Vigdal, the use of ornaments is quite locked to the way he used them. This is partly because in his tradition they are closely connected to the melody. However informant 9 pointed out that Ragnar Vigdal also varied his use of ornaments depending on the situation.

4.3.3. How They are Sung

The *krull* are sung over both vowels and consonants, although informants 7 and 8 identified the latter as sounded consonants (like “m”, “n”, “l”, “ng”). A nasal sound / timbre can be used, but informants 7 and 8 added that it is not directly linked to the *krull* itself.

4.3.4. Vibrato

Seven out of ten informants[15] said that *vibrato* should not be used. Informant 9 added that the music should be sung *non-vibrato*, but implied that a natural *vibrato* is present in a lot of sources when they finish a phrase. This is due to muscular vibrations and this form of *vibrato* increases with age. But informant 3 uses some *vibrato* at the end of notes, arguing that people also did that earlier. She added that a lot of people say there should not be any *vibrato*.

Informant 8 mentioned that her sources had *vibrato*, but since none of informant 8’s teachers did, then neither does she.

Some informants pointed to ornaments when talking about *vibrato*. Informant 10 said that *krulling* is a form of *vibrato*. Informant 2 pointed to the fact that some people use *vibrato* when trying to sing a *krull*. Finally, informant 5 mentioned that using *vibrato* would change the ornamentation and in addition, because a *vibrato* is performed on a vowel, not a consonant, it would make it harder to distinguish the words.

14. A form of singing, which people dance to
15. Informant 2, 4, 5, 6, 7, 8, and 10

4.4. Timbre

Timbre is another characteristic aspect of Norwegian vocal folk music. Six of my informants[16] point to this as an important criterion, although informant 5 implied that it is less important than the lyrics. Most of my informants either react negatively to somebody using a classical timbre when singing, or point to the fact that the timbre in vocal folk music is different from that of "classical" music. E.g. informant 7, who said that the voice use in vocal folk music is different from the use in "classical" music.

In this part I will first look at what my informants said about the sound quality of the timbre and then where the sound is produced.

4.4.1. Sound Quality and Location

Six informants[17] imply that the spoken voice / person's own voice is the sound ideal when singing vocal folk music. Informant 2 calls it the "folksy speech singing" (*folkelige snakksyngingen*).

Looking at the sound ideal of the person's own voice, informants 5, 8, and 9 said people sing in different ways and the timbre varies from person to person – informant 8 adding that there are no stylistic ideals. Informants 5 and 9 pointed to the fact that the way a person sings can have many reasons and that tradition has to be looked at critically – without taking everything for granted. To this, informant 7 added that voice and sentence melody relate to the spoken dialect. Informant 3, describing how she sings, stated that the voice should be clear (*rein og klar*), without grain[18] (*rusk*) and should flow without force.

Opinions differ when it comes to nasality, where informants 4, 6, and 7 said that the vocal sound should be more nasal / up in the nose. Informant 9 mentioned the tone should just be colored a little, although informant 1 contradicts that, striving not to sing nasally. Informants 1 and 5 added to this that nasality varies from person to person.

My informants also talked about the physical part of singing. When referring to resonance chambers, informants 6 and 8 said that the soft palate (*myke ganen*) should not be raised, 6 adding that both resonance rooms - the throat and the space created by raising the soft palate - should not be used.

16. Informants 1, 2, 3, 7, 8 and 9
17. Informants 1, 2, 3, 5, 8 and 9
18. Not to be confused with Barthes expression "grain of the voice".

In addition to talking about the resonance rooms, my informants also talked about where the sound is produced. Informants 7, 9, and 10 said that they use both chest and head sound[19] when singing, 9 adding that a mixture of head- and chest sound is the ideal. Chest sound, according to informant 10, is sung in the chest and the voice is pressed, while with head sound, on the other hand, the voice is placed up the nose / in her head. This informant prefers head sound in folk music, stating that it is a general rule within vocal folk music. Informant 5 says that female vocalists can use *falsetto*, but men cannot.

Going into more detail about the place of sound production, informants 2, 3, 7, and 9 pointed to the fact that the sound is mostly produced up front / in the forward part of the face, not so much in the back of the mouth. Informant 10 places the sound in various parts of the mouth, depending on the song.

When talking about the voice qualities informants 6 and 7 implied that the voice should be pointed, not round (like in "classical" music), making it carry far without having to sing with a loud voice. However a third informant, informant 1, is conscious about not making the sound too sharp / pointed. The sound should be open according to informant 9. Both informants 1 and 9 mentioned that the voice needs focus. According to 1 it is needed in order to make the voice carry. Informant 6 added that to make the voice carry, more resonance room is needed – and through that the special sound / intimacy is lost. Informant 8 uses more pressure (*trøkk*) when the sound should carry. Referring to sound carrying, informant 7 also mentioned *Trillehuging*[20] where the voice is put up an octave over normal position. That combined with singing up front and a pointed voice (*spiss stemme*) lets the sound carry over a long distance.

When looking at the Ragnar Vigdal tradition, informant 3 declared that it is important to sound just like Ragnar Vigdal, e.g. singing with a nasal tone / sound.

The dialect has an impact on the sound according to informant 8. However that informant added that this is something else than where the sound is placed in the mouth.

4.5. Rhythm

For informants 3, 5, and 8 the rhythm is an important criterion for vocal folk music. A fourth informant, informant 2, stated that the drive (*fremdrift*) is important. She added that nothing is accented, the singer just sings on and there is no variation between the verses. However the energy

19. Chest and middle register
20. Traditionally used outdoors to call e.g. cows or to communicate over a long distance.

(intensity) is important. Informant 8 pointed to another aspect, the rhythmic qualities, which are important for the singer to understand. This is very important for dance rhythms, which contain an emotional component when the singer interacts with the rhythm and the beat. Referring to how the rhythm should be, informant 3 said that it should be a rocking rhythm[21] – like waves. Tapping the rhythm with the feet destroys the song and puts accents in the wrong places she added.

When talking about the rhythm itself, informant 7 stated that instrumental music has a clearly defined (regular) rhythm. In contrast to that, informants 1, 2, 5, 7, 8, and 9 mentioned that when singing the rhythm follows the declamation of the lyrics / speech rhythm. Informant 4 said that the rhythm follows the breathing of the singer. She sings with a certain rhythm / speed with some space for variation, but could not demonstrate that during the interview. Informant 8 implied that in ornamented hymns (*snirklesalmene*) the syllables can be stretched and create their own rhythm. Touching the same topic, informant 7 stated that when somebody ornaments the melody, then the rhythm is accented. On an individual level she mentioned that rhythm and drive vary from singer to singer. Informant 6 mentioned that she had an illogical use of measures. She can for instance change from a 4/4 to a 4/5 beat (and back) while singing. Referring to the meter, informants 6, 7, and 10 stressed that when listening to old recordings, there is a pulse in the song which does not coincide with a regular meter (*taktstreksystem*).

Talking about the rhythm in dance music and religious hymns, informants 5 and 8 emphasized that there are two different kinds of rhythm / pulse feelings. Dance music can have a very forward directed energy or be laid-back. According to informant 5, the rhythm is the most important element in dance tunes (*slåttestev*). In religious hymns the rhythm is loose and more dependant on the lyrics. Informant 5 adds that only the first beat of each bar (*takt*) is fixed.

A fixed rhythm is also possible when singing jesting / comic songs (*skjemteviser*) and working songs. According to informant 3, it is possible to tap / stomp the rhythm with the feet with those songs. But not with hymns. In addition one informant mentioned that when singing in *Gåte* the rhythm has to be adjusted to the music – the group has to play in a steady / regular beat.

Another informant stated that a typical trait for the Hornindal tradition is the tempo and the way of thinking in a three divided meter (*tretakt*). Also, the dialect influences the temporal thinking when singing (different ways to think about time in the Setesdal and Oslo dialect).

21. In the sense of a cradle rocking back and forth, not the beat used in rock music.

4.6. Lyrics

The lyrics are very important for seven of my informants[22] and for informant 2 and 9 they constitute a criterion for a song to be vocal folk music. Although the lyrics are as important as the melody, informant 2 chooses songs based on the lyrics and primarily focuses on them when learning a new song. Furthermore, knowing the lyrics thoroughly and by heart is important for informants 3 and 6.

In this section I will first focus on the general aspects about lyrics mentioned by my informants. Then I will summarize what my informants said about dialect, diction, and singing on vowels and consonants.

The lyrics are connected to the melody for informant 5 and 7, the melody mostly being subordinated (except for *trall* – where rhythm is important). In addition, the melody is shaped after the lyrics according to informant 5. Informant 4 has a more egalitarian position: Many of the old songs are prayers or expressions of experience. In order to promote them, a combination of lyrics and music is important. However, that informant primarily focuses on the lyrics.

Expressing the content of the song text is important for informants 9 and 10. When singing the lyrics, informants 1, 6, and 7 have to have a sincere attitude towards the lyrics (*stå inne for teksten*). The lyrics have to be promoted as a whole informant 7 adds. For informants 3 and 8, the lyrics should be presented clearly. Another important goal for informant 3 is to recreate a sense of devotion (*andakt*) when singing.

Part of expressing the lyrics is the narrative aspect. Informants 2 and 10 stressed that it is important to tell a story while singing. Informant 10 added that if it is a long song, then some dramatization of the lyrics with small breaks, dwelling on certain notes etc. can be a good idea. To that, informant 6 appended that there has to be a certain entertainment value when presenting the lyrics.

When talking about variation of lyrics, informants 2 and 4 mentioned it as a possibility.

4.6.1. Dialect

My informants usually have several linguistic options to choose from when singing. Some of their material can be in *bokmål* / *riksmål*, some in *nynorsk* and some in their local dialect. The material in their local dialect is kept in that dialect. If the material is *bokmål* / *riksmål*, then informants 3, 5, and 6 said they will sing in that language form, although informant 5 has a more

22. Informant 2, 4, 5, 6, 7, 8 and 9

open relationship to what language form is used, especially if it is *nynorsk*. Informant 4 does not use dialect consciously.

When looking at the dialect use, there are two possibilities when learning a song from a different dialect region than the singer's own: either to change the dialect to the singers own (singing) dialect, or to try to imitate the original dialect.

Informants 2, 7, and 10 try to imitate the dialect if it is not their own dialect. However, informant 10 pointed to the problem of imitating, because she cannot do a straight forward imitation of a Telemark dialect. Furthermore, it is important for informant 2 that the singer identifies him- / herself with the lyrics and dialect.

Informants 2, 5, 6, and 8 would probably change or approximate the dialect to their own dialect. One informant sings in a specific Telemark dialect because the teachers are from that specific area in Telemark while her dialect is a different Telemark variety, hence the term "singing dialect".

One of my informants would normally use her own dialect when singing. In songs from Setesdal that informant tries to imitate the Setesdal dialect, but does not use that material in public. Within her *Rusk*-project she does not try to imitate the Finnskog-dialect.

When talking about the differences in dialect and the effect on the music, informant 7 said that when singing in a different dialect than the source, the melody changes in certain places. Informant 9 goes further, pointing to the fact that the dialect not only colors the language, but also the mentality, social interactions, how somebody sings, and which musical decisions the singer makes.

4.6.2. Diction

In regard to diction, informants 3 and 8 say that the pronunciation should be clear. For informant 7, the pronunciation is important, but colored by the way that informant would have spoken it, not using the overemphasized pronunciation like in a chorus. When singing hymns in *riksmål*, she added, the pronunciation is colored by the sentence melody of the individual's local dialect. The pronunciation is important for informant 5, because many singers swallow the consonants at the end of words. She implied that when singing it should be like somebody is reading the lyrics.

4.6.3. Vowels vs. Consonants

When asking the informants about singing on vowels or consonants, informant 2 considers singing on half–vowels[23] a criterion for vocal folk music. According to four informants[24] the consonants should be in focus when singing, not the vowels. Informants 2 and 9 declared that one sings on half vowels / half consonants (m, n, l) – although that varies from dialect to dialect. Informant 6 sings on consonants and vowels. She added that the vowels are sung shorter than in classical music. As informant 7 pointed out, the consonants are accented in speech. That informant prefers consonants because they "swing" better (*svinger bedre)*.

Looking at the sound placement of vowels, informant 5 implied that the vowels should be placed in the way that they produce the most efficient sound – that is when they are most clear. This does not contradict with emphasizing the lyrics.

4.7. Phrasing

Informants 1 and 8 mentioned phrasing as a criterion for vocal folk music. After giving a general summary of what they said, I will look at the breathing and the use of pauses. Phrasing overlaps to a certain extent with other aspects, like ornaments and rhythm.

According to informant 8, phrasing / intonation, covers a wide spectrum (how the tone is started, the timbre, the lyrics etc.). For her it is important to focus on the lyrics. Within phrasing, the sense of time and rhythm are closely linked, but she is not quite sure how. An example given by that informant is that if one compares a pure solistic vocalist and somebody who has band experience, then the basic beat / pulse will be very different between those two singers. Different references make the subdivisions different, e.g. if functional harmonic references are transferred to singing vocal folk music. This will, according to informant 8, influence the way the melody is phrased.

The focus on lyrics is also mentioned by informant 1 stating that the way she attacks the tone and thinks close to speech – to have a narrative approach (in opposition to focusing on timbre like in classical singing) – is important.

23. I use the terms mentioned by my informants here – in English the proper term would be voiced consonants.
24. Informant 5, 7, 8 and 10

4.7.1. Breathing

The breathing pauses should be similar to when reading the lyrics, informant 7 explained. When finished with one semantic unit / phrase (*meining*), then she takes a breath (but can also breathe in between semantic units / phrases). One should take one's time when breathing - it is ok to breath and be a little late according to informant 3. Informant 5 tries to sing a phrase in one breath – bad breathing technique can destroy the flow of the song. The rhythm follows the breathing of the singer according to informant 4 (see section on Rhythm on page 52).

4.7.2. Pauses

The pauses follow the breathing according to informant 4, however informants 7 and 8 are not really conscious about when they take a break while singing – the melody just flows. On the other hand, informant 10 mentioned that pauses can be used to dramatize e.g. a ballad. However, informant 2 has been criticized for making pauses to stress the meaning of something.

4.8. Tonality

The use of a scale or the consciousness of the possibility to use a specific scale is according to informants 1, 2, 6, and 8, a criterion for a tune to be vocal folk music. Furthermore, informant 1 added that the tonality is different than in other music. Informants 3 and 4 stressed that within the Ragnar Vigdal tradition the tonality is an important element of the singing style. Informant 3 adding that one of the special aspects of Vigdal's melodies are the quartertones.

Putting tonality into a broader context, informant 7 said that tonality is a part of the melody, which is an important criterion for vocal folk music. However that informant added that the tonality is not always so distinguished – especially in newer genres of vocal folk music. In contrast to that, informant 5 remarked that tonality is not an essential criterion although intonation is important.

When asking about the use of untempered tonality in my informants' repertoires, seven of my informants[25] said that not all songs in their repertoire are sung in untempered tonality or that it is also possible to sing in a tempered tonality.

In this section I will first look at the terms used by my informants. Then I will look at the mentioned characteristics of tonality and how the sources use tonality. When summarizing that I

25. Informant 1, 3, 5, 6, 7, 8 and 9

will mention the Ragnar Vigdal tradition too. The next section will present what my informants said referring to how they used tonality. I will round off this section by discussing tonality and the use of other instruments.

4.8.1. Used Terms

My informants use a myriad of words to describe the tonality of vocal folk music. Terms mentioned are untempered / tempered[26] (*utemperert / temperert*), modal tonality[27] (*modal tonalitet*), "crooked" intervals[28] (*skeive intervaller*), "crooked" tones (*skeive toner*), "floating" intervals[29] (*svevende intervaller*), quartertones[30] (*kvarttoner*), blue notes[31] (*blånoter*), the tone heights / steps are not "clean"[32] (*tonehøyder / tonetrinn er ureine*) and "old" tonality[33] (*gammal tonalitet*).

4.8.2. The Characteristics of Tonality

For informant 8, there are special tonal traits in the music – but it is contained in a spectrum with variations. These special traits belong to the oldest stylistic traits (*stiltrekkene*), which that informant thinks is exciting, and are based on a modal tonality (*modal tonalitetet*). This modal tonality does not follow a functional-harmonic pattern (different relationships than with the major / minor tonality). This also changes the relationship between the tones when singing (not thinking: *tonica - subdominant – dominant – tonica*).

Informant 10 described the characteristics by saying that part of the specific song style of vocal folk music is that there are "blue notes" (*blånoter*). These notes lie between the tones of the tempered scale. The blue notes can sound a little "sour" for listeners not used to hearing them.

Being more specific about the pitch, informant 3 claimed that the fourth and seventh tone are normally a little higher, although that informant was not certain of this when being interviewed.

According to informant 4, there are different kinds of tonal heights (*tonehøyder*) and steps (*tonetrinn*) – sometimes one can get the impression that they are false / not "clean" (*ureine*) However, that is because the tones are a little bit higher than some people think they should be.

26. Informant 1, 3, 5 and 7
27. Informant 8
28. Informant 5 and 8
29. Informant 5 and 8
30. Informant 1, 2, 3, 6
31. Informant 10
32. Informant 4
33. Informant 9

The tone height does not vary when the same song is sung several times; it is normally the same. She added that a Swedish musicologist said that song and music is tension between the tone heights – the voices can be on the border to being wrong, but are still within the boundaries of tolerance.

4.8.3. How the Sources use Tonality

Referring to her sources, informant 7 said that not all her sources sing untempered. Also, within informant 8's sources, some had a variable tonal relationships while others had fixed / set intervals. Within the sources informant 6 used, there was little use of quartertones, however when listening to other performers such as Ragnar Vigdal, she tries to sing like they do with quartertones.

Some performers use the old tonality (*gammal tonalitet*) as a scale according to informant 9, other use it as an improvisational- / variational-element. Some have a unconscious relationship and some do not use the old tonality at all – that is probably how it has been before too she concluded.

4.8.3.1. Ragnar Vigdal Tradition

Informant 3 mentioned that the people in the area Vigdal was from, always sang quartertones. She added that Vigdal could change the melody in some places, but the intervals between the tones were always the same. Although Vigdal himself sometimes said that he missed a tone (*bommet på høgden*). Informant 4 agreed saying that Vigdal was very precise with singing the same pitch from song to song.

In contrast, informant 1 said that Ragnar Vigdal varied in how untempered he sung (even from verse to verse).

Informant 7 stressed how hard it is to learn Vigdal's material when stating that she has to work a great deal with the tonality when studying his material.

4.8.4. How the Singers use Tonality

When learning a song from a source, informants 2, 3, 6, and 7 try to sing the song like the source did, not changing the source's tonality and using untempered intervals if and where the sources used them. Informant 1 might sing an untempered tune tempered (but not vice versa) adjusting the tonality to the song and situation that informant is in regarding the tonality.

Informant 8 might make a tempered tune untempered, especially when learning from transcriptions. For a third informant, informant 9, the use of "old tonality" depends on the repertoire, the song and the mood of the informant – the use is not fixed. Finally, a fourth informant, informant 5, mentioned that it varies from performer to performer on how much of the song is made "crocked" (*skjeiv*). According to that informant it is typical for the highest tone to be pulled up a little – but not all singers do that. Informants 2, 3, and 7 said they do not always succeed in copying the tone heights accurately.

Informant 1 is freer toward the sources in terms of tonality now than before, however it is hard for her to sing *lokk* tempered. Informant 8 made a similar point: transcribed music allows a more liberal interpretation of the melody, so it is easier for that informant to make the tonality "crocked" (*skeiv*) by e.g. changing the third, fourth, seventh, and maybe the sixth step of the melody. She normally tries to learn / copy melodies which are "crocked", because she wants to have the "crooked intervals" (*skeive intervallene*) when singing. As ideals she mentioned Høye Strand and Agnes Buen Garnås.

When singing *krull*, informant 5 mentioned that there are different possibilities on how to use "floating" intervals (e.g. if the *krull* goes from the leading tone (*ledetone*) to the tonal center). The use can change from verse to verse and within the melody. If there is a difference of a whole tone step between two notes (like going from the leading note (*ledetone*) to the ground tone / tonal center), than the first note can be pulled up a little according to that informant. If the distance is a half tone step, then the first note can be lowered a little. How it is used varies, it is not fixed – she uses this strategy on the lead tone (seventh), the sixth, the third, and the fourth. The ground tone and the fifth are normally sung tempered – but the rules are not fixed. It depends on the temper of the singer. The only way to find out if the "floating" intervals work or not is to listen to how they are sung.

Also for informant 9, the use of untempered tonality varies. When singing she is not always successful in producing what she wants (also in terms of tonality), or managing to get it to work the way she wants it to work – other things happen. The speech and what the singer wants to promote (*formidle*), she adds, direct the choices the singer makes, also in terms of tonality, because ornaments and tonality underline what the singer wants to tell the audience (e.g. on a recording with Ragnar Vigdal he stretches the tone a little upwards when talking about heaven). Similarly, informant 3 uses tonality to decorate the music. For her, raising the pitch of a tone is a nice way of decorating it.

When talking about how to sing the right pitch, informant 7 said that due to not having a "classical" background she thinks in terms of the melody, not pitch when singing. On the other hand the pitch of the quartertones is in the ear of informant 3 and she tries to reach them.

One of the reasons informant 6 became involved with vocal folk music was because of the tonality / use of quartertones (*kvarttoner*). She implied that our ears are so tempered that we have problems singing quartertones. This is also the reason informant 2 has not tried to sing Ragnar Vigdal material - the quartertones (*kvarttoner*) are very hard to sing. Informant 2 is not quite sure if she is able to sing with quartertones adding that people have said that they sung a quartertone but in reality they did not. Furthermore, she mentioned that too much consciousness about quartertones destroys the flow of the song.

Talking from the perspective of a listener, informant 4 said that she reacts the most if singers sing too high or too low compared to the placement of ornaments, which can be sung in the wrong place. The use of quartertones are one of the factors which determine if a singer is placed in the first or second grade during a *kappleik*, informant 2 pointed out.

4.8.5. Tonality and Other Instruments

It is hard to sing untempered when playing with other instruments (e.g. organ, Hardanger fiddle, rock band) according to informants 1, 6, and 10. The informants sometimes have to adjust the tonality in their songs to the other performers.

4.9. Summary

Summing up this chapter I would like to point to some patterns and observations that seem to recur within what my informants say:

One problem I encountered when analyzing the material is that some of my informants tend to think holistically while I am trying to break that information into analytical categories. This is a reason why some of the same data appears in two different categories or even in a subcategory (like melody and ornaments). The opposition between analytical and holistic thinking also points to another recurring pattern: the fact, that my informants are on the one hand conscious about what they are talking about in terms of some categories (like ornaments and tonality), but are on the other hand more intuitive when singing, and when talking about certain other aspects or when talking about the song as a whole. Those categories, which my informants are more conscious about, seem also to be those categories which are mentioned in the literature as being

characteristic for vocal folk music and which are part of the discourse. This consciousness is also to a certain extent reflected in the singer's background. Those with a formal singing education (also in vocal folk music) or who have learned folk music as an outsider are more analytically oriented than the singers without that background.[34]

Another observation is that my informants use "classical" music as an aid to explain the qualities of vocal folk music e.g. not to use a "classical *vibrato*", not to use the resonance chambers in the mouth (soft palate and the throat). Some of the terms used are also derived from classical music (like modal tonality, untempered / tempered tonality). This can partially be explained by the fact that two of my informants are educated "classical" singers and that beside one all of my informants have been involved with "classical" music either through (professional) education, singing in a choir or teaching classical music. One informant has a special position, because she studied vocal folk music at the Norwegian Academy of Music, however she also had contact with other musics, like "classical" music during her studies there. On the other hand, many terms used are metaphors like "*synge fra levra*" ("to sing from the liver"), "*bøje innpå tonen*" ("bend in on the tone") and "*folkelige snakksyngingen*" ("folksy speech singing"), which does not reflect an "academic" influence when describing this music.

Related to terms describing how to sing is an abundance of different terms for ornaments and tonality, which indirectly shows that these are major elements in the discourse about vocal folk music (as already mentioned) and that a common terminology lacks within vocal folk music to describe certain elements. Also, the discrepancies and apparent contradictions such as when talking about aspects of nasality and where the sound is produced (head- vs. chest voice), lyrics vs. melody, and dialect use, shows that some qualities are more variable within the discourse than others (like rhythm, singing on voiced consonants and ornaments).

