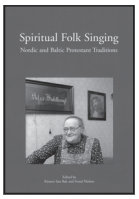
and Birger Langkjær, *Den lyttende tilskuer*. Especially the historical perspective from *Filmlyd og filmmusik* and the interviews from *Short Cues* would have been useful in the context of Vilhelm's book, that generally supplements the existing Danish literature well.

In general *Det visuelle øre* is well-written in a fluent, easily read language. But the wide (journalistic) use of clichés and metaphors generates a nagging irritation that undermines the otherwise convincing presentation. This also applies to the titles of the chapters. A general inconsistency in the many film titles mentioned throughout the book also disturbs the reading: most are mentioned in Danish, some in English, and some in both languages. More serious proof errors also appear – for example Erich Wolfgang Korngold was not born in 1879 but in 1897 (p. 30). But these are details in a generally sturdy work that offers an impressive amount of information about and insight to the work and thoughts of professionals in film music.

Iben Have



Kirsten Sass Bak and Svend Nielsen (eds.), *Spiritual Folk Singing. Nordic and Baltic Protestant Traditions*
Copenhagen: Forlaget Kragen, 2006
283 pp., illus., music exx.
ISBN 87-89160-11-8
incl. 2 CD's, DFS 9-10
DKK 300

Reading this book has been an exciting adventure, not least because of the articles from the Baltic areas, where the languages can seem impenetrable to non-natives. I think it would make a useful text book for university courses of ethnomusicology across Scandinavia (and why not in other countries?). The reader might already know a great deal about the singing in his or her own country, but the broad spectrum that this book presents makes it possible to compare the different singing traditions to each other and to discover interesting differences. The ten authors from eight countries (two from Norway and two from Iceland) are reputable and established researchers with many earlier published works in the area of ethnomusicology. The articles were written in 1999–2000.

The reader of this book might (perhaps not unexpectedly!) start by listening to the included two CD's, containing more than two hours of singing from all the countries, some of the 68 samples being very old (some recorded already in 1907), and others fairly new (2004). This makes listening confusing, and raises questions: 'What is common to all these differing recordings of folk singing?', 'Is this really one musical genre?'.

The answer is given in the Introduction by Kirsten Sass Bak, one of the two editors. As there are many different local styles and ways of singing connected to different folk music styles, the 'spiritual folk singing' is also very disparate; even two neighbouring parishes might differ. This is not only due to historical and political circumstances, but is also shaped by individual singers. The introduction points out that there is no good international term for this traditional religious singing. The suggested term 'chorale variant' is judged to be inadequate, since it too much stresses the original melody but not 'the independent lives and shapes of the tunes in traditional practice' (p. 9). The book not only deals with this older 'traditional' way of singing, but also the singing with roots in the revivalist movements during the 19th century, material that still awaits much research. The common factors are thus a product of practical matters to do with singing, and the common use of variation, rather than a clearly defined repertoire: the book deals with Lutheran hymn singing in different tradi-

tional musical contexts. This topic became a popular part of musical life in a number of countries during the last two decades of the 20th century. Concert performances became the norm during this revival, rather than the use of the songs at home as an element within religious practice which had characterized the old piety-tradition.

In my opinion the article by Ingrid Gjertsen would have been better placed as the first article in the book. All chapters analyse the musical material: types of scales, variation techniques, complexity and so on. All chapters also give brief and interesting reviews of the historical preconditions in each country. But Gjertsen argues for a study of the singing as an expressive medium within this particular religious practice, part of a cult. She finds it important to listen to the performers' own opinions about the meaning of the singing. This environmental study is done in relation to, amongst others, the thoughts of Michhail Bakhtin. Her concrete example is the Haugian movement, in which the singing has mystical and deeply religious dimensions.

The second article from Norway, by Irene Bergheim, describes an old form of hymn singing near Aalesund. 80 local versions of old hymn tunes, transcribed by the parish clerk K.D. Stafset in the beginning of the 20th century, were discovered in 1981. Bergheim has many interesting things to tell about hidden melodies and indefinite intervals. As some earlier musicologists have suggested, the old two-part 'treble song' which was taught at the cathedral schools in the Middle Ages, might be a possible root for some melodies which differ very much from the oldest printed versions in Kingo's Graduale (1699).

In her chapter on traditional singing of Kingo hymns in Denmark, Kirsten Sass Bak informs us that this type of singing was practically unknown – even to musicologists and collectors until about 1970 – in contrast to the situation in Sweden and Norway. The Grundtvigian movement had for long time dominated the area of folk education and made folklore phenomena unknown concepts. The article is very informative on the Danish Kingo tradition, which mainly goes back to Thomissøn's Hymnal (1569). One of the author's interesting questions is how the figuring was executed – was it a gliding intonation, or were some notes sung with greater accentuation than others?

Due to historical circumstances church hymn singing on the Faroe Islands was closely connected to Danish traditions until World War II. Marianne Clausen gives a well-informed account of the unaccompanied Kingo-singing here, which sometimes has been described as 'chaotic'. The notation of the samples both on the CD and in the text is a bit confusing, until the reader has come to terms with the author's system of notation (p. 208). She points out the almost unlimited freedom of the singer to do whatever he or she wishes, within the limits laid down by tradition.

