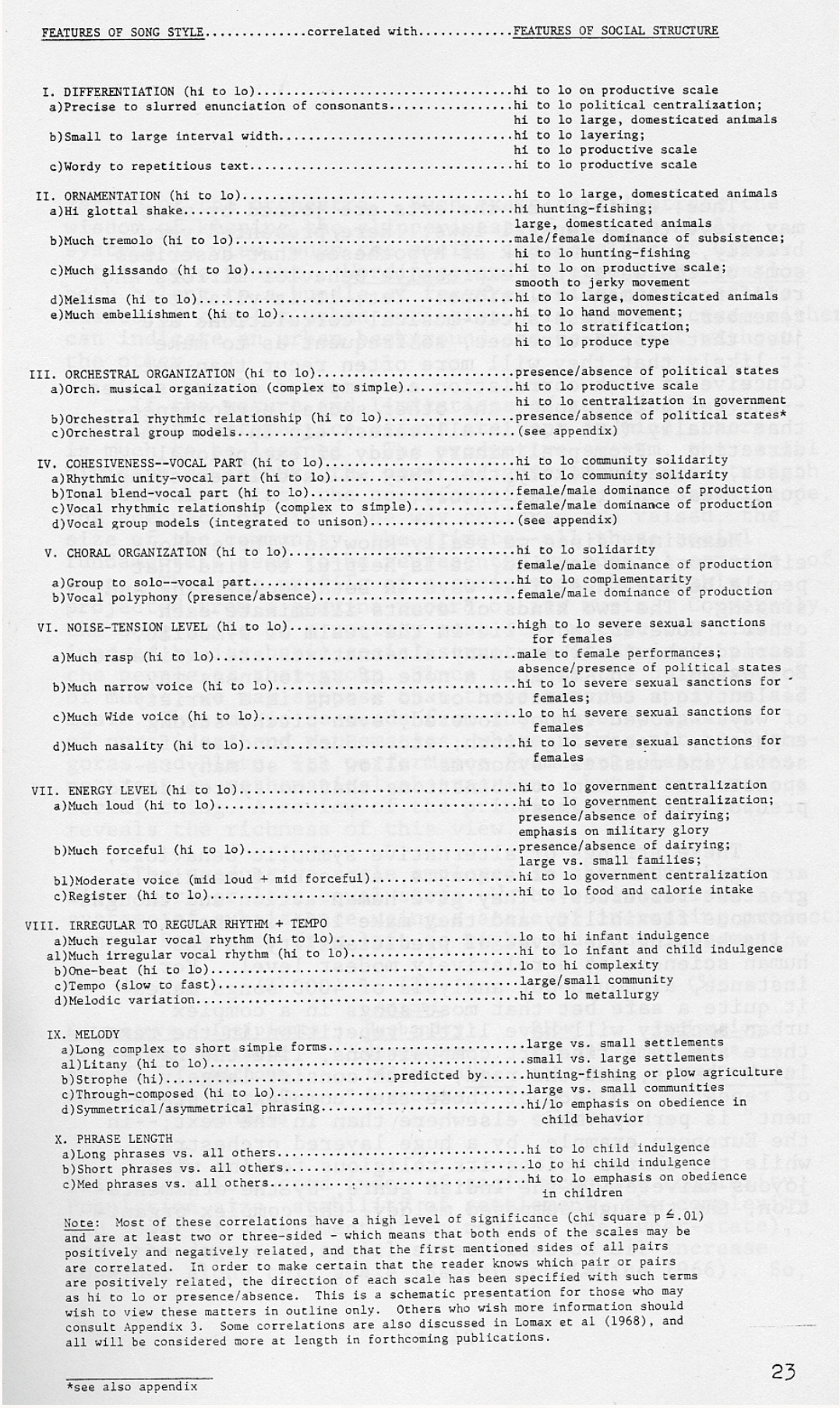
ALAN LOMAX' ANALYSEPARAMETRE



FEATURES OF SONG STYLE.....correlated with.....FEATURES OF SOCIAL STRUCTURE

I. DIFFERENTIATION (hi to lo).....hi to lo on productive scale
a)Precise to slurred enunciation of consonants.....hi to lo political centralization;
hi to lo large, domesticated animals
b)Small to large interval width.....hi to lo layering;
hi to lo productive scale
c)Wordy to repetitious text.....hi to lo productive scale