Another interesting observation is that the aesthetic requirements concerning how the Ragnar Vigdal-material should be sung, are more fixed than other vocal folk music material (especially tonality, ornaments, and partially the singing style). With other material there are also certain norms in which the singing has to remain, however, within those norms, the performer seems to be more at liberty in his / her interpretation.

One thing a ethnographer is not allowed to forget is that the informants normally have a different set of values and ideas regarding what is identical, similar etc. This is reflected well in the discussion on Vigdal's use of tonality. Informants 3 and 4 said that Vigdal always intonated the

34. I will not go into more detail, because that would reveal the identities of the informants.

same, however informants 1, 7, and 9 pointed out that Vigdal varied the pitch when singing. Here the question arises, what differences are important? Although it is possible to measure the pitch and show that Vigdal does not intonate the same way between different renditions (as I will show in the next chapter), it does not necessarily mean that informants 3 and 4 are wrong. In their way of perceiving the music, Vigdal sings the same way. This perception is as right as my perception or analysis!

Stylistic aspects	Informant									
	1	2	3	4	5	6	7	8	9	10
Timbre	X	X	X				X	X	X	
Phrasing	X							X	X	
Style						X	X			
Singing technique							X			
Tonality	X	X				X		X		
Ornaments	X	X	X		X	X	X			X
Rhythm	X		X		X			X		
Melody			X							
Lyrics / Story		X							X	
Attack	X	X			X				X	
Intonation					X					
Dialect									X	
Non-vibrato	X								X	
Close to speech	X								X	

Table 4-1: Systemized answers to “What is important within Norwegian vocal folk music”

To conclude this chapter, I have summed up what my informants deem as important within vocal folk music in Table 4-1 (p. 63). This chart highlights what criteria are considered important: first ornaments, then timbre, which is followed by tonality, rhythm, and attack. Interestingly, the lyrics are only explicitly seen as important by two singers.

In the next chapter I will analyze two songs, “*Jygri sit på Jutulaberg*” and “*Himmelske Fader*” sung by Ragnar Vigdal (the source) and Gunnhild Sundli and Berit Opheim respectively. My aim

is to show differences in the rendition between the source (Vigdal) and the present generation represented by Sundli and Opheim.

5. Analysis

Writing About Music Is Like Dancing About Architecture.[1]

This quotation reflects one of the major problems in analyzing music. To enjoy the music, one should listen to it, not write about it. But sometimes, in order to understand music, writing and thus analyzing it is necessary. The process of analyzing removes a certain part of the music from its musical context examining that specific part in detail. But in order to fully grasp a song, one has to listen to it and describe how the analyzed part affects the whole listening experience. Even that harbors problems, since each person's perception of music is different and can result in different listening experiences and thus effecting the analysis. So when doing an analysis one faces two main problems: describing what is heard accurately while retaining the context, and to try to account for what other people might hear. In the following I will address these two problems.

In this and the next chapter I will attempt a "dance about architecture" and make an analysis of two vocal folk songs. My study will be concerned with differences and similarities between the source and the present day performer. In addition, those differences will be juxtaposed with the ethnographic material collected during my interviews. Thus the analysis will be two-fold. On the one hand I intend to look at how the singers today relate to their sources. On the other, I consider how the singers today relate to what they themselves say about how the music should be sung. The latter will be done in the following chapter. I will look at how they perceive the music and how that differs from my results. This approach is taken to limit the problem of differences in perception. As mentioned above and in the chapter on methodology, the results presented here are based on how I have analyzed the material, but may differ if somebody else does the same analysis. I have tried to present the analytical process as clearly as possible, so that my results can (and should) be questioned by my readers.

When analyzing the music, I will draw on Walser's[2] use of Gate's[3] theory of signification, in combination with the idea of decontextualisation and recontextualisation proposed by Bauman and Briggs.[4] The use of these two approaches combined enables an analysis of how the present-

1. The origin of this quote is not quite certain. It has been linked to i.a. Elvis Costello and Frank Zappa. For a small discussion on the origin, visit http://home.pacifier.com/~ascott/they/tamildaa.htm (accessed 02.06.2003).
2. Walser (1995)
3. Gates (1988)
4. Bauman, Briggs (1990)

day singers use and relate to their source material and to their audience (see Chapter 3 “Methodology” for more detail).

One important aspect to remember is that each part of the analysis relate to each other. It is not possible to do an analysis purely based on the lyrics, because the use of the lyrics and the melody, the ornaments, the tension, etc. are closely interrelated. I will try to look at the different aspects and relate them to each other, thus attempting to limit the effects as mentioned above, that of analyzing musical elements isolated from its context.

The three songs I intend to look at are “*Jygri sit på Jutulaberg*” (henceforth “*Jygri*”) sung by Ragnar Vigdal (source) and Gunnhild E. Sundli respectively; and similarly “*Himmelske Fader*” sung by Ragnar Vigdal (source) and Berit Opheim. Four of the five versions are sung *a capella*. One is accompanied by percussion playing an ostinato rhythm. All five versions are on the CD accompanying this thesis (see Appendix F (p. 150) for the track listing).

I have chosen these two songs because they are embedded in two different contexts. Sundli’s rendition of “*Jygri*” moves the original song both from the realm of a lullaby and from folk music to a rock context. Although people within the folk music community listen to the song and the accompanying album, the album remains a rock album aiming for a rock audience, where it has been quite successful. After going straight to number one on the hit list, the album spent 17 weeks in VG’s Top 40 charts.[5] This makes it an interesting example of how the music is presented to a non folk-music audience. Opheim’s rendition of “*Himmelske Fader*” is interesting, because she does not originally have a folk music background, so she had to learn how to sing vocal folk music while and after finishing her education at the Conservatory in Bergen and *Norges Musikkhøgskole*. Both singers are part of the discourse within the folk music community, however they are also both an essential part of the community itself. Although these recordings represent only a small fraction of the wide spectrum of vocal folk music and although the results cannot be generalized to the whole community, I expect to discover some tendencies.

Before entering the analysis, one point has to be made about Ragnar Vigdal. He is seen as canonical within the folk music community, with performers declaring that when singing songs from his repertoire, they have to be copied exactly like he sang them, especially the tonality and the ornaments (see the discussions on Ragnar Vigdal in Chapter 4 “Delineating Norwegian Vocal Folk Music”). Even Vigdal himself pointed to this, which also can be heard on the cassette “*Jygri sit på Jutulaberg – Ragnar Vigdal og songen hans*” and his video-cassette “*Dei gamle tonar e so*

5. http://lista.vg.no/album_info.jsp?publicationId=7302&listId=2&choose=hidden_value, visited 18.05.2003

fine". In the video he says that there should be no change in the song, especially accenting the tonality. He argues further that if the tonality is changed, then it destroys the "*dåm*" (atmosphere, sound) of the song.

Such a static picture of Vigdal's singing style does not correspond with the recordings I have listened to. When listening to different versions of "*Himmelske Fader*" sung by Vigdal from the years 1964, 1968, 1976 and the one examined in this chapter, 1979, minor differences in the way he sings can be heard. These touch the way he phrases, his timbre, tonality, and ornaments, the lyrics, and other aspects. The most obvious differences can be heard between the recording from 1964 where his timbre is lighter and his voice sounds younger compared to the recording from 1979. In addition, his intonation is different, there is no *vibrato*, the melody flows freer and he does not sing the ornaments as detached as in the 1979 recording.

Due to the scope of this thesis, I will not go into a detailed analysis of differences in the four versions.[6] But the point I would like to make is, that Ragnar Vigdal himself probably gradually became more conscious of his singing style as he was encapsulated by the revival and started to teach, perform, and was interviewed by researchers and journalists. This process might have influenced his singing style, although some of my informants pointed out that he himself said that he always sang the same way. However, according to other informants Vigdal acknowledged towards the end of his life that he sometimes missed (*bomma*) while singing - did not sing right.

There are also minor differences between Vigdal's two renditions of "*Jygri"*, which were recorded in 1984 and 1985, but not as big as between the different versions of "*Himmelske Fader*". This can be explained by that at the time these recording were made, Vigdal had become more conscious of his singing style. I decided to include both versions, because I wanted to show, that Vigdal differs in the way he sings. These two renditions were good, because the song itself is not so long and easily comparable. They had been recorded only a year apart, so if there were differences they would not necessarily be due to the above mentioned process. In addition, these two versions reflect two different contexts - a teaching context and an archival context.

The process of being more conscious about how one sings is being continued by people singing Vigdal's repertoire, as I will show in the following analysis.

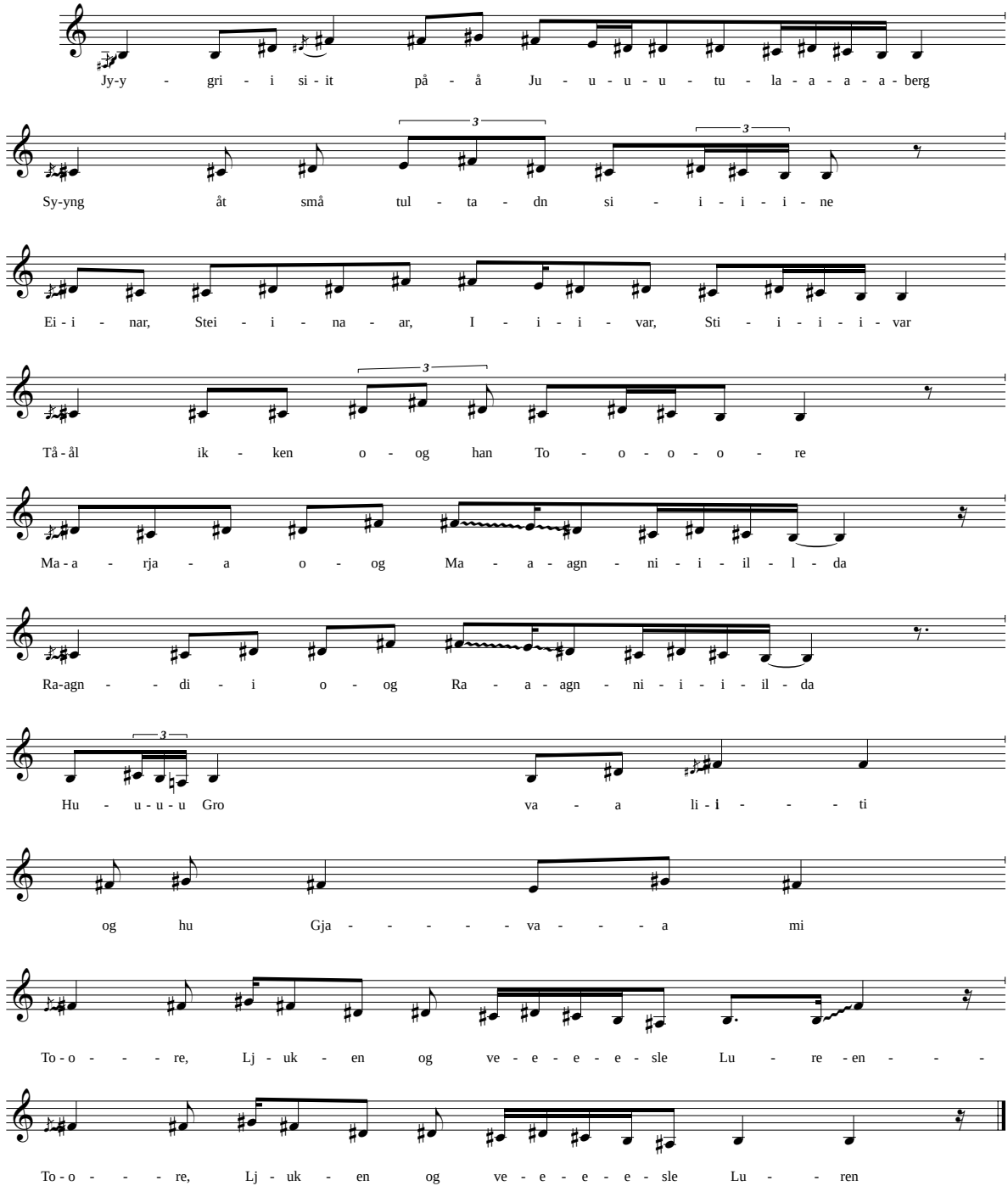
A problem which arises when listening to the recordings is that the voice on the recording does not necessarily sound like the person's natural voice. During the recording process the voice can

6. That would in it self be an interesting topic for a master's thesis. The singer Unni Løvlid (Løvlid 2002) has written a very good thesis looking at changes within the performance of one song from Hornindal both diachronically and synchronically.

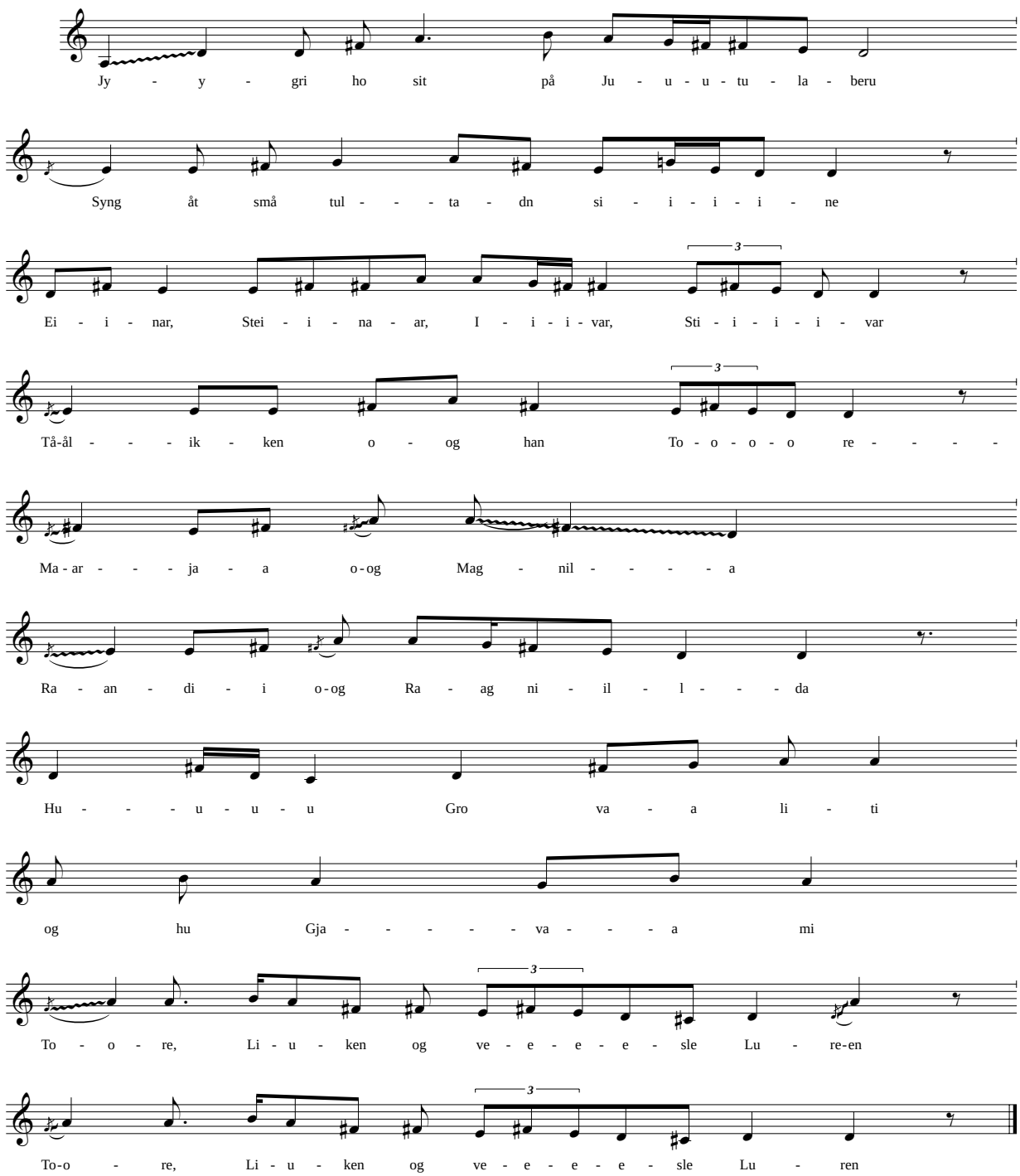
be altered, sometimes even distorted, in many ways due to the microphone used, the recording medium, how the sound is mixed, which effects are added to the voice, etc. And even the equipment used when listening can make a difference in how the sound is perceived.[7]

But nevertheless a recording is in most cases also an official rendition of how the singer (or the producer in some cases) wants to be represented - it is a business card, as one of my informants put it. This makes the recording an official representation of that individual's singing style. Therefore, I will also comment on the possible production parameters of the specific recordings and what parameters may have been changed or manipulated.

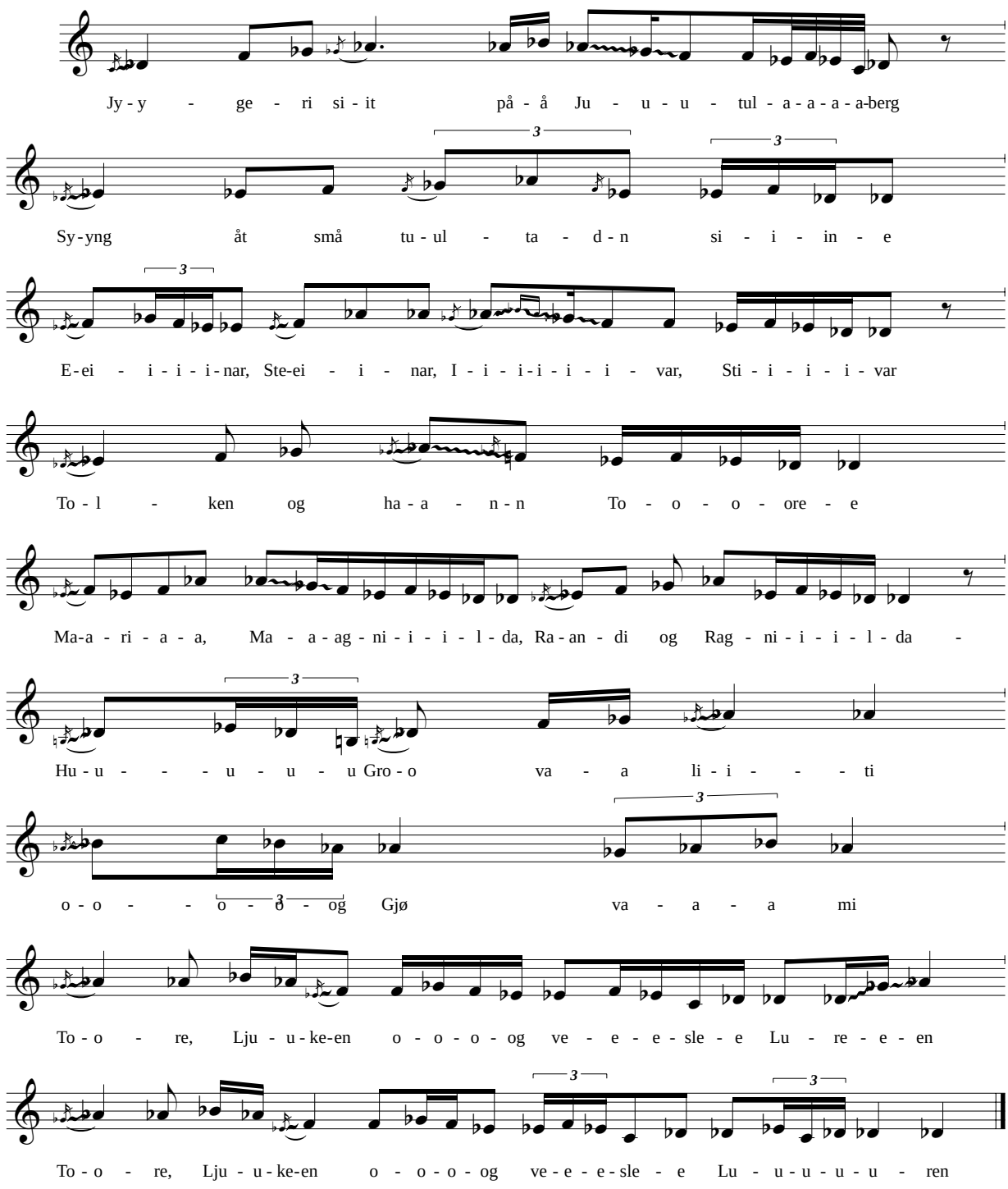
7. see Lacasse (2000), p. 22ff for a thorough discussion on how no two listening events are the same.



Example 5-1: “*Jygri*” (Vigdal 1984)



Example 5-2: “*Jygri*” (Vigdal 1985)



Example 5-3: “*Jygri*” (Sundli 2002)

5.1. “Jygri sit på Jutulaberg”

This is a lullaby (*bånsull*), which Vigdal’s great-grandfather’s (*oldefar*) brother (born 1834, died 1936) had taught one of his grandchildren. Vigdal learned the song from that grandchild.[8] Sundli learned the song from a recording by Vigdal (probably the commercial recording mentioned below).

This analysis is based on three recordings, two by Vigdal and one by Sundli. The first recording used is from the commercial recording (on cassette) “*Jygri sit på Jutulaberg - Vigdal og songen hans*”, issued by *Sogn Spel og Dansarlag* in 1987. The recording itself was made October 29th, 1984. This will be referred to as Vigdal (1984). See Example 5-1 (p. 69) for the transcription and track 1 on the attached CD. This recording is made as an instruction tape for singing in the Vigdal tradition and Vigdal explains different aspects of the song and how to sing it. The second recording was made June 16th, 1985 and is an archive recording from the *Arne Bjørndals Samling.*[9] This will be referred to as Vigdal (1985). See Example 5-2 (p. 70) for the transcription and track 2 on the attached CD. The recording with Sundli is on the record “*Jygri*” by the Norwegian band *Gåte*, in which she is the lead singer. The CD was recorded during the spring and summer of 2002. This will be referred as Sundli (2002). See Example 5-3 (p. 71) for the transcription and track 3 on the attached CD.

On Sundli (2002), the singer appears to be right in front of the microphone with a screen, singing through the screen into the microphone. This proximity could be making her articulation very clear. In addition delay has been added and, the manager of *Gåte*[10] told me, the pitch has been altered upward in order to give Sundli a lighter sound (*lysere klang*). When looking at the waveform of Sundli’s rendition of “*Jygri*” it seems like the signal has been heavily processed through a compressor.[11] The version was probably recorded digitally and is preserved on a digital medium (CD).

Both recordings by Vigdal seem to be done with a microphone placed at a certain distance from the performer. Perhaps due to this distance, the articulation seems to be more unclear than Sundli’s. It does not seem as if there has been added any effects on the voice and use of compression seems unlikely, because the waveforms are much more uneven. This could also be a

8. Vigdal (1985), interviewed by Ingrid Gjertsen
9. The archive number is ABS 2795.
10. Conversation with Per Tronsaune (11.11.2002)
11. It compresses certain high- and low dynamics in order to even out dynamic contrasts. This makes loud sounds more quiet and soft sounds louder.

consequence of the recording medium chosen, because both versions were recorded on analog equipment and stored on electromagnetic tapes. This may result in a certain deterioration of the sound quality.

5.1.1. Lyrics

Phrase	Norwegian[a]	English[b]
1	*Jygri sit på Jutulaberg*	Jygri is sitting on the Jutula mountain
2	*Syng åt små tultadn sine:*	Singing for her little children:
3	*Einar, Steinar, Ivar, Stivar*	Einar, Steinar, Ivar, Stivar
4	*Toliken og han Tore*	Toliken and Tore
5	*Marja og Magnilda*	Marja and Magnilda
6	*Ragndi og Ragnilda*	Ragndi and Ragnilda
7	*Ho Gro va liti*	Gro was small
8	*Og ho Gjava mi*	and Gjava was mine
9	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil'Willie
10	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil'Willie

a. Lyrics based on the recording Vigdal (1984)
b. My translation

The lyrics describe how a *jygr*, a being from Norse mythology similar to a female giant,[12] sitting on the *Jutula*-mountain (*Jotunheimen*), calls her children. She first calls the sons, then the daughters and then the (youngest) sons. The last phrase (*Tore, Ljuken og vesle luren*) is repeated once.