The singing tradition on Iceland is different, even though it was under the auspices of Denmark until 1944. The main factors here are the first Hymnal (*Hólabók*, 1589), Guðbrandur's Graduale (*Grallari*, 1594), and Pétursson's Hymns of the Passion (1659). The unique situation compared to other Nordic countries is that no changes were made in the tunes until the middle of the 19th century. The singing could thus develop on its own terms without interference from authorities. We find the oldest recordings on the CD's from Iceland. Two articles – with some discrepancies – by Smári Ólason and by Svend Nielsen deal with the history of hymn singing until today. The notated embellishment of some melodies are very gratifying, as is the analysis of them.

Urve Lippus' chapter not only deals with the Estonian but also the Estonian Swedish folk hymn variants (the latter contain more than 500 melodies). These are independent but coexisting traditions. It is noteworthy that orthodox music in Estonia has been deeply influenced by this protestant tradition of hymn singing. Interestingly the author admits to have

found some 'awkward melodies', in which the singer has misunderstood the tonal structure of the original melody and tried to adjust it to his or her own system of modal thinking.

Rimantas Sliužinskas tells that the people of Lithuania also changed the original German hymn melodies or created new ones according to their own singing practice. All these are in major mode, as sad melodies are sung in so called 'sad major'. Temporary sharps or flats are unknown, which is the most important difference to Lithuanian-minor folk songs. This knowledge greatly changes the listener's experience of the samples on the CD. (Here the reader might ask why there is no chapter on Latvia. The old provinces of Livland and Kurland are strongholds for the Lutheran church, which comprise about 25 per cent of the population).

Jukka Louhivouri concentrates on the singing in the Finnish sect called Beseecherism, which originated in South-Western Finland in the middle of the 18th century and still uses the old hymn book from 1701. Since 2004 this and other sects with special singing practices can be studied on the internet through the Spiritual Folk Songs database which contains more than 8,600 melodies (www.jyu.fi/musica/sks/). Hopefully there will be databases from other countries in the future! The method is already here: you can search melodies according to melodic, rhythmic, metric, tonal, textual, and geographical features.

In her article Margareta Jersild describes the old Swedish hymn singing practice as 'a part of the surrounding vocal folk music traditions' (p. 18); thus there are many different styles. It is stressed that the preserved material in no way is representative of the geographical distribution of this singing practice in earlier times; also only a small part of the material has been published. Although the author tells us that most vocal folk melodies have been executed syllabically, she nevertheless has a tendency to appoint the (syllabic) chorale book of Hæffner (1820) as the main counter-part to this folk singing practice. My own work on this edition[1] makes me disagree with this picture. The editor was well aware of and open-minded to this practice; his main interest was to bring about better organ playing. Although he arranged the chorales for four-part choir, he never asked for prohibition of this folk singing practice. In the long run he hoped for what he called a 'melodic' singing. But it is noteworthy that this old kind of singing practice was still alive in the Cathedral of Uppsala ten years after his death, even though he had been the organist there for more than ten years. The ending of the old way of singing in Sweden had many more causes than Hæffner's chorale book. Personally I think influences from America at the end of the 19th century were the big factor that changed both repertoire and singing practice.

After reading this book I find the photograph on the front cover very telling in relation to the content. It would though have been good to have more photographs in the text. And there are other things which I think could have been done otherwise. The layout has some unnecessary line breaks on several pages, which sometimes makes the reading somewhat difficult. There is no suggested literature for further reading or sources in some of the chapters. The order of the chapters could have been explained – the reason why Sweden comes first is not obvious. I also find too many reiterations in the last two chapters. The connections between the samples on the CD's and the text of some chapters also seem to be very loose. Many good things would have been achieved by a clearer connection here. Some of the Swedish samples have closer relation to the Estonian article than the Swedish one, and they are also discussed there. I also think that computer technology of today provides 'cleaning'

1 Anders Dillmar, *'Dödslugget mot vår nationella tonkonst'. Hæffnertidens koralreform i historisk, etnohymnologisk och musikteologisk belysning* ('The stab of death to our national art of music'. The chorale reform during the time of Hæffner in elucidation of history, ethnohymnology and theomusicology) (diss., University of Lund; Stockholm, 2001).

possibilities, which could have rendered more listener-friendly samples with lesser background noise, at least in the newly recorded tracks. There are good reasons not to change older recordings too much (though I think some of them also are improved) in order to maintain as much as possible of the original sound. But I do not understand why new recording should not sound good. I wish, too, that there was a chapter on Latvia.

Perhaps some of these problems will be corrected in a new edition of this book? For I am sure it will be in great demand. This is a very welcome book about a folk musical genre which has seen a revived interest in the last decades in many countries. In the discussions about what is authentic in music – related to all new computer technology in music making – this is an incomparable genuine and personal musical genre, which must and will maintain great interest.

Anders Dillmar