II. ORNAMENTATION (hi to lo).....hi to lo large, domesticated animals
a)Hi glottal shake.....hi hunting-fishing;
large, domesticated animals
b)Much tremolo (hi to lo).....male/female dominance of subsistence;
hi to lo hunting-fishing
c)Much glissando (hi to lo).....hi to lo on productive scale;
smooth to jerky movement
d)Melisma (hi to lo).....hi to lo large, domesticated animals
e)Much embellishment (hi to lo).....hi to lo hand movement;
hi to lo stratification;
hi to lo produce type

III. ORCHESTRAL ORGANIZATION (hi to lo).....presence/absence of political states
a)Orch. musical organization (complex to simple).....hi to lo productive scale
hi to lo centralization in government
b)Orchestral rhythmic relationship (hi to lo).....presence/absence of political states*
c)Orchestral group models.....(see appendix)

IV. COHESIVENESS--VOCAL PART (hi to lo).....hi to lo community solidarity
a)Rhythmic unity-vocal part (hi to lo).....hi to lo community solidarity
b)Tonal blend-vocal part (hi to lo).....female/male dominance of production
c)Vocal rhythmic relationship (complex to simple).....female/male dominance of production
d)Vocal group models (integrated to unison).....(see appendix)

V. CHORAL ORGANIZATION (hi to lo).....hi to lo solidarity
female/male dominance of production
a)Group to solo--vocal part.....hi to lo complementarity
b)Vocal polyphony (presence/absence).....female/male dominance of production

VI. NOISE-TENSION LEVEL (hi to lo).....high to lo severe sexual sanctions for females
a)Much rasp (hi to lo).....male to female performances;
absence/presence of political states
b)Much narrow voice (hi to lo).....hi to lo severe sexual sanctions for females;
c)Much Wide voice (hi to lo).....lo to hi severe sexual sanctions for females
d)Much nasality (hi to lo).....hi to lo severe sexual sanctions for females

VII. ENERGY LEVEL (hi to lo).....hi to lo government centralization
a)Much loud (hi to lo).....hi to lo government centralization;
presence/absence of dairying;
emphasis on military glory
b)Much forceful (hi to lo).....presence/absence of dairying;
large vs. small families;
b1)Moderate voice (mid loud + mid forceful).....hi to lo government centralization
c)Register (hi to lo).....hi to lo food and calorie intake

VIII. IRREGULAR TO REGULAR RHYTHM + TEMPO
a)Much regular vocal rhythm (hi to lo).....lo to hi infant indulgence
a1)Much irregular vocal rhythm (hi to lo).....hi to lo infant and child indulgence
b)One-beat (hi to lo).....lo to hi complexity
c)Tempo (slow to fast).....large/small community
d)Melodic variation.....hi to lo metallurgy

IX. MELODY
a)Long complex to short simple forms.....large vs. small settlements
a1)Litany (hi to lo).....small vs. large settlements
b)Strophe (hi).....predicted by.....hunting-fishing or plow agriculture
c)Through-composed (hi to lo).....large vs. small communities
d)Symmetrical/asymmetrical phrasing.....hi/lo emphasis on obedience in child behavior

X. PHRASE LENGTH
a)Long phrases vs. all others.....hi to lo child indulgence
b)Short phrases vs. all others.....lo to hi child indulgence
c)Med phrases vs. all others.....hi to lo emphasis on obedience in children

Note: Most of these correlations have a high level of significance (chi square p ≤.01) and are at least two or three-sided - which means that both ends of the scales may be positively and negatively related, and that the first mentioned sides of all pairs are correlated. In order to make certain that the reader knows which pair or pairs are positively related, the direction of each scale has been specified with such terms as hi to lo or presence/absence. This is a schematic presentation for those who may wish to view these matters in outline only. Others who wish more information should consult Appendix 3. Some correlations are also discussed in Lomax et al (1968), and all will be considered more at length in forthcoming publications.

*see also appendix

23

Udsnit fra Alan Lomax' bog 'Folk Song Style and Culture' fra 1968 (American Association for Advancement of Science, Washington DC)

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