12. Holtsmark (1989), p. 84

The lyrics[13] are almost identical in the three versions. Vigdal sings "*Jygri **ho** sit på Jutulaberg*" instead of "*Jygri sit på Jutulaberg*" in the first phrase of Vigdal (1985). *Ho* is an interjection / superfluous pronoun (short for *hun* - her), accenting the person. When singing the second stanza of "*Jygri"* in Vigdal (1985), which is the first stanza repeated, Vigdal sings "*Jygri sit på Jutula**fjell***". *Fjell* and *berg* are synonyms for mountain. Sundli deviates from Vigdal (1984) when she sings "*og **Gjø** va mi*" (and Gjø was mine) instead of "*og **ho** Gjava mi*" (phrase eight). In addition she sings "*Mar**i**a*" instead of "*Marja*" (phrase five), "*Randi*" instead of "*Ragndi*" (phrase six). These variations in the lyrics seem to come from interpreting some phonemes in the source in a different way. But they also familiarize – maybe involuntarily - the names, which are not so common today, to names more familiar today and make the song more accessible for today's audience.

The structuring of the phrases are identical in both versions by Vigdal. Sundli contracts "*Maria og Magnilda*" and "*Randi og Ragnilda*" into one phrase when singing.

The lyrics of this song have parallels to *Huldrelokk*, a form of cow call. The *huldre* is a very beautiful female undead (can to some extent be compared to a Siren). The *huldres* also date back to Norse mythology[14] and live in mountains trying to lure men into their powers. A *huldre*-call can start by calling the animals and then can list names of several generations of men which they have lured into their mountain caves. Within the repertoire of calls some *Huldrelokk* have been transformed to lullabies too. This can be explained with the fact, that the texts are mystical and fascinating for the listeners and that some of the melodies used have a regular pulse and therefor can function as a lullaby.

Within this context "*Jygri*" can be looked at as kind of call. But in contrast to the calls where men are lured away, the *jygr* in this song is calling her offspring.[15]

5.1.1.1. Diction and Dialect

Sundli's articulation is quite elaborate and clear and she clearly pronounces most of the syllables. Vigdal's articulation is not so clear as Sundli's. This is partially due to his nasality, that makes a distinct articulation more difficult. However, it could also be due to the fact that the tonal characteristics of his dialect are less familiar to outsiders.

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13. For the lyrics from Vigdal (1984), see above. The other versions are printed in the Appendix A.1 (p. 133).
14. Holtsmark (1989), p. 78
15. I am very grateful to Anne Murstad for pointing out this aspect to me.

One of my informants said, that the word *jygri* is dialect form of the word *jygra* from Sogndal, the area where Vigdal is from. In addition *sit* (sit), *syng* (sing), *tultadn* (children) and *liti* (small) are words which occur in Central-West Norwegian dialects. So Vigdal sings in his local dialect. Sundli copies the lyrics from Vigdal as they are (with minor deviations, but not changing the grammatical endings on the words mentioned above) and thus also the dialect. Please see the next chapter for my informants' comments regarding this.

By listening to how the words are pronounced, Sundli's intonation seems to have a slight coloring of Trøndelag dialect, her native area, but this is hard to substantiate.

5.1.1.2. Vowels vs. Consonants

Both Vigdal and Sundli sing on vowels and voiced consonants, but when one compares the location of where the singers sing on voiced consonants in the three versions of "*Jygri"*, two observations can be made. Vigdal's two recordings differ in one place (phrase 6, "*Ragnilda*"), otherwise their use is identical. Sundli's performance differs from the source in that respect and she also does not sing on consonants in "*Marja*" and "*Magnilda*" (phrase 5). However she sings on a consonant in words, where Vigdal (1984) does not (phrase 1, "*Jutulaberg*", phrase 2, "*sine*", phrase 3, "*Tolken*", "*han*"). This is shown in Table 5-1 (p. 76)).

Word	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
Jutulaberg (phrase 1)	Ju-u-u-u-tu-la-a-a-berg	Ju-u-u-tu-la-beru	ju-u-u-tu**l-l**a-a-a-a berg
syng (phrase 2)	sy-**ng**	sy-y**ng**	sy**ng**
tultadn (phrase 2)	tul-ta-**dn**	tul-ta-**dn**	Tu-ul-ta-**dn**
sine (phrase 2)	s**i-i-i**-ne	s-**i-i-i**-ne	si-i-i**n**e
Tolken (phrase 3)	T**o**l-i-ken	T**o**l-i-ken	To-**l**-ken
han (phrase 3)	han	han	ha-a-**n-n**
Marja (phrase 5)	Ma-ar-**ja**-a	Ma-ar-**ja**-a	M**a**-ri-ia-a
Magnilda (phrase 5)	M**a-a-a**-gni-i-i**l-l**da	Magn-i**l**-da	M**a-a-a**gn**i-i-i**-l-da
Randi (phrase 6)	R**a-agn**-di	R**a-agn**-di-i	Ra-a**n**-di
Ragnilda (phrase 6)	Ra-a-agn-ni-i-i**l-l**-da	Ra-**gn**-ni-i-i-**il**-da	Rag-n**i-i-i**-l-da
Gjava (phrase8)	**Gj**a-va-a	**Gj**a-va-a	**Gj**ø va-a-a

Word	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
Ljuken (phrase 9)	Li-u-ke**n** (short)	Li-u-ke**n** (short)	Lju-u-ke**n**
Luren (phrase 9)	Lu-re-e**n**	Lu-re-e**n**	Lu-re-e**n** (short)
Ljuken (phrase 10)	Li-u-ke**n** (short)	Li-u-ke**n** (short)	Lju-u-ke**n**
Luren (phrase 10)	Lu-re-**n**	Lu-re-**n**	Lu-re-e**n**
Total of voiced consonants	11	12	12

Table 5-1: Syllables stressed (**bold** letters)

5.1.2. Melody

The basic melodic structure in Vigdal (1985) can be divided into three parts. A two-part melody is introduced (first and second verbal phrase) and repeated with small variations and new lyrics (phrases three and four). The second part includes verbal phrases five and six, where phrase six is a minor variation of phrase five. The final section spans phrases seven to ten. This part is like an extended question and answer. Phrase seven and eight pose the question and phrase nine answers the question. Phrase ten repeats phrase nine (also the lyrics), but the end is varied and closes the song by ending on the tonal center.

The other two versions of the song have the same melodic structure, but there are small differences in the melody itself, as well as in the embellishment of the melody. These variations are primarily based on the use of ornaments.

5.1.3. Ornaments

Besides minor rhythmic deviations, Vigdal (1984) differs from Vigdal (1985) by the use of more ornaments (*krull* and other) like in phrase one ("*p**å***", "*Jutu**la**berg*" - **bold** indicates the place of ornamentation in this and the following examples), and at the end of phrase five ("*Mag**ni**lda*") and six ("*Rag**ni**lda*").

Sundli sings the ornaments in the same place as Vigdal (1984), her source recording, but she also adds them in other places like phrase two ("*tult**adn***"), phrase three ("*E**i**nar*", "***I**var*"), phrase four ("***han***"), phrase eight ("***og***", "*Gjav**a***"), and phrase nine and ten ("***og***", "*Lu**r**en*").

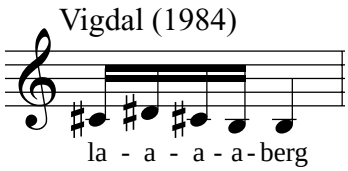
Both Vigdal and Sundli sing the *krull* mostly on vowels. When Sundli sings, the end of the *krull* (not necessarily the end of the ornamented word) can end on a voiced consonant (e.g phrase

two “s**i-i-in**-e”), but Vigdal does not do that as frequently (e.g. phrase two si-**i-i-i**-ne) - see Table 5-2 (p. 77). Vigdal’s *krull* has a nasal timbre to it, which Sundli does not use.

Word	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
Jutulaberg (phrase 1)	Jutu-la-**a-a-a**-berg	Jutulaberu	Jutu-la-**a-a-a**-berg
Sine (phrase 2)	Si-**i-i-i**-ne	Si-**i-i-i**-ne	Si-**i-in**-e
Einar (phrase 3)	Einar	Einar	Ei-**i-i-i**-nar
Ivar (phrase 3)	I-i-i-var	I-i-i-var	I-**i-i-i**-i-i-var
Stivar (phrase 3)	Sti-**i-i-i**-var	Sti-**i-i-i**-var	Sti-**i-i-i**-var
Tore (phrase 4)	To-**o-o-o**-re	To-**o-o-o**-re	To-**o-o-ore**-e
Magnilda (phrase 5)	Magn-ni-**i-il-l**-da	Magnila	Mag-ni-**i-i-l**-da
Ragnilda (phrase 6)	Ragn-ni-**i-i-il**-da	Ragnilda	Rag-ni-**i-i-l**-da
Hu (phrase 7)	Hu-**u-u-u**	Hu-**u-u-u**	Hu-**u-u-u**
Og (phrase 8)	Å	Å	Å-**å-å-å**
Og (phrase 9)	Å	Og	Å-**å-å-å**
Vesle (phrase 10)	Ve-**e-e-e**-sle	Ve-**e-e-e**-sle	Ve-**e-e-sle**-e
Og (phrase 11)	Å	Og	Å-**å-å-å**
Vesle (phrase 11)	Ve-**e-e-e**-sle	Ve-**e-e-e**-sle	Ve-**e-e-e**-sle
Luren (phrase 11)	Luren	Luren	Lu-**u-u-u**-uren
Total of voiced consonants:	2	0	5

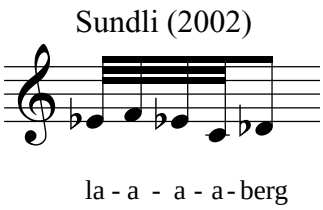
Table 5-2: How the *krull* are sung (**bold** indicates the ornament)

When Vigdal sings a *krull* in “*Jygri”* he sings up one step and then goes down two steps (see Example 5-4 (p. 77)).

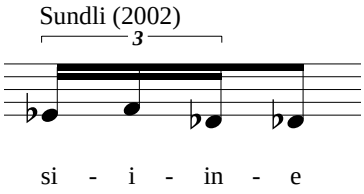


Example 5-4: Execution of a *krull* (Vigdal 1984)

When Sundli uses *krull* she either sings it like Vigdal does or she goes up a step, then either a. down a step and then down a third landing below the intended note (Example 5-5 (p. 78)) or b. down a third (see Example 5-6 (p. 78)).



Example 5-5: Execution of a *krull* (Sundli 2002)



Example 5-6: Execution of a *krull* (Sundli 2002)

When listening to the attack ornaments, it is hard to differentiate between grace notes (*forslag*) and gliding into the notes (*bøyning*). The statements made by my informants are not coherent either. For the purpose of this comparison, I will look at the differences in attack ornamentals and describe them, but I will not label them as a grace note or gliding into the notes. I am also aware that some notes, which in the transcriptions are passing tones, could also be seen as attack ornaments due to the incoherence in the statements. This will however have no major impact on the total analysis.

Sundli's way of attacking a new word differs from Vigdal's. Both singers usually start each phrase at a lower note and then glide into the main / melody note. But Vigdal takes more time in the execution than Sundli does. In addition, Sundli bends into the tones in more places than Vigdal (1984) (like phrase two "*tultadn*", phrase three "*Steinar*", "*Ivar*", phrase four "*han*", phrase seven "*hu*", "*Gro*", phrase eight "*og*", phrase nine and ten "*Ljuken*" – see the transcriptions for the exact location). Also, the two versions sung by Vigdal differ. In addition to the places used in Vigdal (1985), in Vigdal (1984) he also glides into the tones at "*sit*" (phrase one), "*Einar*" (phrase three), "*liti*" (phrase seven).

When gliding in on the notes, Vigdal uses perfect fourths, major and minor thirds, and major seconds. Sundli uses major and minor seconds only.

Sundli's *krulls* are more controlled and the rhythm is more even than Vigdal's. He also uses more time on singing the ornament. Between his two versions the actual execution of the ornament is in the same tempo, but because Vigdal (1984) is in a slower tempo, the beginning of the ornament comes later than in Vigdal (1985).

5.1.3.1. Vibrato

There is a slight *vibrato* on the voice in Vigdal (1985). This *vibrato* is not very prominent in Vigdal (1984). These forms of vocal vibration are not what is usually referred to as a "classical *vibrato*", but what one of my informants called a natural *vibrato* due to old age. Sundli does not use *vibrato* when singing.

5.1.4. Timbre

As Fales[16] points out, there are no domain-specific adjectives that denote timbre, so metaphors or analogies have to be used. Therefore, the following description (and also below, in the discussion of Vigdal and Opheim's timbre) is closely connected with my own perception of how the timbre sounds.

Vigdal's singing style is close to his manner of speaking (like *Sprechgesang*). When he speaks he is slightly nasal, which is reflected in his singing style. He uses his modal register when singing and his singing is close to his spoken register. His voice also sounds slightly pressed / forced and comes from the back part of his mouth. In addition he has a dark timbre when singing, although Vigdal (1985) has a lighter touch than Vigdal (1984).

Sundli does not directly copy elements of Vigdal's timbre. Her timbre is not nasal and her voice appears to be more up front in her mouth. In addition, it sounds more round / polished. Her sound is more open and brighter than Vigdal's and her singing is not that close to her natural way of speaking. She uses both her chest- and middle register.

Sundli tends to sing each vowel with the same coloring throughout the song (although she does also vary a little). Vigdal, on the other hand, tends to change the coloring of his vowels, especially the "e".

5.1.5. Rhythm

The rhythm in the three versions follows an underlying pulse, but the individual notes do not follow a strict meter.

The rhythm loosely follows the meter of the lyrics, but the exact point of accent may vary in places where the lyrics have been altered or where there are ornaments.

16. Fales (2002), p. 57

5.1.6. Phrasing

One aspect I want to look at with this recording is the use of tension. When listening to all three recordings I made the observation that both Vigdal's recordings seemed to be quite even with regards to tension, but that Sundli seems to create a form of climax within the song, an aspect of her phrasing which I want to examine more closely. I will therefor analyze different parameters like duration of phrases and pauses, intensity of the voice etc., variables which can be used to create tension.

A general observation I made during this project was that when people discuss vocal folk music, they often state that singers today are too little concerned with timing and are performing too fast compared to their sources. Examining the total duration of these recordings, that impression could be argued for. The total duration of Vigdals two recordings varies with 10 seconds. In Vigdal (1984) he takes his time (total duration 1 minute, 6,1 seconds), but in Vigdal (1985) he performs faster (total duration 56,2 seconds). The duration when Sundli sings is 53,1 seconds total time. She sings the song 13 and 3 seconds faster than the respective Vigdal versions, which could mean she "does not take her time", but a margin of 3 seconds to Vigdal (1985) might not represent the best indication for that. Interestingly, the 10 second difference between the two recordings of Vigdal, may partly be explained by the fact that the Vigdal (1984) recording was meant for teaching purposes.

One of my informants said that she uses pauses as a way of adding dramatization to a tune. This can be seen in Sundli's version of "*Jygri"*. Her use of pause-duration is not as even as in the versions sung by Vigdal. This is demonstrated in Fig. 5-1 (p. 81).[17] Sundli makes extended pauses after the phrases 2, 4, and 8, thus grouping together phrases 1-2, 3-4, 5-7 respectively. Between phrases 5 and 6 there is no break. Vigdal's use of pauses is more even in both his recordings, the duration at first slightly increasing to the pause after phrase 4 ("*Toliken og han Tore*"), then it drops to the breathing pause in phrase 7 (after "*Ho Gro va liti*"). This leads to a different structuring of the song and the lyrics as performed by Vigdal and Sundli.

17. The data for the following charts can be found in the Appendix B.1 (p. 138).

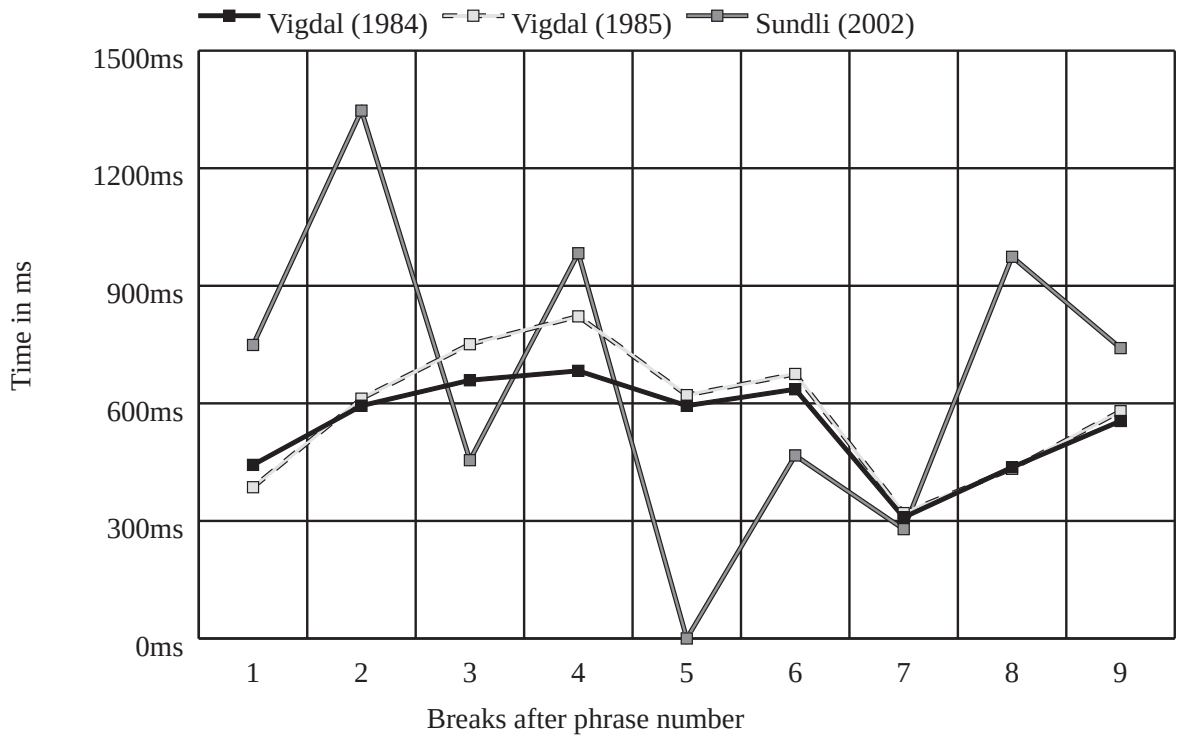


Figure 5-1: Pauses in "*Jygri*"

Unlike Vigdal's recordings, the length of the phrases also decreases when Sundli sings them (see Fig. 5-2 (p. 82)). The shortest is phrase 6 and by accelerating the tempo the way she does creates a tension which results in a climax in phrase 7 ("*og Gjø va mi*") which is longer than the two prior phrases. Examining the phrase length of both Vigdal recordings, the charts show that the length declines towards phrase 8, but not with the same determination and linearity as Sundli's performance.

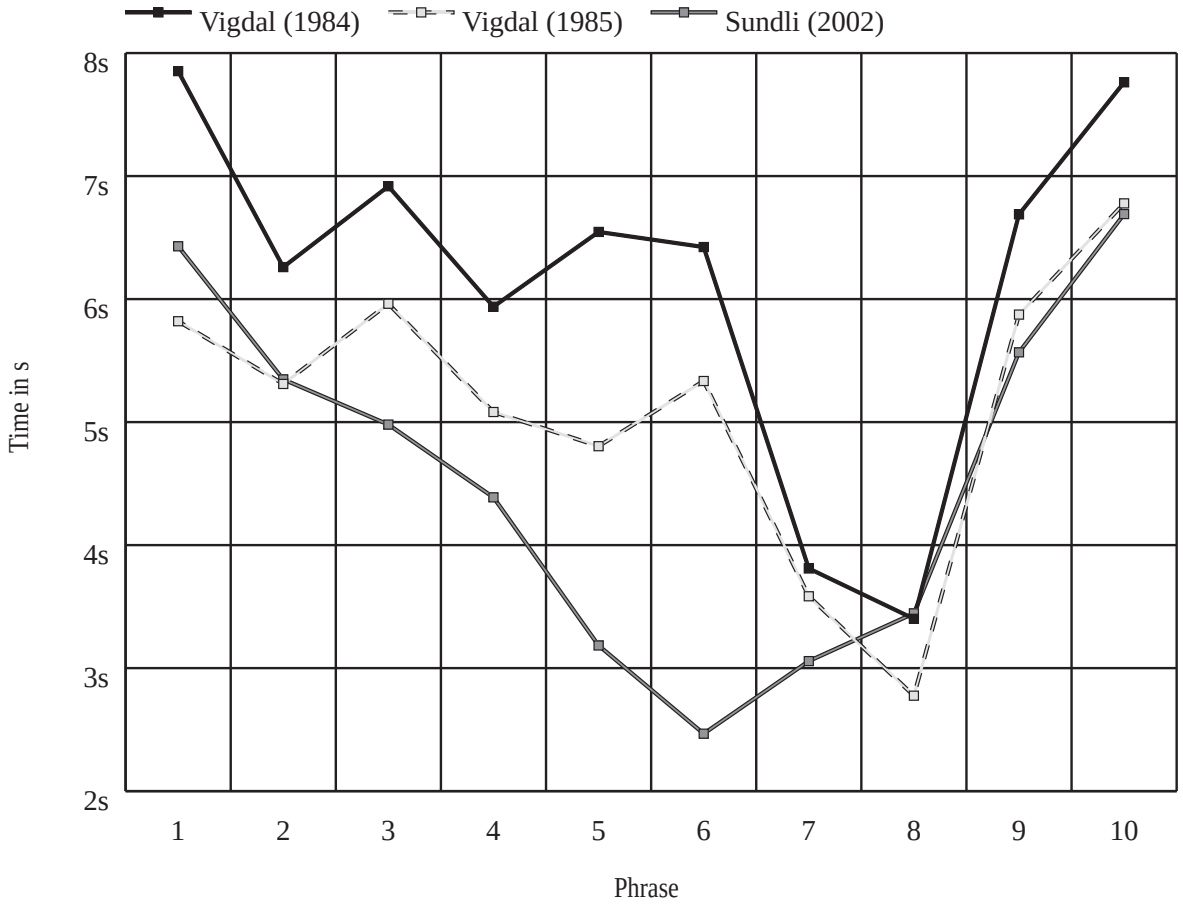


Figure 5-2: Length of the phrases in "*Jygri*"

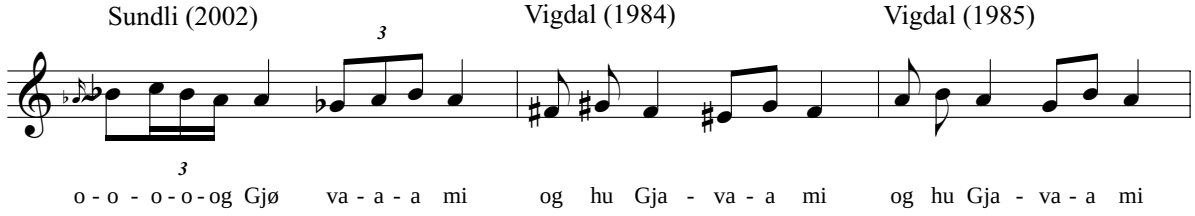
This form of climax has indirectly been mentioned by one of my informants. That informant stated that there are different ways of thinking about the phrasing. Different references can influence the singing. One example is introducing a functional harmonic way of thinking to folk music, thinking in terms of (harmonic) tension and release when singing. This is opposed to a more linear / even way of presenting a melody, something that, according to that informant, has prevailed within vocal folk music. Sundli's version of "*Jygri"* demonstrates the way of thinking in terms of a main tension and release quite well.

On the other hand, Vigdal also creates tension and release in his singing. However he does not aim for one main climax. Instead he creates small peaks of intensity, like in phrase one ("*Jygri ho* ***sit*** *på Jutulaberg*" where **bold** indicates the place of tension in this and the following examples), phrase two ("*Syng åt små* ***tulta-dn*** *sine*"), phrase three ("*Einar, Steinar,* ***Ivar****, Stivar*"), and phrase seven ("*Ho Gro va* ***liti*** *og ho Gjava mi"*).

This form of creating tension is centered around the melody and is achieved by reaching the highest or second highest note in the phrase and / or stretching the vowels in the stressed word over two notes or more (as a *glissando*) with a minor increase in dynamics towards the middle of the phrase. The structure of the melody supports this way of creating tension. Sundli also creates tensions within the phrases, but in addition to that she creates tension at another level, that of the whole melody, as indicated above.

In addition, the voice intensity seems to be an important aspect. Sundli sings with more drive / intensity (*trøkk*) according to a fellow student. Another fellow student also felt that when Vigdal sings. Vigdal sings each phrase for itself, while Sundli also creates tension between the phrases. Due to the strong compression of her voice, the changes in dynamics are not that obvious and instead seem to be reflected in the intensity of her voice.

Furthermore, Sundli's use of ornaments supports the climax. In phrase seven she has a *krull* on the word "*og*" (pronounced [å]) and she embellishes "*Gjø va*" with a passing-through note. These two features lack in Vigdal (1984) and Vigdal (1985) - see Example 5-7 (p. 83).



Example 5-7: Ornaments in phrase seven of "*Jygri*"

Another interesting difference between Sundli and Vigdal's interpretations is that at the end of some of her phrases (2, 3, 4, 6, 8, 9, 10) Sundli has an accent right before ending the phrase / cutting off the last tone in the respective phrase (like phrase two: "*sine-**eh**"*, where **bold** indicates the accent). This accent is produced by means of glottal stop. She uses glottal stops throughout the song like when she sings ornaments (e.g. "*tultadn*", phrase 2), but these are less obvious. Vigdal does not use glottal stops at all.

Vigdal's rendition is introvert. It sounds like he is singing for himself, not for a wider audience. Sundli, on the other hand, sounds like she is singing out, for a wider audience

5.1.7. Tonality

As mentioned in the methodology chapter, measuring tonality is tricky. Not only does the pitch play an important role, but also because perception is influenced by timbre and the individual's listening experience.[18] Fales touches this when she writes that "listeners may point to a change in pitch [...] to describe what is actually a variation in timbre".[19]

Vigdal (1984) has a dark sound. Sundli (2002) sounds lighter and brighter than Vigdal. But also the two Vigdal versions differ. Vigdal (1984) sounds darker and is sung slower than Vigdal (1985). These aspects have also been mentioned under i.a. "Timbre" (p. 79).

In the following section I will only look at the tonal differences in terms of how Sundli and Vigdal (and later in this chapter, Opheim and Vigdal) intone the melodic steps. The steps examined are the third, fourth, sixth, and seventh. My informants pointed to these as steps (they also used the term "intervals") which can vary.[20] If one singer sings e.g. a third and another singer e.g. a second while singing the same melodic line, then I have included that interval in the comparison as well. I will not try to explain why those intervals are sung (when they are sung). Neither is it my aim to create a theory of tonality in regards to these five songs looked at. To make such an attempt, one would need much more empirical data. My aim is to look at differences in how they sing only, not to generate a theory of tonality.

I have made charts with the value of the pitch in cent in order to compare the intervals performed by each singer. The horizontal axis shows the pitch, while the vertical axis displays the place in the song where the particular intervals are sung. The sung intervals are not necessarily next to each other in the melody, but they are shown in the charts in chronological order. Using the cent-system effects how the intervals are displayed, since cent is a relative measuring unit. In this case I have chosen the pitch of the tonal center the first time it appears in the song as the reference tone. If I am to be able to compare everything, the tonal center cannot be changed if it should rise or sink during the song. That can lead to some intervals which are higher than they are perceived. I have included a chart with deviations within the tonal centers to clarify those deviations. But of course deviations in the tonal center can also be intended. Finally, gaps within a singer's chart signify that the singer did not sing that tone or melodic gesture due to deviations in the melody.

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18. See discussion in the methodology chapter and i.a. Feld 1994, Fales (2002)
19. Fales (2002), p. 61
20. Of course deviations in the other intervals are also possible, but due to limitations of this project and the fact that my informants pointed to the above mentioned intervals as important, I will not examine the other intervals.

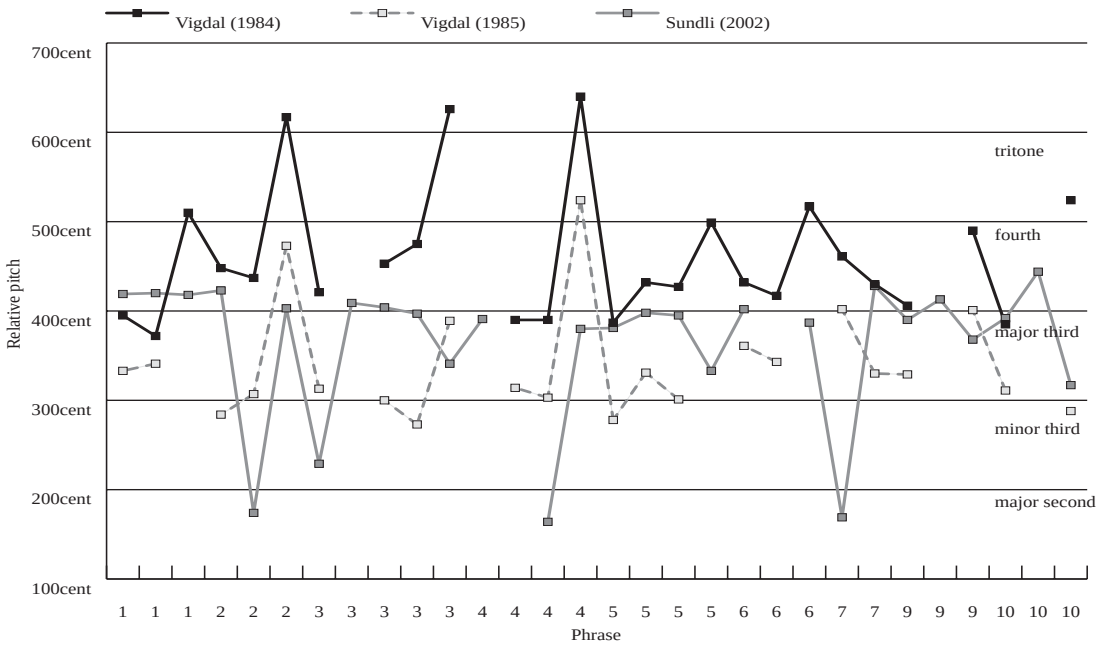


Figure 5-3: Pitch of the thirds in "*Jygri*"

As can be seen in Fig. 5-3 (p. 85), Sundli primarily intonates her thirds around a (tempered) major third. Her use of thirds does not follow the pattern of the thirds sung by Vigdal although in phrase two and four corresponding movements can be seen. In addition, Vigdal (1984) tends to intonate his thirds between a major third and a fourth while Vigdal (1985) intonates them between a minor third and a major third. Both versions by Vigdal tend to follow the same pattern of intonation.

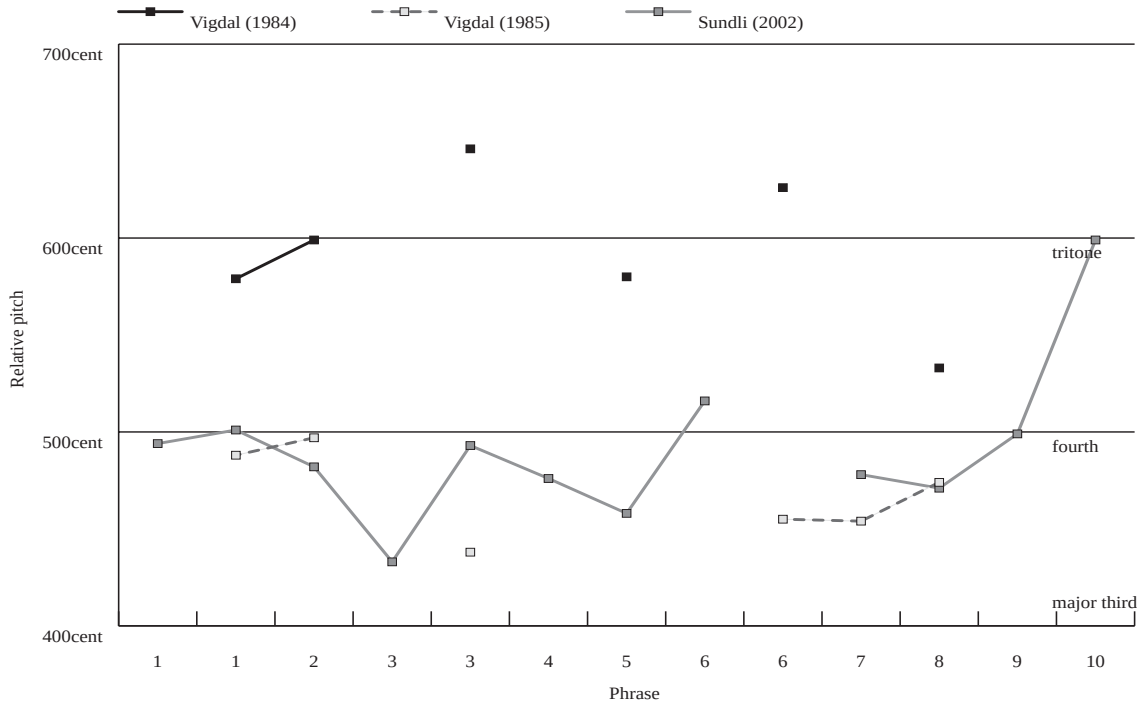


Figure 5-4: Pitch of the fourths in "*Jygri*"

One of the problems that occur when one looks at how the fourths are intonated in Fig. 5-4 (p. 86) is that Vigdal and Sundli deviate in the actual places they sing a fourth and that the number of fourths is quite small. Nevertheless, the same tendencies can be observed here as with the thirds above. Sundli tends to sing the fourth slightly below the tempered fourth (at 400 cent), while not following Vigdal's pattern (although her fourths are close to Vigdal (1985)'s in pitch). Vigdal's two versions seem to follow the same tendencies, but Vigdal (1984) intonates closer to the tritone while Vigdal (1985) sings between 450 and 500 cent.

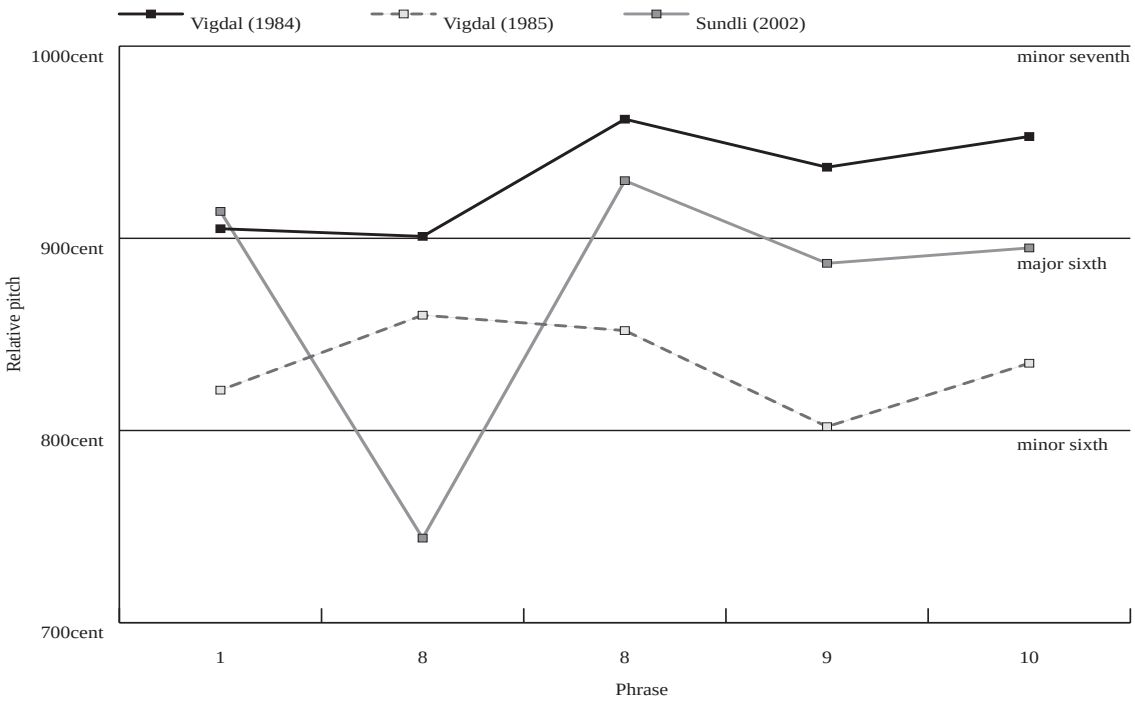


Figure 5-5: Pitch of the sixths in "*Jygri*"

In Fig. 5-5 (p. 87), Sundli shows more coherence with Vigdal (1984) in how she intonates the sixths. Vigdal (1985) also tends to follow Vigdal (1984)'s pattern, although the second and third sixth sung deviate slightly. The deviations between the pitch are the same as mentioned above, Vigdal (1984)'s pitch being above 900 cent, Sundli's tending to be around 900 cent while Vigdal (1985)'s around 800 and 850 cent.

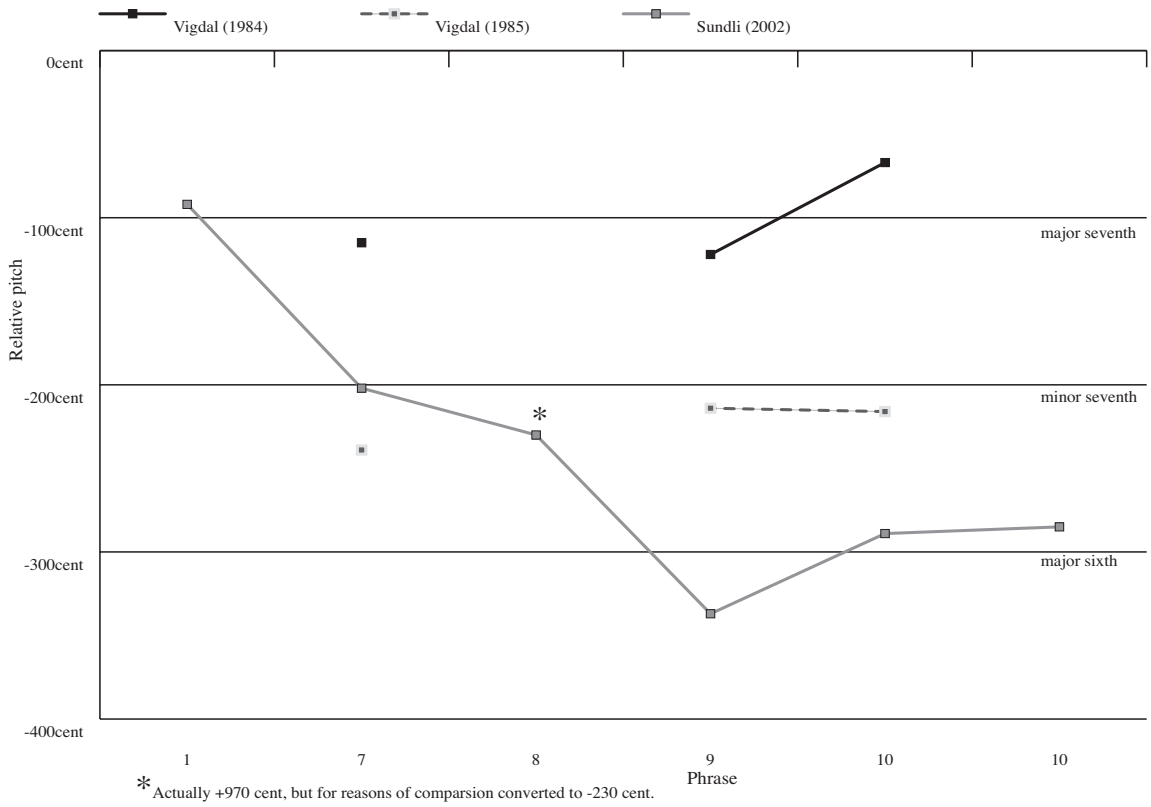


Figure 5-6: Pitch of the sevenths in "*Jygri*"

Sundli's use of sevenths span from intonating them very high as a major seventh to intonating them as a low minor seventh, quite close to a major sixth (below Vigdal (1985)). It is hard to determine a pattern here because Vigdal only sings three sevenths and there does not seem to be any pattern. Vigdal (1984) sings the sevenths higher (at around -100 cent (major seventh)) than Vigdal (1985) (around -200 cent (a minor seventh)). This can be seen in Fig. 5-6 (p. 88).

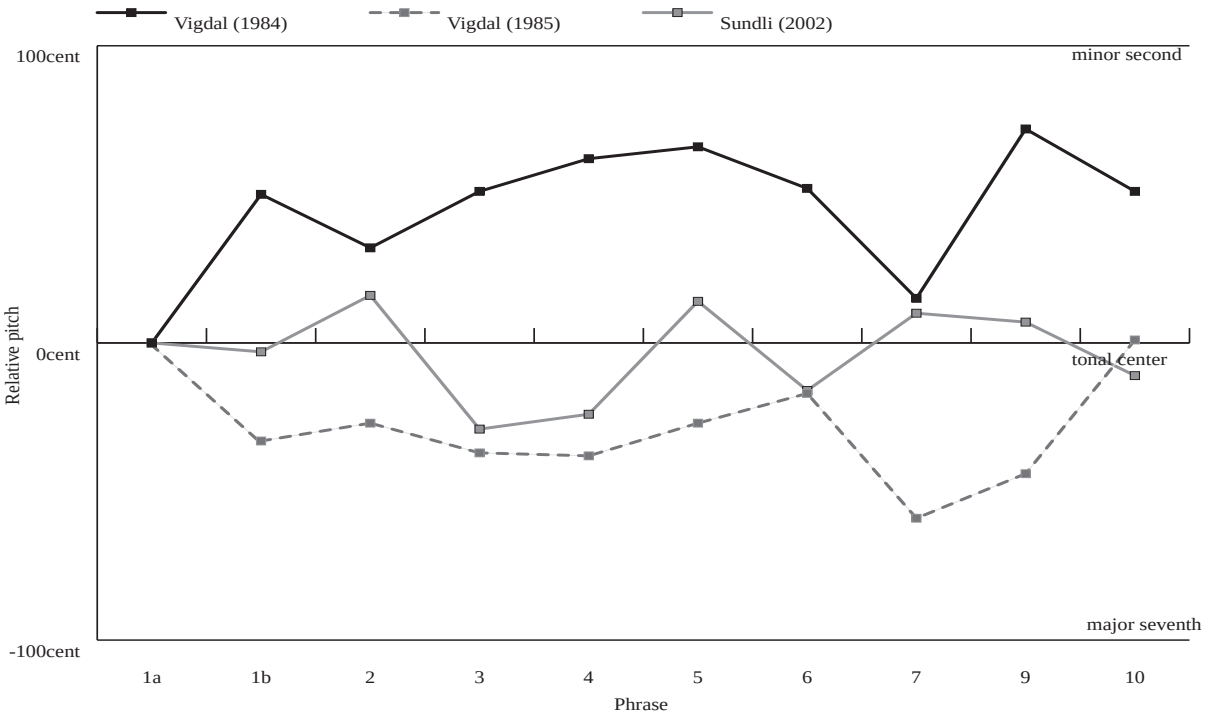


Figure 5-7: Deviations from the tonal center in "*Jygri*"

One reason for the discrepancy in actual pitch between the two Vigdal versions (and also Sundli) could be that the tonal center in Vigdal (1984) rises during the song while it sinks during the song in Vigdal (1985). They tend to be between 50 and 75 cents apart. Sundli remains closer to the starting pitch, her tonal center rising and falling around her starting pitch. This is demonstrated in Fig. 5-7 (p. 89).

The deviations affect, as mentioned above, how the intervals are displayed, since cent is a relative measuring unit. They can be used to explain why Sundli's sevenths are so low at the end of the song. The last three sevenths she sings are in the last two phrases and are followed by the tonal center. This can also be used to explain why Vigdal (1984) is so much higher than Vigdal (1985). In order to investigate that more accurately, a more thorough analysis of how the intervals are sung and how they relate to the following tone is necessary. However, as mentioned above, I am primarily interested in patterns of similarities or differences between how Vigdal and Sundli intonate the intervals, which, I believe, are demonstrated quite well through the existing data.

Rounding off this section it is possible to say that Sundli does not follow the same pattern as Vigdal when intonating the thirds, fourths, and sevenths. When she sings the sixths, there seems to be more coherence. Other tendencies are hard to point out. It would be possible to tentatively say

that Sundli's brighter sound partially comes from her intonating the thirds around a major third and her sixths around a major sixth. Taking into consideration that the tonal center of Vigdal (1984) rises about 50 cent, then some of his thirds are sung lower than Sundli's and closer to a neutral third and a non-tempered major sixth (at 884 cent). Considering the deviations in Vigdal (1985), then his thirds are also closer to a neutral third.[21] But since more detailed measurements are necessary, these assumptions are only a tentative hypothesis. As mentioned above, other factors like timbre also influence the perception of how the song sounds tonally.

5.1.8. Summary

As I have shown through the analysis above, there are some obvious differences between the three recordings under inspection.

One of the main differences concern phrasing, where Sundli focuses towards a main climax in the song. This climax is mainly created by varying the phrase and pause length, stronger intensity and dynamics in her voice and partly through the use of ornaments. This also has an impact on how the song itself is structured.

Another difference is that Gunnhild Sundli's articulation is a lot clearer than Vigdal's, partly due to Vigdal singing nasally and maybe also due to production technology and that his dialect is harder to comprehend as an outsider. This is also reflected in how she sings on vowels and consonants. Although there is no significant difference between where she and Vigdal sing on consonants, her articulation makes the syllables more distinct.

Sundli uses more ornaments than Vigdal (when comparing Vigdal (1984) to Sundli (2002), 18 more). In addition, her execution of the ornaments are faster and more controlled / rounder. While Vigdal varies his attack intervals when gliding into a tone, using seconds, thirds, and fourths, Sundli only uses seconds.

Her timbre is more open and up front in her mouth than Vigdal's. Neither does she sing with a nasal timbre. She also uses glottal stop, which Vigdal does not.

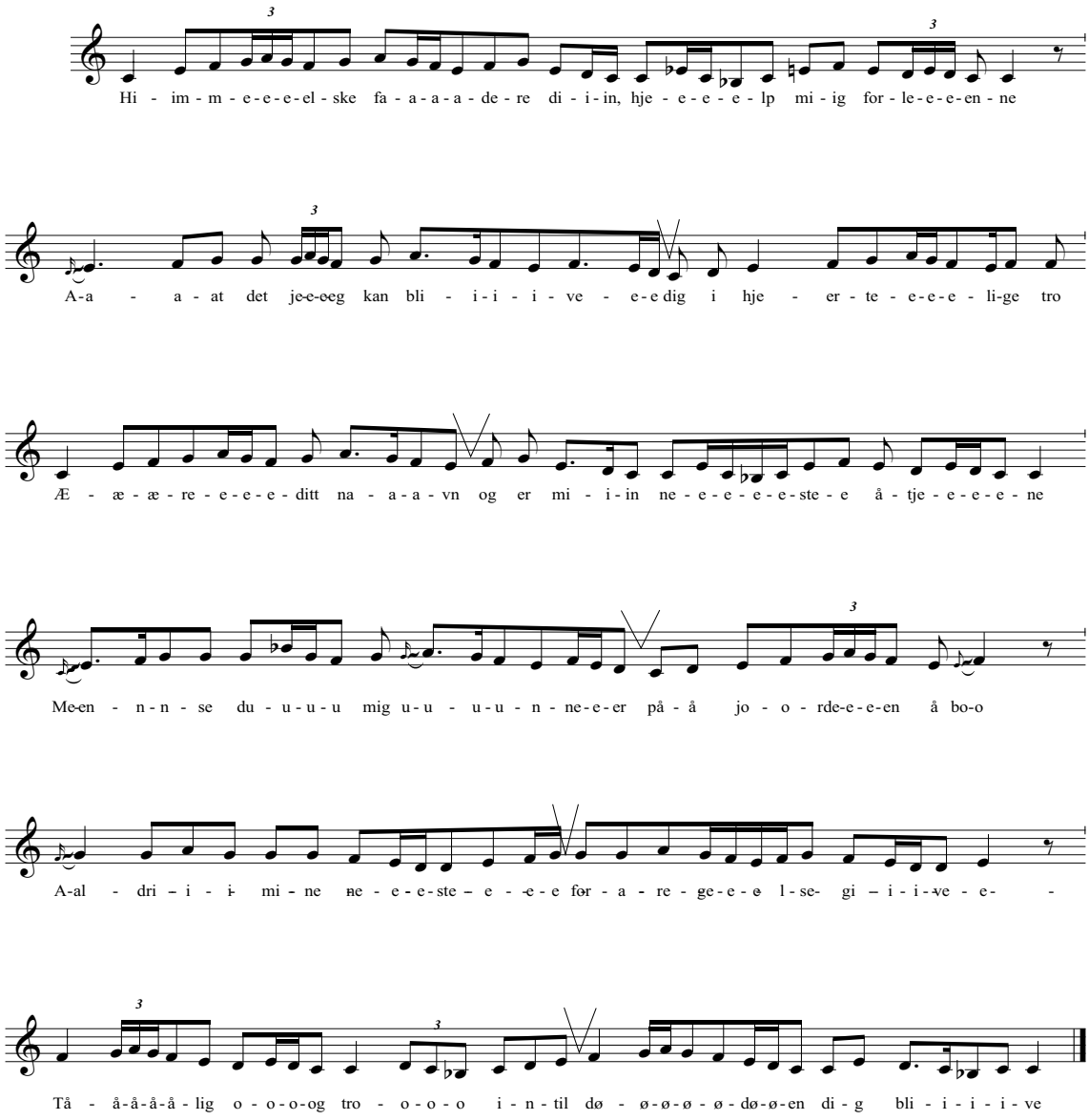
Vigdal and Sundli's use of intervals differ, but as mentioned above more detailed research is necessary in order to show this properly. Vigdal's two versions are relatively coherent.

Vigdal (1984) is closer to Sundli's rendition than Vigdal (1985) in terms of lyrics, melody, and placement of ornaments. Sundli even copies Vigdal's dialect endings.

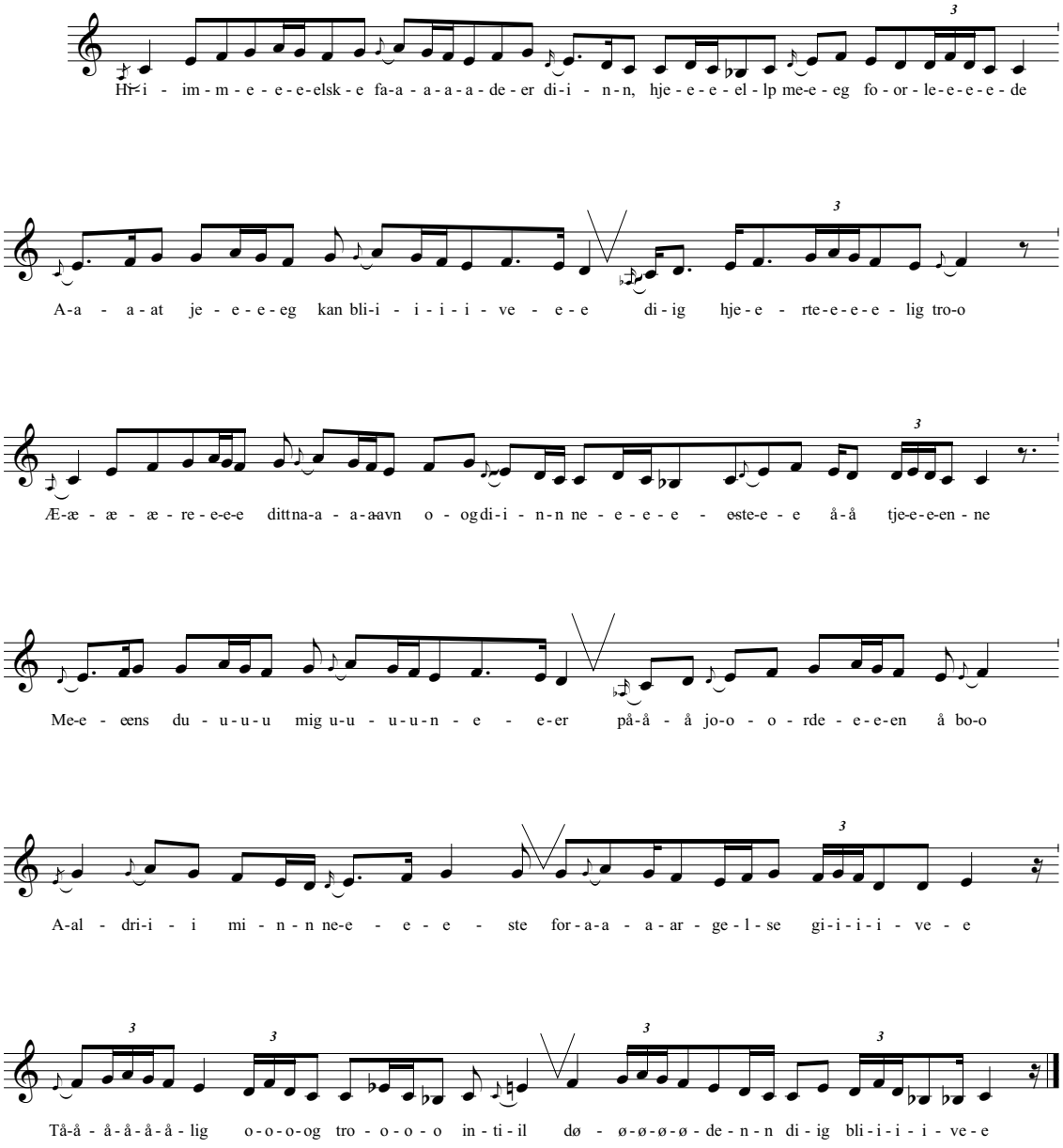
21. An interesting observation can be made when listening to the renditions of when Vigdal teaches the song to other singers. Those version, which are found on the same cassette as Vigdal (1984) have a very low intonated third, much lower than when Vigdal sings the song alone. However he does not seem to correct those singers in regards to their sung thirds.

Sundli's rendition appears physically closer to the listener than Vigdal's. This is created through a combination of factors. The proximity to the microphone (it sounds like she is right in front of the microphone singing through a screen) is one. Another one which contributes to the intimate feeling is the familiarization of the lyrics and her phrasing, which is extrovert. The song is a lullaby, which also contributes to the intimate feeling. These elements are not present when Vigdal sings. It sounds like he is further away from the microphone and like he has an introvert singing style.

Vigdal's versions differ most prominently in terms of tempo: Vigdal (1984) is sung slower than Vigdal (1985). That slower tempo indirectly affects how he sings ornaments. He takes more time before executing the ornament, but when singing e.g. a *krull*, the speed of the movement is the same in both versions. The slower tempo probably reflects the context of the recording, since Vigdal (1984) is recorded with the purpose to instruct singers how to sing Ragnar Vigdal's repertoire, while Vigdal (1985) is an archive recording. But the similar execution of the ornaments raises the question of whether the ornaments are internalized differently from the melody and thus do not change greatly when the tempo is varied. The other variations between the two versions seem to be general and improvised variations in how Vigdal performs and not directly related to the different contexts.



Example 5-8: "*Himmelske Fader*" (Vigdal 1979)



Example 5-9: "*Himmelske Fader*" (Opheim 1993)

5.2. "Himmelske Fader"

This is a hymn which Vigdal learned as a child from his parents and from participation in religious house meetings. Opheim learned this religious hymn, which she refers to on the CD "*Svanshornet*" as "*Salme (etter Ragnar Vigdal)*" ("Psalm[22] (learned from Ragnar Vigdal)").

My analysis is based on two commercial recordings by Vigdal and Opheim respectively. Vigdal's version is taken from "*Tonereise til ei gamal samtid*", issued in 1997. The recording was made in February / March 1979 and will be referred to as Vigdal (1979). See Example 5-8 (p. 92) for a transcription and track 4 on the attached CD. Opheim's version is taken from the CD "*Svanshornet*" with the group *Orleysa*, recorded in August, 1993 and issued that same year. This recording will be referred to as Opheim (1993). See Example 5-9 (p. 93) for a transcription and track 5 on the attached CD. Due to the length of the song, I will concentrate on the first stanza (lines one to six) unless otherwise noted.

Both songs are solo renditions, but in addition to Vigdal's singing, one can hear birds chirping and a river flowing on the background. On Opheim's recording a sound reminiscent of a horse's trot can be heard in the background. It is played by the percussionist Terje Isungset. This sound intensifies during the song and reaches a climax at the end of the last stanza, then fades out.

Delayed transmission of the voice is present in both recordings, although it is stronger in Opheims version. It sounds like the microphone is placed at a distance from the singer in both recordings. By listening to the recording and looking at the wave form, it seems probable that Opheim's version is compressed, unlike Vigdal's.

5.2.1. Lyrics

The lyrics were written by Kristi Morken, a member of the Haugianer movement, and are arranged in the form of a prayer. The singer asks a heavenly father for strength and assistance in order to remain in faith, and assures the heavenly father of the singer's faith and praises him.

Vigdal sings three stanzas of the song, while Opheim only sings the first two stanzas recorded by Vigdal.

Line	Norwegian[a]	English[b]
1	*Himmelske Fader[e] din hjelp meg forlene,*	Heavenly Father your help endows me
2	*At[e] jeg kan blive dig hjertelig[e] tro.*	So I can become cordially faithful to you.

22. In Norwegian there is no differentiation between psalm and hymn.

3	*Ære ditt navn og[e] min neste å tjene,*	Honor your name and my neighbor to serve,
4	*Mens[e] du mig unner på jorden å bo.*	While you privilege me to live on earth.
5	*Aldri min[e] neste forargelse give,*	I will never give my neighbors aggravation,
6	*Tålig og tro inntil døden dig blive.*	Enduring and faithful to death I will remain to you

a. Lyrics based on the recording Vigdal (1979. The other stanzas can be found in the Appendix A.2 (p. 135).
b. My translation

There are some discrepancies in the lyrics between Vigdal and Opheim. In line one, Vigdal sings "*hjelp meg forlene*", but Opheim sings "*hjelp meg for**lede***" ("help me tempt / lure") and in line three Vigdal sings "*og er min neste å tjene"*, but Opheim sings "*og **din** neste å tjene*" ("and your neighbor to serve"). And in line twelve Opheim sings, "***Hil** dig i sannhet*" ("Hail you in truth") instead of "*Til dig i sannhet*" in Vigdal's version.

In addition, Vigdal adds an "e" to some words, like "*fader**e***" (line one), "*at**e***" (line two, 17), "*hjertelig**e***" (line two), "*og**e***" (line three), "*mens**e***" (line four, eight, ten), "*min**e***" (line five, 14), "*og**e***" (line nine, 17), "*omevendt**e***" (line nine), "*er**e***" (line twelve), "*en**e***" (line 13), "*synd**e***" (line 15), and "*brud**e**gom*" (line 18).

This "e" has no textual significance. Vigdal uses these "e"s frequently, but it is not used by other singers from the region Vigdal is from. Maybe he uses it to fill melodic gaps for the melody to flow better or to accent the consonant before the "e" in order to make the lyrics clearer. It is probably an influence from the singing style from when he was young. Possible explanations could be the singing style in lay churches in Southern Norway from the beginning of the 19th century or from secular popular music from when Vigdal was young.[23] This element is not copied by Opheim.

23. I am very grateful to Ingrid Gjertsen and Jan-Petter Blom for pointing this out to me.

5.2.1.1. Diction and Dialect

Generally, Vigdal's articulation is as clear as Opheim's, but due to his nasal voice, the words appear to be less clear. However, it could also be due to the fact that the tonal characteristics of his dialect are less familiar to outsiders. They both tend to distinguish between the syllables, although Opheim combines the words with more legato than Vigdal.

The hymn is written in the old Danish-Norwegian standard and the pronunciation of both singers is faithful to the lyrics.

5.2.1.2. Vowels vs. Consonants

An interesting aspect that can be mentioned here is that in the first stanza, Opheim and Vigdal sing on consonants equally as often. However, in the second stanza, Opheim sings on consonants five more times than Vigdal does. Neither do they always sing on the consonants at the same places, as shown in Table 5-3 (p. 97).

Word	Vigdal (1979)	Opheim (1993)
Himmelske (line 1)	Hi-i**m-m**-e-e-e-el-ske	Hi-i**m-m**-e-e-e-l-ske
Din (line 1)	di-i-i**n** (very brief)	di-i-**n-n**
Navn (line 3)	Na-a-a-**vn**	Na-a-a-a-avn
Min / Din (line 3)	mi-i-i**n**	di-i-**n-n**
Mens (line 4)	Me-en-**n-n**-se	Me-e-e-ens
Unner (line 4)	u-u-u-u-**n**-ne-e-er	u-u-u-u-**n**-e-e-er
Jorden (line 4)	Jo-o-rede-e-e-en	Jo-o-o-rde-e-e-e**n**
Aldri (line 5)	A-a**l**-dri	A-al-dri-i-i
Min (line 5)	mi-ne	mi-**n-n**
Forargelse (line 5)	For-a-re-ge-e-e-**l**-se (brief)	For-a-a-a-ar-ge-**l**-se (brief)
Inntil (line 6)	I-**nn**-til	I**nn**-ti-il
Døden (line 6)	Dø-ø-ø-ø-ø-dø-ø-en	Dø-ø-ø-ø-ø-de-**n-n**
Total:	9	9
Ønskelig (line 7)	Ø-ø-ø-**n**-ske-e-e-lig	Ø-ø-ø-**n**-ske-e-e-e-lig
Om (line 7)	O-o-o**m** (short)	O-o-o**m**
Alle (line 7)	a-a-a-a-**ll**-e-e	a-a-a-a-**ll**e-e

Word	Vigdal (1979)	Opheim (1993)
Kjendte (line 7)	Kje-e-e-e*n*-dte	Kje-e-e-**n**-dte
Mens (line 8)	Men-se	Me-**ns**
Den (line 8)	De**n-n**	De-**n**
Syndige (line 9)	sy-y-y-**n**-di-i-ge-e-e	Sy-y-y-y-**n**-di-i-ge-e-e
Omvendte (line 9)	Om-e-ve-e-e-nd-te	O-**m**e-ve-e-**n-n**dte
Gjenkjøpte (line 10)	Gje**n-n-n**-kjø-ø-ø-pte	Gje-e-en-kjø-ø-ø-ø-pte
Tiden (line 10)	Ti-i-i-de**n-n-n**	Ti-i-i-i-i-de-**n-n**
Mens (line 10)	Men-se	Me-**n**s
Den (line 10)	De**n-n**	De-**n**
Som (line 11)	So-o-o-**m**	So-**m**
Komme (line 11)	Ko-o-o**m**-me-e	Ko-o-o-**m**-me-e
Til (line 12)	Ti-i-i-i-i**l**	Hi-i-i-i-**l**
Sannhet (line 12)	Sa-a-a-an-he-e-et	Sa-**n-n-n**-he-e-et
Tiden (line 12)	Ti-i-i-i-i-den-**n-n**	Ti-i-i-i-i-de-**n-n**
Omme (line 12)	o-o-o**m-m**e	o-o-o-**m-m**e-e
Total	13	18

Table 5-3: Syllables stressed (**bold** letters)

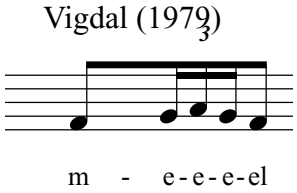
5.2.2. Melody

The melodic frame is the same in both versions. Each stanza has six lines. The first two lines are repeated once, slightly altered, and followed by the final two lines.There are minor differences in the melodic contour due to deviations in use of ornaments and lyrics, which are dealt with both above and below.

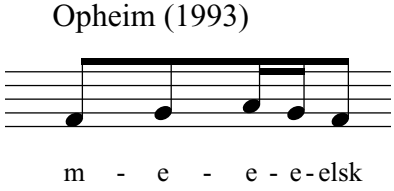
5.2.3. Ornaments

Opheim has more control over how she sings the ornaments than Vigdal does – she sings them very "crisp" and even. She tends to articulate each note in the ornament with a glottal stop / a slight air attack whereas Vigdal tends to sing them more *legato* / smooth. This can be heard in line six ("*og*", "*tro*"), line seven ("*kjendte*"), line eight ("*søkte*"), line nine ("*er*", "*omvendte*"), and line ten ("*er"*).

She also tends to take more time on the tone before it is ornamented than Vigdal. Clear examples are in line one ("*himmelske*" (see Example 5-10 (p. 98) and Example 5-11 (p. 98)) and "*forlene*" / "*forlede*"), two ("*jeg*"), three ("*ære*"), five ("*du*"), seven ("*ønskelig*", "*alle*"), nine ("*fra*", "*omvendte*"), and ten ("*gjenkjøpte*"). Although not always, like in line two ("*hjertelige*"), four ("*tjene*"), seven ("*kjendte*"), eight ("*søkte*"), and nine ("*er*"), where Vigdal uses more time. This is also discussed in the section on rhythm below.

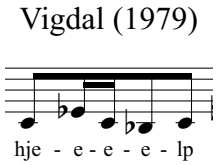


Example 5-10: Execution of a *krull* (Vigdal 1979)

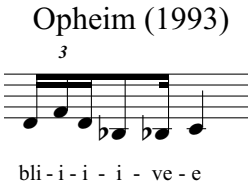


Example 5-11: Execution of a *krull* (Opheim 1993)

Besides the difference in how the two singers execute the ornaments rhythmically, there are melodic differences too. In addition to going up in steps as shown in Example 5-10 (p. 98) and Example 5-11 (p. 98), both Vigdal and Opheim also go up a third when singing a *krull* – but not in the same place. Vigdal does that in line one ("*hjelp*"), three ("*neste*"), and four ("*du*") and Opheim in line one ("*forlede*") and six ("*og*", "*tro*", "*blive*") - see Example 5-12 (p. 98) and Example 5-13 (p. 98).



Example 5-12: *Krull* with a third (Vigdal 1979)



Example 5-13: *Krull* with a third (Opheim 1993)

Comparing the use of ornaments, Opheim uses the *krull* in addition to where Vigdal uses it, in line five ("*give*"), six ("*blive*"), and eleven ("*komme*"). Vigdal has two *krull* where Opheim has none, in line 11 ("*er*", "*hver*"). They both sing on vowels when singing a *krull*.

In the first stanza Opheim uses 17 more attack ornaments than Vigdal does. She tends to execute them faster and more detached than Vigdal, who glides into the tone more *legato*. In

addition, Opheim uses an attack ornament in places where Vigdal uses a normal tone like in line five (“*aldrig*”, “*forargelse*”) and line six (“*inntil”*).

When both Opheim and Vigdal sing an attack ornament, the interval used varies from a major third to a minor second. Opheim tends to use the third in the beginning of a line (either when starting on a new line or after taking a breath).

5.2.3.1. Vibrato

Opheim sings without a *vibrato* and her voice is very steady (does not shake). Vigdal does not use a *vibrato* either, but his voice is more unstable than Opheim’s and when he sings a tone the pitch of that tone varies slightly.

5.2.4. Timbre

Vigdal sings nasally, especially his front vowels like “e” are strongly colored by his nasality and his voice sounds slightly pressed and has a dark coloring. His singing is close to his speech, partially because he sings the words slightly detached / *non-legato*. He uses his modal register.

Opheim sings with a more open voice than Vigdal, but also with slight nasality. She uses both her chest- and middle register. Her timbre has a lighter sound than Vigdal’s

Opheim tends to sing every vowel with the same coloring throughout the song. Vigdal on the other hand, tends to change the coloring of the vowels, especially the “e”.

5.2.5. Rhythm

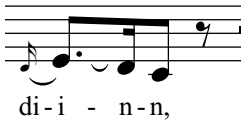
The intensity varies in both versions. Vigdal seems to have a drive in the song, aiming for the last tone in each line. Opheim tends to take more time than Vigdal does and is more stationary / laid back (although she has a drive in her singing too). This can be seen in the overall length of the song. Opheim needs 1 minute, 24 seconds and 071 milliseconds (1:25:900 for stanza two) to sing the first stanza while Vigdal needs 1 minute, 20 seconds and 457 milliseconds (1:24:792 for stanza two). Micro variations can be seen when comparing each line individually. This was pointed to in 5.2.3. “Ornaments”.

If there is a longer note followed by two shorter ones, Opheim tends to take more time on the long note than Vigdal does. This is demonstrated in Example 5-14 (p. 100) and Example 5-15 (p. 100).

Vigdal (1979)

Example 5-14: Rhythmic execution of a downward motion by Vigdal

Opheim (1993)



Example 5-15: Rhythmic execution of a downward motion by Opheim

5.2.6. Phrasing

Opheim creates a tension that spans the entire line or, if there is a pause in the middle of the line, to that pause.[24] This tension follows the ascending / descending motion of melodic line.[25] But each line is a self-contained unit. Opheim does not combine two lines. Furthermore there is no major climax in the phrasing of the song (although the percussion works towards a climax at the end of the song). She distinguishes stanza one and two through a longer pause. The tension is kept between the words by connecting them together (by singing *legato*).

Vigdal also creates an arch over the whole line / to the next pause, but he sings more detached / *non-legato* than Opheim, as mentioned in the above section regarding diction.

In neither version does a major change in dynamics appear throughout the song.

The differences mentioned in the section about rhythm (Opheim singing more laid back, Vigdal with more drive, differences in attack, how the ornamentals are sung), also affect the phrasing (see relevant sections for more detailed discussions on those aspects).

Both singers' breathing place is at the end of each line. But while both Vigdal and Opheim have a breathing place in the middle of lines two, four, five, and six (after "*blive*" in line two, "*unner*" in line four, "*neste*" in line five and "*inntil*" in line six), Vigdal also takes a breathing pause in line three (after "*navn*").

Like Sundli, Opheim uses glottal stops when singing (primarily ornaments), something Vigdal does not use. Opheim's are not clear as Sundli's and she does not use them at the end of phrases. The glottal stops can be heard in words like "*blive*" (line two), "*neste*" (line three) and "*aldri*" (line five).[26]

24. Except in line six where the tension is kept over the pause.
25. That is probably why the tension is kept in line six.
26. Since she uses glottal stops in the whole song and since Vigdal does not, I only choose three examples.

Vigdal sings in an introverted style whereas Opheim sings more outwards (as does Sundli). In addition, one of my advisors, Thomas Solomon said, “the melody is the vehicle for the words” when Vigdal sings, whereas the melody itself is the main focus of Opheim’s singing. This is also i.a. reflected in her copying of the lyrics mentioned above.

5.2.7. Tonality

As mentioned above (see “Tonality” (p. 84)), both perception and actual pitch are important aspects of tonality. One difference is that Opheim sounds brigther than Vigdal, which influences the perception of whether they are singing in a major or a minor key. By sounding lighter, Opheim sounds like she is singing in a “major key” while Vigdal’s darker timbre suggests he is singing in a “minor key”. This is supported by how they sing the intervals and will be discussed in the following. One general observation is also that Opheim has a tendency to rise on the final note in line two, four, and five, which Vigdal does not.

As mentioned in “Tonality” (p. 84), the following charts show how Vigdal and Opheim sing the different intervals and are measured in cent. I have only looked at the first stanza in detail due to the length of the song.

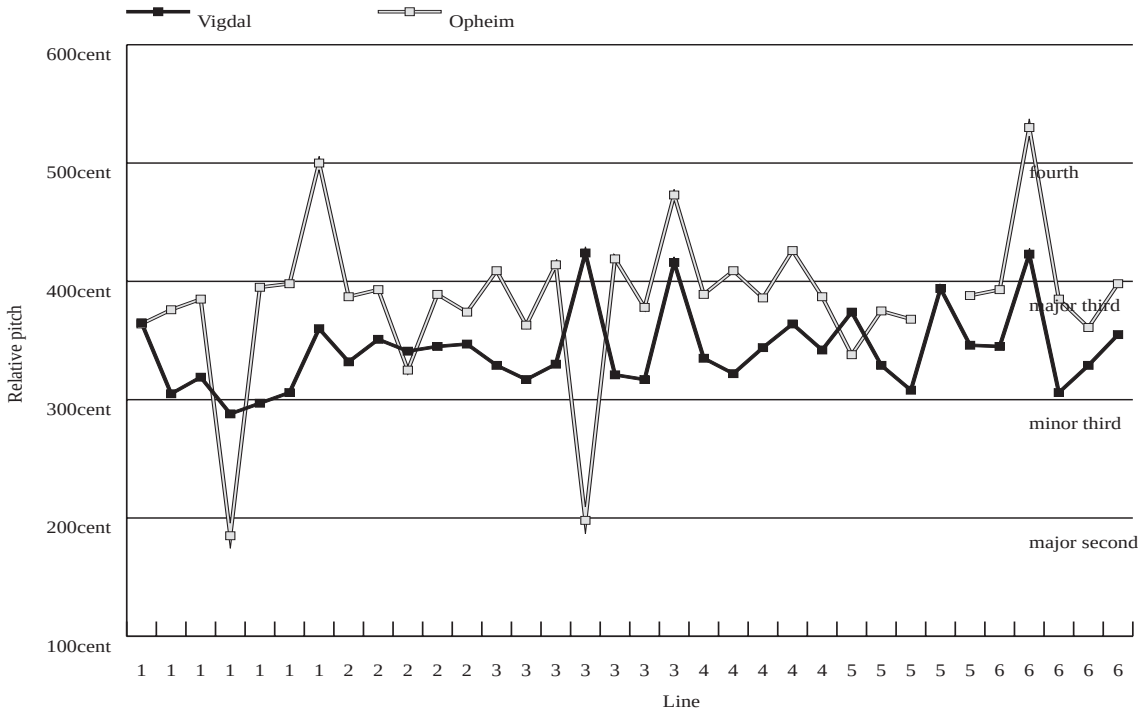


Figure 5-8: Pitch of the thirds in “*Himmelske Fader*”

The difference in timbre evokes the notion that Vigdal is singing darker, Opheim brighter. This can be explained in how Opheim and Vigdal sing their thirds (see Fig. 5-8 (p. 101)). While Opheim tends to sing her thirds close to the tempered major third, Vigdal's third tends to be intonated between the non-tempered minor third (316 cent) and a neutral third (350 cent). Major thirds can be perceived as bright, minor thirds as dark. Besides corresponding peaks in three places, Opheim's intonation is not parallel to Vigdal's.

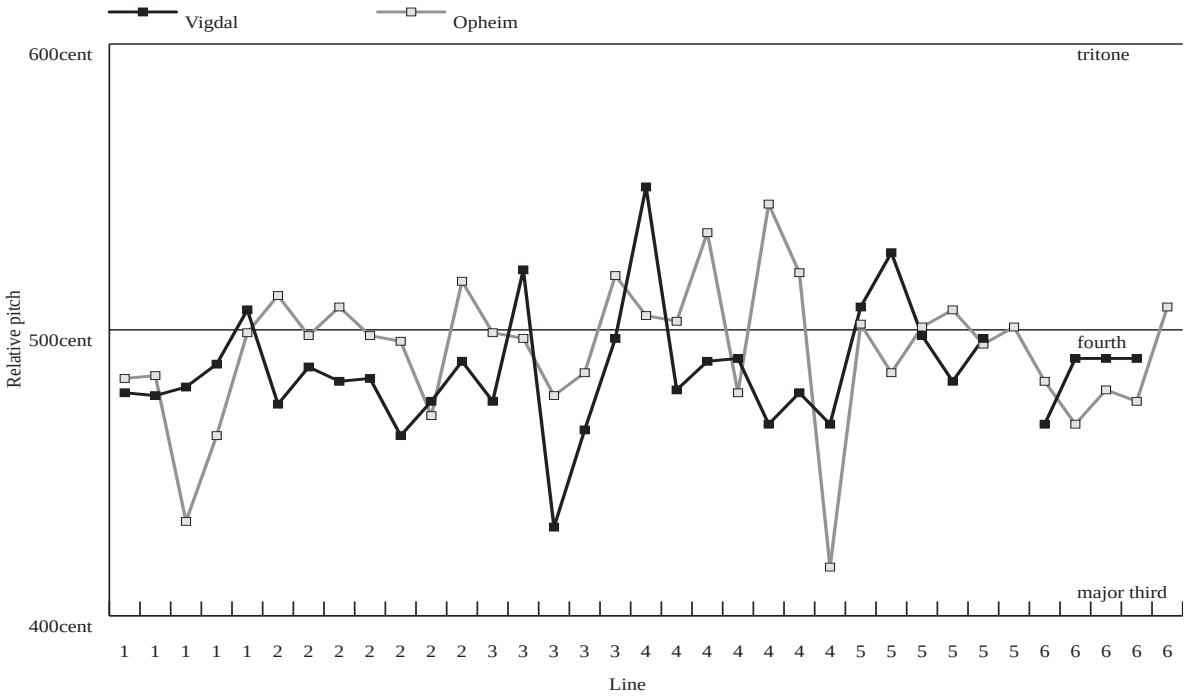


Figure 5-9: Pitch of the fourths in "*Himmelske Fader*"

Both singers seem to intonate the fourths close to a perfect fourth (see Fig. 5-9 (p. 102)), although Opheim intonates the fourths close to 500 cent, while Vigdal intonates his fourths lower. No pattern can be seen regarding the way Opheim relates her intonation to Vigdal's, although they are close to the same pitch in seven places.

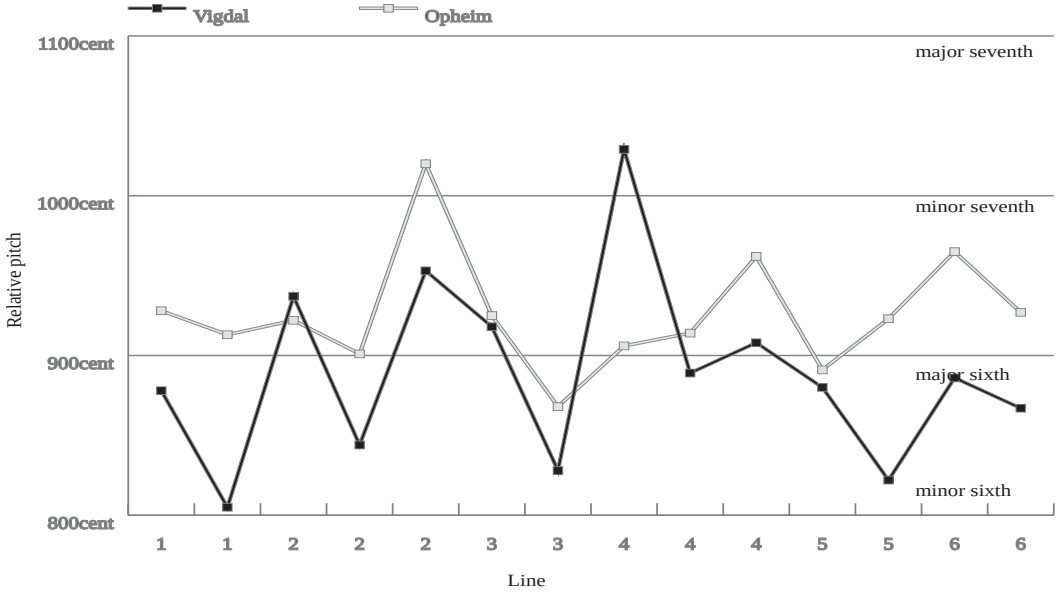


Figure 5-10: Pitch of the sixths in "*Himmelske Fader*"

There seems to be a slight correspondence in how Opheim and Vigdal sing their sixths (see Fig. 5-10 (p. 103)), although Opheim intonates her sixths higher than Vigdal. Also here, an explanation for the difference in Vigdal and Opheim's sound can be given with reference to the intonation. Vigdal sings four (out of 14) sixths close to a minor sixth (the non-tempered minor sixth lies at 814 cent) while Opheim's sixths tend to be above 900 cent (only two are below 900 cent, but both are above 875 cent). Minor scales can have both major and minor sixths, although minor sixths are more common.[27]

27. When listening to the scales containing a minor triad the dorian scale has a major sixth, while the aeolian and phrygian scales both have minor sixths.

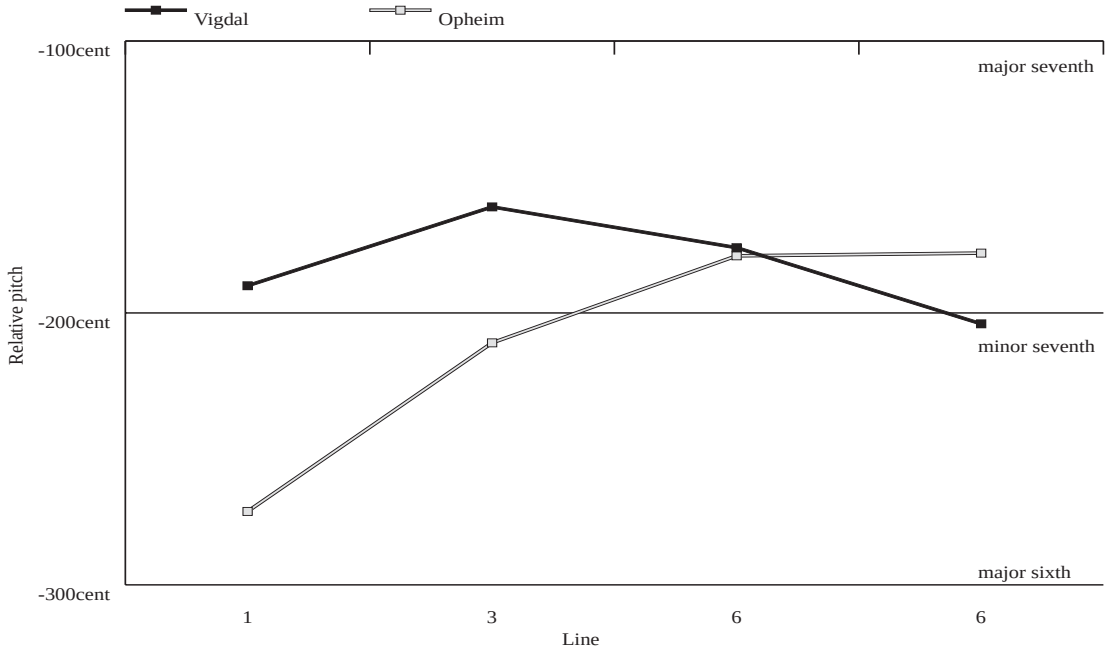


Figure 5-11: Pitch of the sevenths in "*Himmelske Fader*"

Both Vigdal and Opheim tend to intonate their sevenths around a minor 7th, although Vigdal sings them higher than Opheim. It is hard to determine a coherent pattern between the two singers here, especially since there are only four occurrences of sevenths in this song.

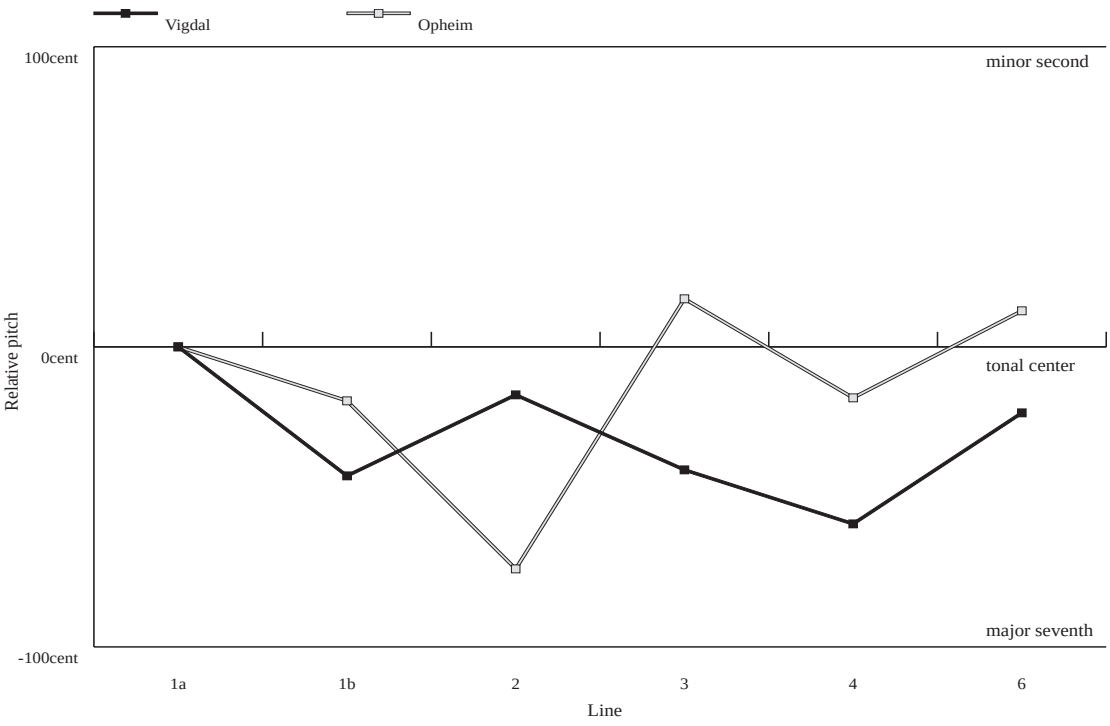


Figure 5-12: Deviations from the tonal center in "*Himmelske Fader*"

Both Opheim's and Vigdal's tonal center sink in the beginning of the song and vary. Opheim ends slightly above her originating pitch while Vigdal remains below his original pitch throughout the song. But as mentioned in the discussion of "*Jygri*", the aim of this comparison was to look for similarities in the use of intervals. This only seems to be the case when looking at how the sixths are sung, otherwise the way they intonate seems to deviate from each other. Also, the conclusion that due to Vigdal's use of minor thirds and sixths his rendition sounds darker and that due to Opheim's use of more major thirds and major sixths she sounds lighter is tentative, because the tonal center varies throughout the song. This is a possible explanation for the perceived sound in relation to the sung intervals, but other aspects like timbre also play an important role.

5.2.8. Summary

The main difference between Berit Opheim's rendition of "*Himmelske Fader*" and Ragnar Vigdal's is that Opheim is more focused on the melody and on presenting the melody, while Vigdal concentrates on the lyrics and singing introvertedly. These differences can be seen in how Opheim changes the lyrics in some places (the most prominent one is in the first stanza, where she sings "*forlede*" instead of "*forlene*", turning around the whole meaning) and that she tends to combine the words by singing quite *legato*.

Her technical abilities in controlling the execution of ornaments and attacks also reflect a strong emphasis on the melody from a listener's point of view. She remains longer on the note to be ornamented and the ornament itself is executed more "crisply" compared to Vigdal. She also attacks the tone by gliding into it much more than Vigdal does.

Vigdal's phrasing is closer to his speech than Opheim's phrasing is to her speech. He phrases the words in a more detached / *non-legato* manner than Opheim does, who sings more *legato* - combining the words. They both sing on both vowels and consonants, although Opheim in the second stanza tends to sing on consonants more often than Vigdal.

Vigdal's version sounds "darker" than Opheim's. Tentatively this can be explained with reference to differences in ways of intonating / singing the intervals. Their timbres also differ, Opheim sounds lighter and more open than Vigdal, who sounds more pressed and nasal.

5.3. Conclusion

Although Opheim and Sundli's renditions may seem to be very similar to Vigdal's on the surface, they differ on a more profound level in some aspects. Since I already have given a detailed analysis of the songs, I will just point to the major differences here, before moving on to the next chapter.

Gunnhild Sundli's rendition of "*Jygri*" differs from Vigdal's by creating a climax towards the end of the song, which is supported by how she phrases, sings the ornaments, and through her voice intensity. In addition, her rendition is extroverted and familiarized - she is singing for you, the listener - by the proximity of her voice to the listener, some words which have been simplified and the use of record production techniques. Her singing also reflects a higher level of technical training, which can be heard in how she controls the ornaments. She incorporates stylistic elements from other genres, like her glottal stop at the end of her phrases ([eh]). This moves her away from Vigdal's rendition, which is more introverted and focused on presenting the lyrics evenly.

Putting these differences into a wider perspective leads us back to Bauman and Brigg's theory of decontextualisation and recontextualisation. They argue, that traces of a previous performance, which have been decontextualized, can be heard in a performance, something the analyzed examples show. In Sundli's case, elements that have been decontextualized are not only stylistic elements of

- folk music / Ragnar Vigdal (like the song itself, placement of ornaments, the attack etc.), but also elements of

- rock / pop music / jazz (proximity of the voice, which is used in pop aesthetics, the glottal stop, use of delay / reverb and phrasing) and maybe even

- classical singing, which is incorporated in the climax and very clear articulation (but this can also be from other genres). Also traces of

- country music were noted by one listener.

These elements have been recontextualized in the song performed and show, that although Sundli focuses on singing folk music, influences from her background, which contributed in forming her musical identity, come through when she sings and mirrors her listening and singing

biography. So, although she is *signifyin'* Vigdal, trying to copy him, she at the same time is *signifyin'* Bjørk[28] and other influences she has had.

As Sundli, Berit Opheim has a stronger focus on presenting the song to an audience than Vigdal. Her rendition also bears contextual residues from different influences. It differs from Vigdal's by focusing more on the melody (use of lyrics, execution and use of ornaments and attacks, different use of delay / echo and rhythmic accompaniment through percussion and phrasing, singing the words more attached to each other), which i.a. point to a (formal) singing education. Whether her timbre contains elements of classical singing education is uncertain, but it is quite clear when listening to her that she has had some kind of formal training. These differences are more subtle compared to Sundli, nevertheless they reflect Opheim's background.

These changes can also be attributed to the revival dynamics. As I argued in Chapter 2.3.1. "Musical Revivals" (p. 10), one of the effects of the revival in Norway was the changing context of the performance from the private to the public sphere. Following this change, different stylistic possibilities emerged for how to sing and present the material. By examining the differences in how Ragnar Vigdal sings compared to Berit Opheim and Gunnhild Sundli respectively, I have shown that Vigdal is more focused on the lyrics and has an inner devotion in the rendition. This mirrors the context of how he used the songs when he was young (singing in church, using the song as a expression of faith and a pool of inspiration for himself). However Sundli and Opheim sing more extrovertedly and either focus more on the melody or overemphasize the lyrics through a very clear articulation and a climax in the rendition. This is necessary when singing for a large audience. In addition, Sundli and Opheim´s greater technical singing skills are also a result of the revival, because performance in public both puts a higher strain on the voice and adds the factor of quality control to the performance. In order to ensure a good rendition, the performer needs control over his or her voice.

Furthermore, I argued that Norwegian vocal folk music was adapted to a new audience. This widened the pool of potential singers to different people than the "traditional" recruits. These, as demonstrated above with Sundli and Opheim, brought in traces of their own background when singing. They also focused on traditional sources, in this case Ragnar Vigdal.

One should also keep in mind that even Ragnar Vigdal's recording bears elements of different influences from his background, something that can probably be traced in his singing. As one of my informants said, a singer represents the stylistic ideals of his or her time, and as I pointed to in

28. Bjørk was mentioned as an influence when I interviewed Sundli and is also referred to on *Gåte's* home page.

the preface, both the personal background and listening biography play an important role in forming the product, which is sung. In the analysis I mentioned that Vigdal's use of filling "e"s are probably an influence from either lay churches from the southern part of Norway or secular popular music. This can be considered a stylistic trait from his youth.

Rounding off this summary, one aim of this analysis has been to show that present-day folk musicians usually are highly trained singers (as mentioned in Chapter 2 "Theoretical Frames and References"). Both Opheim and Sundli have a higher degree of voice control, which they have acquired through formal training, than Vigdal (as already discussed above) and thus are good examples for that argument.

In the next chapter I will first present what some of my informants said after hearing the recordings. This is followed by a discussion of the data from my informants and my analysis.

6. Listening to my Informants – How my Informants Perceive the Songs Analyzed

Ne temas pri la sama kanto.[1]

This remark came from both my sister and a friend of mine after having listened to Vigdal and Sundli's rendition of *"Jygri"* in St. Brieuc, France. When presenting the examples at a seminar, the associations by the other participants ranged from country music to Georgian singing. These two experiences reflect the fact that people listen to and perceive music in a different way based on their background knowledge, a point Steven Feld makes in his article "Communication, Music, and Speech about Music".[2] And through their comments, which are based on their interpretations, associations and reactions to the song, they enter the discourse around the musical object. This is what I wanted to find out when I played these recordings to three of the performers which I had interviewed earlier in this project. What associations and verbal comments do they make when they draw upon their background as singers in the folk music tradition?

In the analysis in the previous chapter, I looked at different parameters of the recordings. I tried to quantify my results in order to have some empirical data to compare with what my informants presented as musically significant in terms of performance style.

In the following I will present three different listening experiences based on two versions of "*Jygri*" and two of "*Himmelske Fader*" played for three performers interviewed a second time. Here their role has changed from performers, as when they presented their ideas about Norwegian vocal folk music in Chapter 4, to listeners, who, looking at it from Feld's communication approach,[3] through their dialectic engagement with the songs and the resulting interpretive moves, draw upon their listening biographies to evaluate the presented music. Also Bauman and Briggs' idea of recontextualization[4] is important here. As mentioned in Chapter 2.3.2 "Entextualization, Decontextualization and Recontextualization", recontextualization is closely linked to an authoritative text - how much of the source's song can be changed during the recontextualization?

The chapter is divided into three parts. First, I will present what my informants said about the recordings. Secondly, I will compare the outcome with statements elicited through the interviews

1. "It is not the same song."
2. Feld (1994)
3. Feld (1994), p. 90
4. Bauman, Briggs (1990), p. 72ff

presented in Chapter 4 and my results from the previous chapter before summarizing the results at the end of the chapter.

6.1. Why is this Recording Different from all other Recordings?

In the first round of interviews I asked ten performers about the characteristics of Norwegian vocal folk music. In a second round of interviews I presented three of those performers with CD-recordings of the songs analyzed in the previous chapter. I will refer to these informants in general as listening informants and more specifically as listener A, B, and C.

The two main questions asked were: What characteristics make the particular song folk music? Can traces of the source be heard in the rendition of the two female singers? In this part I will summarize my informants evaluation of the performed material. The comments mentioned here are, unless noted otherwise, made by my informants. Any comments of my own regarding what my informants said will be put in footnotes.

One general observation I made was that once these informants recognized the singers (they all immediately recognized Ragnar Vigdal and one of them recognized Berit Opheim), I got the impression that the answers they gave me were somewhat colored by their knowledge about the specific singer. However, they seemed to be mostly interested in the general style of the particular singers and less concerned with particular aspects of the presented recording. At least one of the listening informants had also worked with the Vigdal songs before. The answers given not only reflected what that informant heard at the moment, but also the background knowledge acquired when studying the song in detail. That might be the reason for more detailed answers regarding Vigdal compared to Sundli and Opheim. Nevertheless, my listening informants did also go into the songs in detail and give song specific answers.

6.1.1. “Jygri”

For my listening informants I had chosen the version from the cassette “*Jygri sit på Jutulaberg – Ragnar Vigdal og songen hans*” (Vigdal 1984) instead of the recording from the *Arne Bjørndals Samling*, because the cassette has been commercially available and because I suspect that Gunnhild Sundli used that version when she learned the song.

6.1.1.1. Listeners A's Comments

Listener A mentioned that Vigdal's rendition of *"Jygri"* could be considered folk music, because he sings alone, uses ornaments, "crocked tones" (*skeive toner*), glides into the tone, sings on half vowels / consonants, has a flow going forward, and sings introvertedly. He also sings in dialect - it is possible to hear the dialect on the word *jygri*, since the i-ending is typical for Luster (the word is normally *jygra* – just like *huldra* would be *huldri* in that dialect). Dialect is also an important factor in the lyrics. According to listener A, his singing can be characterized as "speech singing" / *Sprechgesang (snakkesynge*).

Comparing Vigdal's singing to Sundli's rendition, listener A stressed their difference. One of the metaphors used was, that an old woman would not have sung like that, but maybe a jazz singer. A said that Sundli had ornaments (my informant distinguished between *forsiringer* and *krull* - see Chapter 4 for a detailed explanation), but less *forsiringer* than Vigdal. Major differences mentioned were in the phrasing and the way Sundli ended her phrases (which listener A associated with jazz) and how Sundli accented the lyrics through means of dramatization.[5] In addition, Sundli's use of a more tempered tonality, a different timbre, a more direct attack and that listener A could hear that Sundli comes from a different dialect area, were important differences.

6.1.1.2. Listener B's Comments

The phrasing with Vigdal's use of time, the way he attacks a tone, finishes a word or sentence and sings the ornaments are important aspects of folk music. Vigdal has a meditative way of singing, which is also an important characteristic. In addition, listener B mentioned that Vigdal has a slight *vibrato* of the kind people develop with age, and that he uses an open and nasal timbre. Also the "atmosphere" / "mood" (*stemning*) he creates is special. He stretches the tone when singing vowels and consonants. His singing is up front and he includes all the words trying to pass on / express the contents and lyrics, which originates in folk poetry, to the audience.

When listening to Sundli, this informant's reaction was that the song itself contains several folk music elements like ornaments, the text and the melodic formula. Sundli sings like she is performing for a larger audience. Her singing is more "technical"[6] and she is more of a performer / "artist" than Vigdal. Elements in her phrasing (like the way she ends a phrase with an [eh]) and

5. Listener A specified that this kind of dramatization is not to be confused with intensity, which can be throughout the whole song. The dramatization here occurs within the verse.
6. In the sense that Sundli focuses on singing technique when singing.

ornaments can be linked to other genres.[7] She differs from Vigdal by being more focused on the melody. This is reflected in her use of ornaments, which are sung faster. They are also sung as an ornament, not as a part of the melody. Sundli also differs in her use of tension, singing faster and more youthfully than Vigdal. He is more relaxed when singing.

However this informant sees the differences as a question of age and natural maturing as a singer.

6.1.1.3. Listener C's Comments

This informant said that Vigdal's rendition was folk music, because of his use of ornaments (*forsiringer*), feeling for tonality, through his use of "crocked intervals" (*skeive intervaller*) and a dorian / minor-sounding approach. His tonality is dark and has elements of melancholy. He uses so many ornaments that it effects the clarity of the lyrics. Vigdal also often ends the song on voiced consonants, although he does not always sing them so clearly and there are not so many possibilities for singing on voiced consonants in this song. He sings in a calm tempo. Vigdal's nasal timbre is an individual characteristic.

Listening to Sundli, listener C said that Sundli is a typical example for Norwegian vocal folk music. Her ornaments are well developed, she uses high registers (head-/middle- and chest register) and she sings on the sounded consonants at the end of phrases. Sundli is also very clear when ending a phrase, which my informant calls "cutting it off" (*kapper tonen*) and said that is part of her singing style. She uses that clear ending as a rhythmic effect to dramatize her singing and she also sings a little faster than Vigdal. She sings more tempered and more towards a major scale than Vigdal. This informant added that on the West coast of Norway people did not normally sing as untempered - Vigdal was an exception. Sundli's dialect is not a West Norwegian one, but my informant could not identify its origin. Sundli has a clearer pronunciation than Vigdal. She does not seem to have a formal singing education according to listener C.

6.1.1.4. The Traces of Ragnar Vigdal

After listening to Sundli's rendition, listener A said that Sundli could have learned the song from somebody else and not necessarily from Vigdal. Sundli has different timbral qualities than Vigdal, but she does try to sing the ornaments like he does.

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7. My informant did not specify which ones were meant.

Listener B said that in the beginning traces of Vigdal's singing can be heard. There is a strong resemblance in the melody and both singers have a lot of the same stylistic elements. But the performance in itself is very different and Sundli tries to be herself, not a copy of Vigdal.

Listener C said that both singers are different and have their own, individual style, but that traces of Vigdal can be heard in the phrasing and the way Sundli develops the lines when singing ornaments and developing the tone.

6.1.2. "Himmelske Fader"

6.1.2.1. Listener A's Comments - Part 2

Listener A said that many of the qualities (singing alone, ornaments, drive, lyrics) mentioned under Vigdal's rendition of *"Jygri"* also apply here. A difference between this song and *"Jygri"* is, that *"Himmelske Fader"* is a hymn. Vigdal takes his time singing the lyrics (*han dveler med teksten*) showing devotion (*andakt*) while singing, meditating around the words and singing introvertedly. But not all the words can be clearly understood.[8] Besides the "e", which is special, his dialect is not clearly present, but listener A thinks she would have been able to determine if the singer had come from e.g. Telemark.

The biggest difference between the Opheim and Vigdal's renditions are the drums on Opheim´s recording, which change the expression. Listener A argues that a hymn is a prayer and drums do not belong there. Apart from that, this informant said that Opheim has a different timbre which is not as nasal and the melodic aspect is more important to Opheim than the lyrics. Opheim's articulation and ornaments are clearer (she glides into the tones often, but not as much as Vigdal) and it is easier to hear when she sings an up- or downward motion. However she sings more detached. Another major difference is that Opheim sings extrovertedly - "out to the world" (*ut i verden*) - and that her tonality is more tempered, the tonal feeling being more towards a major scale than Vigdal's. Listener A cannot hear that Opheim is from Voss as clearly as that Vigdal is from Luster.

8. This could be due to Vigdal's nasality.

6.1.2.2. Listener B's Comments - Part 2

This informant said that Vigdal has the same characteristics as in *"Jygri"* when he sings. He is very focused on the lyrics, because this song is a hymn and his singing style is very meditative, letting the audience be more passive when listening than in *"Jygri"*.

Opheim's rendition is folk music because of how she presents the song, her use of ornaments, and the melody itself. The percussion in the background does not have any wider implications for the recording. Although both renditions of *"Himmelske Fader"* are very close, differences to Vigdal are that Opheim is female and younger than Vigdal. She is also more active in promoting the song to the audience (*formidling*). Opheim uses different timbre colorings in the different registers and her singing is not as mature as Vigdal's. They also differ regarding tonality.

6.1.2.3. Listener C's Comments - Part 2

Vigdal's pronuciation is better here than in *"Jygri"* according to listener C, but extended ornaments affect the clarity of the lyrics. The material is very sincere / heartfelt (*veldig inderlig*). Vigdal starts the phrases in a calm way, increases the tension towards the middle and calms down at the end of the phrase - he enters the material profoundly. He uses the same way of singing the ornaments as in *"Jygri"* and sings long phrases. The beginning of the phrases are clearer than the end.

Folk music characteristics in Opheim's rendition include that she sings with "crooked intervals" (*skeive intervaller*), although in two places my informant reacted, because the pitch was borderline of being too high (*tr**o*** - line two - and *b**o*** - line four). She has clear ornaments (*forsiringer*) although not as long as Vigdal's. The lyrics are easy to understand and she sings more "technically". Listener C implied, that Opheim has had an advanced singing education (but she does not sing in a "classical" manner). Her rendition was not so sincere / heartfelt (*inderlig*) as Vigdal's and she is more even in her phrasing. Her timbre is lighter (*lysere*) than Vigdal's which also partially has to do with Opheim's interpretation of the hymn. The scale has a lighter (*lysere*) touch to it and the register and clarity in her performance makes her rendition sound different from Vigdal's. My informant recognized her as somebody from the West coast based on her dialect.

6.1.2.4. The Traces of Ragnar Vigdal - part 2

Listener A said that it was possible to hear traces of Vigdal in the way Opheim ornamented (use of *krull*, *forsiringer* and "gliding into the tone") and in the flow of the melody. The timbre is harder to copy, which partially has to do with Vigdal's introverted singing style.

Listener B said that traces of Vigdal can clearly be heard in Opheim's rendition. These can be found in her use of tempo, ornaments, how she attacks and ends tones, and her relationship to the lyrics, where she tries to copy Vigdal's way of using the lyrics.

Listener C does not hear traces of Vigdal in Opheim's singing, implying that she has picked up elements from Vigdal, but has created her own singing style. The only element my informant recognized from Vigdal was the phrasing in connection with her use of ornaments.

6.1.3. What Was Heard?

In some respects my listening informants had three different ways of perceiving and talking about the performances, but they also expressed shared opinions. The first one is that they all agreed that the four version were folk music, although Vigdal's renditions were more complete / rounded off than the present-day performers'. Two of my informants also agreed that Vigdal is more introverted when singing while Opheim and Sundli clearly address the audience. All three informants agree that Sundli compared to Opheim, who is closer to Vigdal's singing style / rendition, has a more individual style (two listening informants also hear traces of other genres in Sundli's rendition). Two of the informants added that the goal within folk music is not to copy the source, but to develop an individual style. This was reflected in the answers given to the question: "What traces of Ragnar Vigdal's singing can be found in the performances of Berit Opheim and Gunnhild Sundli?" The presence of ornaments is what combined all the answers together, but besides that the answers span from recognizing traces of Vigdal in Sundli and Opheim's song to recognizing an individual style, where elements have become integrated into the singer's style.

These answers also reflect the boundaries when copying a song from a source, which can be regarded as an authoritative text. Although all three informants said that the renditions were within the boundaries of vocal folk music, they did point to differences. Listener A and B e.g. said that Sundli has influences from other styles, which clearly marks a boundary in relationship to Vigdal. Also all three informants said that Vigdal's rendition was more complete than both Sundli and Opheim's which indicates a change in the text (in this case the songs).

6.2. Academia Meets the Performers

In this part I want to juxtapose three sets of data:

- what my informants from the first interview round (from now on referred to as interview informants) said about Norwegian vocal folk music in general
- with my own observations from the analysis in the previous chapter and
- what my listening informants said, presented in this chapter.

I have tried to structure this part by first summarizing what was said about Norwegian vocal folk music in Chapter 4 with what my listening informants said in this chapter. Then I will compare that with the results of my own analysis.

6.2.1. General Aspects

When talking about the music in general, my interview informants point to the performance side and the impression the song leaves on them as listeners. This primarily touches the phrasing, attitude and micro-variations between performers. Two informants also stress the way the songs are transmitted and one adds that the lyrics are the most important part. This general philosophy is reflected in the answers given by my listening informants after listening to the recordings, where the phrasing seems to be an important element in judging differences between the versions. All of my listening informants agree that Sundli and Opheim's phrasing differ from Vigdal's. This has also been pointed to in my analysis, showing that Sundli creates a climax, which Vigdal does not have. In addition both Opheim and Sundli phrase their ornaments differently.

When referring to the Ragnar Vigdal tradition my informants pointed to the use of quarter tones / tonal height, ornaments, singing like Ragnar Vigdal (including timbre), and "bending into the tone" as important. In the answers above, all my informants discussed these aspects and I will discuss these elements in the following. I will not discuss melody as a separate entity since it covers so many other aspects. Melody will be discussed under other aspects like ornaments, phrasing, and lyrics.

6.2.2. Timbre

Six of my interview informants (informants 1, 2, 3, 5, 8, 9) said that the spoken voice of the singers should be the ideal, one adding that when singing a Vigdal tune, it should be a direct copy

of the nasality and sound. However three stated that timbre is an individual matter and one of them mentioned that there are no stylistic ideals for timbre.

After listening to the versions, listener A mentioned the difference in timbre by saying that Sundli and Opheim do not sing like Vigdal, while listener C added that timbre is an individual characteristic of a singer. Still, listener A pointed to the fact that Opheim and Sundli did not have the "typical folkmusic timbre",[9] which Vigdal and e.g. Agnes Buen Garnås have. In the analysis I have shown that the timbre varies between the three performers. None of my listening informants said that the singers sing in a "classical" manner, listener C even stressing that the difference in timbre between Vigdal and Opheim was not that the latter sang with a "classical" timbre.

Informants 7, 9, and 10 said they use "head- and chest sound",[10] while informant 9 said that a mixture of "head- and chest sound" was the ideal, and informant 5 that women, but not men can use "head sound" / *falsetto*. Listener C said that Vigdal sings with chest sound, while Sundli sings with both head and chest sound. This coincides with my analysis in the previous chapter.

Concerning nasality my interview informants had contradicting views on whether it should be used or not. My listening informants all mentioned that Vigdal's timbre is nasal and that Sundli and Opheim's timbres are not as nasal as Vigdal's or not nasal at all.

6.2.3. Ornaments and Bending

According to my interview informants, the use of *krull* varies, but is more static within the Ragnar Vigdal tradition. Informant 3 said that the *krull* has to be used exactly like Ragnar Vigdal used it. Although some informants mentioned that when singing in the Ragnar Vigdal tradition, it is important to sing like him, informant 9 also stated that Ragnar Vigdal's use of *krull* varies within two versions of the same song (as I have shown in the previous chapter). My interview informants point to the fact that *krull* is both being used as an aid for the lyrics and for the melody, although as mentioned above, it is more a fixed part of the melody in the Ragnar Vigdal tradition. When Sundli and Opheim perform the song they have learned from Vigdal, they also add new *krull*, in addition to those used by Vigdal. But this did not seem to bother my listening informants.

As mentioned in the discussion about lyrics, too many ornaments can make the lyrics hard to understand as stated by A and C about Vigdal's performance and listener C in particular pointing to the ornaments as the cause. One of the characteristics of the Vigdal tradition according to the majority of my interview informants is his abundant use of ornaments and melismas.

9. Listener A could not explain the exact difference.
10. Middle- and chest register

In Sundli's case, the way she sings the *krull* was commented on by listeners A and B as being influenced by other genres and listener A, being familiar with Vigdal's version, said that she sings with less *forsiringer* than Vigdal. This is interesting, because that listener defined *forsiring* as a melodic motion going up or down in several steps. My counting of them shows that Sundli actually has two more than Vigdal. However Sundli and Vigdal each have two *forsiringer* where the respective other singer has none, so that might explain listener A's statement.

In my analysis, I pointed to the fact that both Sundli and Opheim sing the ornaments more clearly and more "technically", which my three listening informants noticed either directly or indirectly. Listener B added that Sundli sings the ornaments as "ornaments" and not as part of the melody.

However Sundli and Opheim's use of gliding into the tone, an attack ornament, which informant 3 considers to be an essential criterion for the Vigdal-tradition and according to informant 7 is an essential aspect of getting the melody to "groove", differs from Vigdal's. They use it more frequently and execute the attack ornaments much faster. This was confirmed by listener A who, while listening to Sundli's rendition, said that Sundli attacks the tone more directly (*går mer rett på tonen*). Listener A added that Sundli glides into the tone less often. I think my informant mentioned this because the attacks are harder to hear when Sundli sings. In my analysis I have shown that Sundli glides into the notes faster and more often than Vigdal. Listener A said that Opheim often glides into the notes, which coincides with my analysis.

6.2.4. Tonality

According to informants 1, 2, 3, 4, 6, and 8 vocal folk music often differs form "classical" music in terms of tonality. Informants 3 and 4 added that tonality and / or quarter tones are an important element when singing within the Vigdal tradition.

Listener B said that the tonality of Opheim's performance differs form that of Vigdal, while listener A declared that Sundli and Opheim's use was more tempered. Listener C indicated that Sundli's tonality use was more tempered than Vigdal's, but that Opheim used the same scale as Vigdal, however with a lighter timbre. Listener C added that Vigdal sings in the dorian mode.

In the analysis chapter I have shown that the use of tonality differs between Vigdal, Opheim and Sundli. Further conclusions are hard to draw, because the tonal center of each singer varies throughout the song. Tentatively it is possible to argue that Vigdal sings closer to neutral thirds and non-tempered major sixths, while Sundli and Opheim tend to intonate around major thirds and major sixths. This also corresponds to what my informants pointed to. But as mentioned in

the previous chapter, my assumptions are only tentative hypothesis and other factors like timbre also influence the perception of how the song sounds tonally.

6.2.5. Vibrato

When Vigdal sings there is a slight vibration on his voice. These forms of vibration on the voice are not what is referred to as a "classical" *vibrato*, which according to most of my informants does not belong to vocal folk music. Vigdal's *vibrato*, said informant 9, is caused by his old age. This *vibrato* is not present in the renditions of Sundli and Opheim. Listener B stated that Vigdal's *vibrato* is due to his old age, but that present-day singers should not sing like that.

6.2.6. Rhythm

The rhythm in the three versions follows an underlying pulse, but the individual notes do not follow a strict meter. The rhythm seems to follow the lyrics, as stated by informants 1, 2, 5, 7, 8, and 9. Informant 8, when talking about ornamented hymns, noted that the rhythm[11] is stretched a little.

All of my listening informants commented on the rhythm. Listener A mentioned the use of artificial pauses and hasty singing in Sundli's rendition, and that Vigdal takes his time with the lyrics (*dveler på teksten*). The same listener added that Sundli and Opheim's rendition do not flow (*er ikke så flytende*) as well as Vigdal's. Listener B said that Vigdal has a special use of time (*bruk av tidsaspektet*) and has a calm pulse (*rolig grunntempo*) while Sundli sings faster. Also listener C stated that Vigdal has a calm pulse and that Sundli sings faster (however not too fast). The same listener also mentioned that Sundli cuts off the end of a phrase as a rhythmical effect before entering the next line. The observations regarding speed coincide with my analysis.

6.2.7. Lyrics

Informants 2 and 4 mentioned variations within lyrics, which is confirmed by my analysis. Although most of my informants agreed that the lyrics are more important than the melody, informant 1 and 7 pointed to the melody as the medium which catches their or the listeners attention.

Another important aspect is that the lyrics should be understood by the listener, although informant 7 stated that the pronunciation should not be overemphasized like when singing in a

11. That informant used the term rhythm, but probably meant tempo.

choir. Listener A said that Sundli stresses the lyrics more than Vigdal and that Opheim places more focus on the melody. Listener B, however, mentioned that Sundli is less focused on the lyrics than Opheim and Vigdal while listener C points to the fact that Opheim and Sundli both have clear pronunciation. When comparing Vigdal's two songs, listener C said that Vigdal is clearer in *"Himmelske Fader"*, but also pointed to the fact that Vigdal's use of ornaments affects the clarity of the lyrics.

My listening informants' statements do not necessarily contradict each other. In the analysis I found that Sundli's articulation is clearer than Vigdal's, but on the other hand she focuses on the melody through her phrasing. In addition, Vigdal's articulation is clearer in *"Jygri"*, because his use of ornaments and melismatic singing are not as elaborated as in *"Himmelske Fader"*.

6.2.8. Dialect

There were two main approaches mentioned by my interview informants regarding dialect - either singing in one's own dialect or copying the dialect of the source. Listener A said that traces of Vigdal's dialect could be heard in *"Jygri"*, but not so much in "*Himmelske Fader"*, because it is a hymn written in *riksmål*.[12] Underlining that it is important to sing in the proper dialect, that informant added that Sundli was not singing in her own dialect and my informant could not place Opheim's dialect like she could place Vigdal's. Also, listener C observed that Sundli's dialect could not be identified, but placed Opheim's on the West coast / Voss. Listener A reconfirms my observation that Vigdal uses dialect when singing *"Jygri"* based on the lyrics. These observations enrich my analysis, since my knowledge of Norwegian dialects is not as vast as my informants'.

6.2.9. Vowels vs. Consonants

Singing on sounded consonants was mentioned by informants 1, 2, 5, 7, 8, and 10 as an important aspect of vocal folk music, although they mostly referred to consonants, not sounded consonants. But as informants 5 and 6 pointed to, vowels are also "sung on".[13] Listeners A and B said that Vigdal sings on vowels and (half-) consonants and C mentioned that both Vigdal and Sundli end the phrase on voiced consonants when they are available. In my analysis I have shown that all three performers sing on sounded consonants, not only at the end of phrases, but also within phrases, and Sundli, Opheim and Vigdal also sing on vowels.

12. One Norwegian written standard which is very close to Danish.
13. This is obvious, but the point my informants were making was that in "classical" music singers tend sing on vowels only.

6.2.10. Phrasing

Phrasing is complex and covers different aspects, some already mentioned (like focus on lyrics, attack, timbre etc.). I will only discuss the overall aspect of phrasing linked to how the phrases are sung. Informants 1 and 8 mentioned phrasing as important, 8 adding that the sense of time and rhythm are linked and that thinking in terms of "functional harmonics" affects the phrasing. Listener A said that Sundli dramatizes through using artificial pauses and different levels of intensity, which Vigdal does not. Compared to Vigdal, Sundli ends the phrases in a different way by cutting the end off ([eh]), which the same listener associated with jazz. Listener B mentioned that Vigdal's way of phrasing (use of time, finishing phrases, and the ornaments) focuses on the contents and lyrics, while Sundli is more focused on the melody. In addition, Sundli creates tension, while Ragnar maintains the same intensity throughout the songs. Listener C said that Sundli clearly marked the end of phrases which is part of her style. Both Sundli and Vigdal dramatize, each in their own way. Opheim is, according to this listener, more even in her phrasing than Vigdal. Vigdal creates a tension towards the middle of each phrase while Opheim creates the tension following the melodic contour. Sundli and Opheim's phrasing bear similarities to Vigdal's.

Listeners A and B said that Opheim and Sundli sing extrovertedly and are more active in their performances, while Vigdal is more introverted and sings more meditationally (particularly *"Himmelske Fader"* according to listener B).

These observations coincide with my analysis, where I showed that Sundli creates a main climax in the song. All three singers create small peaks of tension within each phrase, but Opheim and Vigdal do not create tension across phrases as Sundli does. I also concluded that Opheim and Sundli sing more extrovertedly than Vigdal.

Informant 10 also pointed to the use of pauses for creating tension, which Sundli does in her rendition of *"Jygri"*, but none of my listening informants mentioned this aspect. In my analysis in the previous chapter I have demonstrated how Sundli uses both phrase- and pause-length for creating a climax.

6.3. Summing It Up

In this chapter I have first presented the comments of three informants after having listened to Ragnar Vigdal, Gunnhild Sundli and Berit Opheim. Their answers reflect three different ways of

talking about the music, each listener touched by his or her way of thinking about music. But they all mentioned the same basic differences between the recordings.

In the second section I juxtaposed three sets of data: What my informants said about Norwegian vocal folk music, what the three listening informants said, and my own observations. Although there are some minor deviations, which probably rely on the fact that my listening informants did not have a lot of time to profoundly analyze the music, most informant answers from the first interview round were largely consistent with both my findings and what my listening informants said after having listened to the recordings.

The excursion in this chapter to what my listeners heard was done to verify if the empirical data collected in the previous chapters was valid or if the results of my analysis did not reflect what my informants heard and thought. From a methodological perspective this is important, because my first round of interviews was naturally limited to what my informants answered and the examples *they* gave concerning the characteristics of Norwegian vocal folk music. By allowing some of those informants to listen to the analyzed songs and have them comment upon them, I can see if what they said is reflected in the way they listen to the music and talk about it afterwards. In addition, it allows me to evaluate if my analysis results coincide with what my informants heard or if the differences I found lack meaning for them. An interesting observation within this process was that although my informants talked about the recordings in different ways, giving different answers and emphasizing different aspects, they agreed on basic differences in the recordings.

Even though this excursion did not bring any significant new data to the analysis, it did add different perspectives and it was necessary for verifying the significance of the empirical data previously collected. In addition, it pointed to boundaries in how much the original recording can be changed. This is reflected in the answers given when mentioning other influences on e.g. Sundli's singing style. Ending the analysis and ethnographic part of my thesis here, I will sum up and conclude this project in the next chapter.

7. Concluding Remarks

Alles Ständische und Stehende verdampft[1]

This quote from Karl Marx and Friedrich Engels is used by Marshall Berman as a motto for modernity. Berman sees modernism as an eternal struggle stating "no mode of modernism can ever be definitive".[2] This thesis is a product of (post) modernism and although my results presented here are valid, they only represent a view from my perspective at the time of writing. Hopefully this thesis will contribute to the understanding of and the discourse on some of the dynamics within Norwegian vocal folk music. It is also my hope that future research in the field will complement and add more information and methods, thus slowly melting this thesis into air.

But before it melts away, what are the solid parts? My aim was to see if there had been a revival of Norwegian vocal folk music and if so, if that revival has changed the style of singing.

I started my thesis by showing that it is possible to argue that a revival of Norwegian vocal folk music has occurred. This was done in Chapter 2 and was combined with a presentation of the theories used to analyze changes within the singing style. Taking that as my point of departure and after a discussion on my research methods I entered the discourse about the characteristics and norms of Norwegian vocal folk music today (Chapter 4). The parameters mentioned by my informants enabled me to identify criteria which were selected for comparative observation on the recorded material (Chapter 5). I concluded that chapter by pointing to differences in the singing style between Ragnar Vigdal (the source) and Berit Opheim and Gunnhild Sundli (two present-day performers). In addition, I argued that those changes can be seen as a result of the revival. I presented these recordings to my informants in order to find discrepancies between their way of perceiving the music and my own observations. This part of my study was presented in the following chapter and demonstrated a strong coherence between the two sets of observations.

Thus, based on my material and analysis, I can argue that a change in the style of singing is taking place towards an aesthetics of performing for an audience. Furthermore, I can argue that those changes are likely to be a reflection of the Norwegian vocal folk music revival in general.

How valid are these results in a wider context? Although arguing that a revival has occurred is just one way of looking at the historical and social context, it offers a frame which enables the researcher to focus on relevant changes and limit the relevance of other less important alterations. This approach is important and can be seen as a parallel to Bauman and Briggs' idea of limiting

1. "All that is solid melts into air", Engels, Marx (1972), p. 465
2. Berman (1988), p. 6

the context through contextualization (see Chapter 2.3.2 “Entextualization, Decontextualization and Recontextualization”).

Furthermore, it is possible to argue that my empirical data is quite limited. However, I interviewed ten singers of vocal folk music extensively in order to get a broad perspective on Norwegian vocal folk music. Based on those results I picked one source, who has a special status within the community of being difficult to copy. This choice made it easier for me to discover possible differences when I focused in detail on two present-day performers to see what changes have occurred. This shows that the empirical data is not that limited. Nevertheless, the results can and must not be generalized to the folk music community as a whole.

Nonetheless, I think that the results of my analysis reflect a general tendency within the Norwegian vocal folk music community. Not only is this hypothesis based on observations, but also on discussions and participation within the folk music community. As mentioned in Chapter 3.2 “Problems with the Definition of Categories”, the singers are influenced by the stylistic ideals of their time, so Opheim and Sundli reflect these ideals too. In my opinion the theory of revival works very well to explain why and how those changes have emerged within that specific context. Of course the singing style is individual and changes depend on the singer, which is why further research on this topic is necessary.

At this stage some points can be made with reference to the context of performance. As already discussed, the revival has added a strong focus on certain stylistic features and aestethical parameters taken from the folk music community (like the ornaments, tonality, etc.), but probably also from performing arts / “classical” music (as demonstrated in my analysis). These parameters include an over-clear articulation of the lyrics, turning them into heightened speech and moving the articulation away from that of normal speech.[3] It also includes a timbre which is more “polished” and a strong focus on the melody and singing technique. These aspects are all reflected in the performer’s background, as mentioned previously.

Returning to Walser’s use of the “Signifying Monkey” as presented in Chapter 2.3.3. “Signification and Signifyin’” (p. 22), I argued that the two modes of meaning production he presents are two extremes and that most modes of meaning production use both. The songs examined in this thesis are fixed (they do “signification”). However, when Sundli and Opheim interpret the song their singing can be associated with Vigdal’s versions, thus they do “signifyin’”

3. Although the lyrics are over articulated it does not mean that the singers have grasped the meaning of the lyrics. See Chapter 5.2.1. “Lyrics” (p. 94).

on Vigdal and in addition also on others. These dynamics are linked with the effects of the revival, where signifyin' Vigdal and other sources are important.

One important element however, which I have not been able to account for within the frames of this thesis, is the common listener's expectations. While doing this research I have been confronted with two general listening attitudes. On the one hand I found the position that a large portion of the singers today focus more on the melody and seem to sing in a more "classical" style. This notion is mainly reflected within academia and to some extent by the singers I interviewed. On the other hand there is the stance that people do not mind the changes (or are not aware of them) and enjoy listening to the more "classical" sound. This attitude is reflected by some (serious) listeners of Norwegian folk music (not only vocal folk music) I talked to. When I confronted one of those listeners with the fact that the singer she was listening to had a more polished timbre, she replied that she actually prefers that sound.

What relevance then do the changes I have shown in this thesis have to the "average" listener? This is a part of the revival which is worth pursuing in order to understand the revival dynamics in a broader context.

7.1. "Über den Tellerrand hinaus"

Although this research was done on Norwegian vocal folk music it might be interesting to compare the effects of the revival in Norway with similar movements in other countries. Even though the quest for musical universals has been proven fruitless (one of the first arguments against that was Manfred Bukofzer's falsification of von Hornborstel's "*Blasquintentheorie*"),[4] the ideas of *Vergleichende Musikwissenschaft*, following the von Hornborstel tradition by looking at different music cultures critically, can be fruitful for finding parallels to one's own culture.[5] In addition, through globalization and the focus on music from different regions, similar processes like revivals can be observed in different places. These revivals might even be initiated through

4. Of course there are other arguments against the search for universals as well. These range from the basic question "how is music defined in different societies?" to the fact that different societies have different musical concepts, which cannot always be compared and should be studied on their own terms first.
5. Here it is necessary to differentiate between the *Berliner Schule* and today. It is possible to look at cultural similarities in terms of both *form* and *process*. Von Hornborstel and his contemporaries were looking for similarities and universals in terms of form - the product. However the processes in creating those products are not necessarily similar. The *Blasquintentheorie* is a good example. The focus of that study was on the *Blasquinte*, which von Hornborstel studied by testing the intervals on different instruments. But he did not examine the different processes of producing the fifth, he only examined the result (the fifth), which is one of the reasons his theory was falsified. If that study had been attempted today, the emphasis would probably have been more on deconstructing the form (the fifth) to reveal the process below: How do the representatives of the different cultures actually produce the fifth? Are there similarities in the process between culture x and culture y?

other revivals. In the theory chapter and in my article on revivals[6] I mention that the American folk revival probably influenced the heightened folk music awareness in Norway. This movement is enhanced by performers and artists with diverse backgrounds, active in several musical communities. They can either sing within one established tradition or combine them to create new forms of expressions. Both Opheim and Sundli belong to this generation. From my point of view this diversity is good and healthy - it heightens the understanding between different cultures and promotes tolerance - hopefully contributing to making the world a better place!

6. Wickström (2002)

8. Bibliography and Discography

This chapter is divided in four parts. The first part contains the bibliography, the second the discography, the third the videography, and the fourth part a list of used interviews.

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Appendix A: Lyrics

A.1. “Jygri”

A.1.1. Sung by Ragnar Vigdal (29.10.1984)

Phrase	Norwegian	English
1	*Jygri sit på Jutulaberg*	Jygri is sitting on the Jutulamountain
2	*Syng åt små tultadn sine:*	Singing for her little children:
3	*Einar, Steinar, Ivar, Stivar*	Einar, Steinar, Ivar, Stivar
4	*Toliken og han Tore*	Toliken and Tore
5	*Marja og Magnilda*	Marja and Magnilda
6	*Ragndi og Ragnilda*	Ragndi and Ragnilda
7	*Ho Gro va liti*	Gro was small
8	*og ho Gjava mi*	and Gjava was mine
9	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie
10	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie

A.1.2. Sung by Ragnar Vigdal (16.06.1985)

Phrase	Norwegian	English
1	*Jygri ho sit på Jutulaberg*	Jygri is sitting on the Jutulamountain
2	*Syng åt små tultadn sine:*	Singing for her little children:
3	*Einar, Steinar, Ivar, Stivar*	Einar, Steinar, Ivar, Stivar
4	*Toliken og han Tore*	Toliken and Tore
5	*Marja og Magnilda*	Marja and Magnilda
6	*Ragndi og Ragnilda*	Ragndi and Ragnilda
7	*Ho Gro va liti*	Gro was small
8	*og ho Gjava mi*	and Gjava was mine
9	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie

Phrase	Norwegian	English
10	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie
11	*Jygri sit på Jutulafjell*	Jygri is sitting on the Jutulamountain
12	*Syng åt små tultadn sine:*	Singing for her little children:
13	*Einar, Steinar, Ivar, Stivar*	Einar, Steinar, Ivar, Stivar
14	*Toliken og han Tore*	Toliken and Tore
15	*Marja og Magnilda*	Marja and Magnilda
16	*Ragndi og Ragnilda*	Ragndi and Ragnilda
17	*Ho Gro va liti*	Gro was small
18	*og ho Gjava mi*	and Gjava was mine
19	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie
20	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie

A.1.3. Sung by Gunnhild Sundli / Gåte (2002)[1]

Phrase	Norwegian	English
1	*Jygri sit på Jutulaberg*	Jygri is sitting on the Jutulamountain
2	*Syng åt småtultadn sine:*	Singing for her little children:
3	*Einar, Steinar, Ivar, Stivar*	Einar, Steinar, Ivar, Stivar
4	*Tolliken og han Tore*	Toliken and Tore
5	*Maria og Magnhilda,* *Randi og Ragnhilda*	Marja and Magnilda, Ragndi and Ragnilda
6	*Ho Gro va liti*	Gro was small
7	*Og Gjø va mi*	and Gjø was mine
8	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie
9	*Tore, Ljuken og vesle luren*	Tore, Ljuken and the lil´Willie

1. As written in the CD-booklet

A.2. “Himmelske Fader”

A.2.1. Sung by Ragnar Vigdal (1979)

Line	Norwegian	English
1	*Himmelske Fader[e] din hjelp meg forlene,*	Heavenly Father your help endows me
2	*At[e] jeg kan blive dig hjertelig[e] tro.*	So I can become cordially faithful to you.
3	*Ære ditt navn og[e] min neste å tjene,*	Honor your name and my neighbor to serve,
4	*Mens[e] du mig unner på jorden å bo.*	While you privilege me to live on earth.
5	*Aldri min[e] neste forargelse give,*	I will never give my neighbors aggravation,
6	*Tålig og tro inntil døden dig blive.*	Enduring and faithful to death I will remain to you
7	*Ønskelig var det, om alle dig kjendte*	It is desirable if everybody who knew you
8	*Søkte din nåde, mens[e] den er å få*	Asked for your mercy while they still can acquire it
9	*Og[e] fra de syndige veie omv[e]ndte,*	And were turned away from the path of sin
10	*Gjenkjøpte tiden, mens[e] den er å nå.*	Reacquired the time, while it still can be reached.
11	*Thi du er kjærlig mot hver, som vil komme*	Because you are loving to everybody who wants to come
12	*Til dig i sannhet, før tiden er[e] omme.*	To you in truth, before the time is up.

Line	Norwegian	English
13	*En[e] ting jeg beder du ville mig lære,*	*One* thing I ask you to teach me
14	*Grundig å kjenne mig selv og min[e] Gud*	To recognize myself and my god
15	*Så ingen hemmelig synd[e] skal besnære*	So that no secret sin should tempt
16	*Sjelen, som Jesus sig kjøpte til brud,*	The soul, which Jesus bought as a bride
17	*Men at[e] jeg fines usmittet og[e] rede,*	But that I am uncontaminated and ready
18	*Når du min brud[e]gom i skyen fremtrede.*	When you, my groom, appear in the sky

A.2.2. Sung by Berit Opheim (1993)

Line	Norwegian	English
1	*Himmelske Fader din hjelp meg forlede,*	Heavenly Father, you, help me lure
2	*At jeg kan blive dig hjertelige tro.*	So I can become cordially faithful to you.
3	*Ære ditt navn og din neste å tjene,*	Honor your name and your neighbor to serve,
4	*Mens du mig unner på jorden å bo.*	While you privilege me to live on earth.
5	*Aldri min neste forargelse give,*	I will never give my neighbors aggravation,
6	*Tålig og tro inntil døden dig blive.*	Enduring and faithful to death I will remain to you

Line	Norwegian	English
7	*Ønskelig var det, om alle dig kjendte*	It is desirable if everybody who knew you
8	*Søkte din nåde, mens den er å få*	Asked for your mercy while they still can acquire it
9	*Og fra de syndige veie omvendte*	And were turned away from the path of sin
10	*Gjenkjøpte tiden, mens den er å nå.*	Reacquired the time, while it still can be reached.
11	*Thi du er kjærlig mot hver, som vil komme*	Because you are loving to everybody who wants to come
12	*Hil dig i sannhet, før tiden er omme.*	Hail you in truth, before the time is up.

Appendix B: Chart Data

B.1. Data for the Charts in Chapter 5.1.6. “Phrasing” (p. 80)

Break after line:	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
1 “*Jutulaberg*”	00:00:443	00:00:386	00:00:749
2 “*Tultadn sine*”	00:00:594	00:00:612	00:01:347
3 “*Stivar*”	00:00:659	00:00:751	00:00:455
4 “*Tore*”	00:00:683	00:00:822	00:00:983
5 “*Magnilda*”	00:00:594	00:00:621	00:00:00
6 “*Ragnilda*”	00:00:636	00:00:675	00:00:467
7 “*Liti*”	00:00:309	00:00:320	00:00:279
8 “*Gjava mi*”[a]	00:00:437	00:00:433	00:00:974
9 “*vesle Luren*”	00:00:555	00:00:580	00:00:741
Total time:	01:06:138	00:56:278	00:53:069

a. Not a new line

Table B-1: Duration of the pauses in “*Jygri*” in ms (see page 81)

Line:	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
1 “*Jygri…*”	00:07:853	00:05:820	00:06:429
2 “*Syng…*”	00:06:260	00:05:310	00:05:347
3 “*Einar…*”	00:06:917	00:05:962	00:04:980
4 “*Toliken…*”	00:05:938	00:05:082	00:04:388
5 “*Marja…*”	00:06:546	00:04:804	00:03:184
6 “*Ragndi…*”	00:06:423	00:05:334	00:02:467
7 “*Hu…*”	00:03:810	00:03:584	00:03:057
8 “*Og…*”[a]	00:03:401	00:02:776	00:03:445
9 “*Tore…*”	00:06:689	00:05:874	00:05:567
10 “*Tore…*”	00:07:762	00:06:778	00:06:691

Line:	Vigdal (1984)	Vigdal (1985)	Sundli (2002)
Total time:	01:06:138	00:56:278	00:53:069

a. Not a new line

Table B-2: Duration of the phrases in "*Jygri*" in m, s, and ms (see page 82)

B.2. Data for the Charts in Chapter 5.1.7. "Tonality" (p. 84)

Interval	Vigdal 1984 (Hz)	Vigdal 1984 (Cent)	Vigdal 1985 (Hz)	Vigdal 1985 (Cent)	Sundli (Hz)	Sundli (Cent)
1	121,7	0	148,08	0	281,03	0
3	152,93	395	179,46	333	357,93	419
4	-	-	-	-	373,76	494
5	190,35	774	222,16	702	415,16	675
6	205,23	905	237,88	821	476,49	914
4	170,04	579	196,31	488	375,25	501
3	150,86	372	180,33	341	358,14	420
3	163,37	510	-	-	357,74	418
7	-	-	-	-	266,47	-92
1	125,29	50	142,53	-66	280,48	-3
Phrase 2						
3	157,68	448	174,5	284	358,85	423
4	172,01	599	197,32	497	371,31	482
3/3/2	156,65	437	176,86	307	310,72	174
3 / 4	173,78	617	194,59	473	354,77	403
1	123,99	32	145,75	-27	283,70	16
Phrase 3						
3	155,18	421	177,39	313	320,87	229
4	-	-	-	-	360,82	433
3	-	-	-	-	356,03	409
3	158,11	453	176,05	300	354,85	404

Interval	Vigdal 1984 (Hz)	Vigdal 1984 (Cent)	Vigdal 1985 (Hz)	Vigdal 1985 (Cent)	Sundli (Hz)	Sundli (Cent)
4	176,75	646	190,72	438	373,63	493
3	160,14	475	173,34	273	353,43	397
3	174,69	626	185,42	389	342,20	341
1	125,35	51	144,94	-37	276,43	-29
Phrase 4						
3	-	-	-	-	352,25	391
4	-	-	-	-	370,03	476
3	152,46	390	177,57	314	-	-
5	189,02	762	221,57	698	-	-
5	-	-	-	-	426,83	723
3	152,48	390	176,4	303	308,98	164
3	176,17	640	200,42	524	349,99	380
Phrase 5						
3	152,18	387	173,84	278	350,26	381
3	156,21	432	179,24	331	353,75	398
4	170,14	580	-	-	366,19	458
3	155,77	427	176,24	301	353,08	395
3	162,38	499	-	-	340,60	333
Phrase 6						
3	156,2	432	182,37	361	354,58	402
4	-	-	-	-	378,70	516
4	174,71	626	192,55	455	-	-
3	154,89	417	180,49	343	-	-
3	164,08	517	-	-	351,53	387
Phrase 7						
2/3/2	158,8	461	186,81	402	309,85	169
7	113,9	-115	128,97	-239	250,01	-202
3	156,05	430	179,15	330	359,86	428
4	-	-	192,51	454	370,45	478

Interval	Vigdal 1984 (Hz)	Vigdal 1984 (Cent)	Vigdal 1985 (Hz)	Vigdal 1985 (Cent)	Sundli (Hz)	Sundli (Cent)
Phrase 8						
6	204,78	901	243,32	860	431,92	744
7	-	-	-	-	492,19	970
4	165,56	533	194,74	474	368,84	471
6	212,09	962	242,25	852	480,98	930
Phrase 9						
6	209,14	937	235,31	802	469,05	887
3	153,85	406	179,08	329	352,03	390
4	-	-	-	-	374,89	499
3	-	-	-	-	356,65	413
3	161,5	490	186,73	401	347,67	368
7	113,42	-122	130,84	-214	231,25	-337
Phrase 10						
6	211,07	953	239,91	835	471,18	895
3	151,99	385	177,21	311	352,52	392
4	-	-	-	-	397,28	599
3	-	-	-	-	363,10	444
3	164,69	524	174,93	288	337,46	317
7	117,1	-67	130,73	-216	237,85	-289
7	-	-	-	-	238,39	-285
1	125,36	51	148,17	1	279,30	-11

Table B-3: Measurement of pitch in “*Jygri*” (see page 85 to page 88)

Phrase	Vigdal 1984 (Hz)	Vigdal 1984 (Cent)	Vigdal 1985 (Hz)	Vigdal 1985 (Cent)	Sundli (Hz)	Sundli (Cent)
1a	121,7	0	148,08	0	281,03	0
1b	125,29	50	145,3	-33	280,48	-3
2	123,99	32	145,75	-27	283,70	16

Phrase	Vigdal 1984 (Hz)	Vigdal 1984 (Cent)	Vigdal 1985 (Hz)	Vigdal 1985 (Cent)	Sundli (Hz)	Sundli (Cent)
3	125,35	51	144,94	-37	276,43	-29
4	126,15	62	144,85	-38	277,18	-24
5	126,46	66	145,81	-27	283,26	14
6	125,39	52	146,64	-17	278,38	-16
7	122,74	15	143,12	-59	282,63	10
8	-	-	-	-	-	-
9	126,87	72	144,36	-44	282,24	7
10	125,36	51	148,17	1	279,30	-11

Table B-4: Deviations from the tonal center in "*Jygri*" (see page 89)

B.3. Data for the Charts in Chapter 5.2.7. "Tonality" (p. 101)

Interval	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
1	129,2	0	263,84	0
3	159,5	365	325,51	364
4	170,3	478	348,72	483
5	191,22	679	390,23	678
6	214,57	878	451	928
4	170,2	477	348,92	484
5	188,68	656	390,64	679
6	205,65	805	447,03	913
4	170,46	480	338,88	433
3	154,09	305	327,93	376
4	171,23	488	344,83	463
3	155,3	319	329,49	385
1	128,07	-15	258,44	-36
3 / 2	152,6	288	293,61	185
7	115,76	-190	225,29	-273

Interval	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
3	153,34	297	331,54	395
4	173,14	507	351,97	499
3	154,19	306	332,08	398
3	159,04	360	352,18	500
1	126,06	-43	261,04	-18
Line 2				
3	156,5	332	329,86	387
4	169,9	474	354,74	512
5	191,39	680	395,5	701
6	221,96	937	449,35	922
4	171,16	487	351,7	498
6	210,37	844	443,99	901
4	170,7	482	353,8	508
3	158,28	351	331	393
4	170,76	483	351,87	498
3	157,29	341	318,36	325
1	128	-16	252,74	-74
2	142,33	168	300,88	227
3	157,67	345	330,41	389
4	168,85	463	351,44	496
6	224,09	953	475,54	1020
4	170,02	475	346,24	470
3	157,9	347	327,45	374
4	171,38	489	355,64	517
Line 3				
1	129,19	0	261,07	-18
3	156,22	329	334,23	409
4	170,03	475	352,04	499
6	219,58	918	450,07	925
4	174,61	521	351,61	497

Interval	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
6	208,42	828	435,7	868
4	165,76	431	347,45	477
3	155,13	317	325,33	363
4	168,99	465	349,23	485
3	156,32	330	335,06	414
3/2	165,02	424	295,85	198
7	117,72	-161	233,58	-211
3	155,56	321	336,09	419
4	172,15	497	356,08	519
3	155,15	317	328,26	378
3	164,32	416	346,73	473
1	126,16	-41	266,3	16
Line 4				
3	156,81	335	330,4	389
4	177,5	550	353,15	505
5	193,11	696	394,38	696
7 / 6	234,07	1029	445,38	906
4	170,4	479	352,75	503
6	215,98	889	447,29	914
4	171,38	489	359,28	534
3	155,6	322	334,15	409
4	171,45	490	347,76	478
3	157,61	344	329,84	386
3	159,47	364	337,52	426
4	169,24	467	361,3	544
6	218,27	908	460,05	962
4	170,31	478	356,19	520
3	157,4	342	330	387
4	169,23	467	335,68	417
Line 5				

Interval	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
6	214,8	880	441,36	891
4	173,23	508	352,63	502
3	160,34	374	320,77	338
3	156,21	329	327,74	375
4	175,22	527	349,23	485
6	207,76	822	449,59	923
5	191,44	681	385,24	655
4	172,27	498	352,42	501
3	154,4	308	326,34	368
4	170,72	482	353,65	507
4	172,14	497	351,1	495
5	-	-	396,95	707
4	-	-	352,45	501
3	162,18	394	-	-
3	157,76	346	330,04	388
Line 6				
4	169,2	467	348,57	482
6	215,55	886	460,72	965
4	171,44	490	345,64	467
3	157,7	345	331,05	393
3/4	164,98	423	358,4	530
2/3	145,75	209	315,11	307
7	116,74	-176	237,9	-179
3	154,15	306	329,63	385
4	171,49	490	347,96	479
6	213,18	867	450,62	927
4	171,49	490	347,05	475
3	156,2	329	325,01	361
3	158,59	355	332,13	398
4	-	-	353,83	508

Interval	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
7	114,84	-204	238,11	-178
1	127,6	-22	265,63	12

Table B-5: Measurement of pitch in “*Himmelske Fader*” (see page 101 to page 104)

Line	Vigdal (Hz)	Vigdal (Cent)	Opheim (Hz)	Opheim (Cent)
1a	129,2	0	263,84	0
1b	126,06	-43	261,04	-18
2	128	-16	252,74	-74
3	126,16	-41	266,3	16
4	124,89	-59	261,3	-17
5	-	-	-	-
6	127,6	-22	265,63	12

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Appendix F: Music Examples Provided on the Included CD

Track	Performer	Song title	Year of recording
1	Ragnar Vigdal	"*Jygri sit på Jutulaberg*"	1984
2	Ragnar Vigdal	"*Jygri*"	1985
3	Gunnhild E. Sundli	"*Jygri*"	2002
4	Ragnar Vigdal	"*Himmelske Fader*"	1979
5	Berit Opheim	*"Himmelske Fader"*[a]	1993

a. On the CD, where the track is taken from, the title is "*Salme (etter Ragnar Vigdal)*".