

Founded in 1291, Switzerland was the first group of German-speaking cantons to break away from the domination of the Holy Roman and Habsburg empires. After the Roman era most of French-speaking western Switzerland came under the rule of Savoy and, from 1536 to 1798, of Berne. Switzerland did not take on its modern geographical form until 1848.

Under Roman domination the main centres held by the legions, such as Avenches and Vindonissa, practised whatever music was current in Rome. The abbeys of St Maurice (founded in 515) and Romainmôtier (5th century), the Cloister of Disentis (5th century), the monasteries Engelberg and Einsiedeln, and the bishops' palaces at Sion, Geneva, Lausanne and Basle were important cultural centres. The Benedictine monastery of St Gall (founded in 720) was the most important musical centre. In the 9th century Notker composed sequences there which were sung in Cluny and in England, Spain and Italy, and in the 10th century Notker Labeo wrote there the earliest known musical treatise in German; in the 11th century Ekkehard IV introduced Gregorian chant to the monastery. From the 13th century the cathedrals played a significant part in the development of ecclesiastical chant; organs were built in Basle and Einsiedeln (14th century), Sion (c1400), Fribourg, Lausanne, Zurich and other towns. Landmarks in this development included the appearance of polyphony in the liturgy (in Zurich in the late 13th century and in Geneva c1500) and the performance of Passion plays in the 13th and 14th centuries in Basle, Einsiedeln, Engelberg and Selzach.

During approximately the same period, troubadours and trouvères toured the country and songs by Swiss Minnesinger are found in German collections. From the 14th and 15th centuries onwards instrumental music was performed in the main cities, which maintained fife and drum bands for public holidays and official ceremonies; nevertheless, vocal music predominated.

With the Reformation the development of music virtually ceased. Zwingli in Zurich and Calvin in Geneva forbade the use of organs and other instruments during services, claiming that they distracted the faithful. They allowed only the singing of psalms, which were taught at school. Basle was less affected by these restrictions; its university taught music from its foundation (1460). Church music developed more there than elsewhere, particularly under French and Flemish influences. Instrumental music continued to be performed in the main centres, but Ludwig Senfl and Heinrich Glarean, who both lived mainly abroad, were the only composers who became widely known.

After the austerity of the Reformation, organs reappeared in churches in the 17th and 18th centuries, while monasteries remained important for church music and musical studies. By the 19th century music was practised at all levels of society. German influence began to be felt and from 1808 the Société de Musique Helvétique gave annual concerts with a large number of performers; in 1842 Mendelssohn's *Lobgesang* was performed in Lausanne in the composer's presence with 182 instrumentalists and 533 singers, and in 1860 more than 500 people took part in a performance in Basle of Handel's *Jephtha* and of Beethoven's Ninth Symphony. Inspired by Nägeli, Hegar and Zwysig, unaccompanied male-voice choirs grew up in German-speaking Switzerland, heavily dependent on the German repertory.

In French-speaking Switzerland French solo songs

Switzerland (Fr. Suisse; Ger. Schweiz; It. Svizzera). An inland republic in western Europe, consisting of a confederation of 22 cantons. Its musical culture owes as much to the church as to secular influences.

I. Art music. II. Folk music.

I. Art music. Swiss musical history must be seen against the background of regional differences and of the circumstances which governed the formation of the country. Four languages are spoken, German, French, Italian and Romansh, and there are two religions, Catholic and Protestant. The German-speaking Swiss are the descendants of a Germanic tribe, the Alemanni, and the French-speaking Swiss of the Burgundii.

and folksongs were preferred, though German or Swiss-German conductors soon introduced their native chorales. Whether in the secular or in the religious spheres, the public preferred works for large choral and instrumental bodies and favoured events such as the Fête des Vignerons (held every 25 years at Vevey) and the Einsiedeln Passion Plays. The time spent by Wagner in Zurich and Lucerne, by Brahms in Zurich, Winterthur and Thun, and by Tchaikovsky in Montreux, all influenced the activities of Swiss orchestras, many of which were founded at this time. Switzerland became fully aware of its musical potentialities from the late 19th century. In German-speaking areas such composers as Hermann Suter and Hans Huber were distinguished from their great German contemporaries by their uniquely Swiss characteristics: a more cautious lyricism and a deep religious feeling. In French Switzerland such musicians as Gustave Doret (who was also a writer on music) and Jaques-Dalcroze, originator of eurhythmics, gradually directed the music of French Switzerland away from Germany and towards France; this resulted in particularly imaginative orchestration in the work of some composers.

Every large town has its own symphony or chamber orchestra, the most famous being the Orchestre de la Suisse Romande. Swiss conductors have included Ansermet, Sacher (conductor of the Basler Kammerorchester and the Collegium Musicum Zürich), Scherchen, Denzler and Desarzens. Such composers as Schoeck, Burkhard, Honegger and Martin are internationally known and have sought a kind of synthesis between German and French influences. Stravinsky, who lived in Montreux and Morges (1914-20), collaborated with C. F. Ramuz, whose scenarios he used in *Renard*, *The Wedding* and *The Soldier's Tale*. Librettos by René Morax were used by Doret for *La servante d'Evolène* and by Honegger for *Le roi David* and *Judith*; Morax founded the Théâtre du Jorat in Mézières (near Lausanne), which opened in 1908 with Doret's *Henriette* and represented a new type of lyric theatre. Ansermet and Sacher have conducted works by their contemporaries, including the first performances of works dedicated to them by Bartók, Stravinsky, Martinů and Malipiero. There are opera houses in Zurich, Basle, Geneva and Berne. The Association des Musiciens Suisses organizes annual concerts of Swiss music with Swiss performers. In large towns the proportion of concert-goers is one of the highest in western Europe, particularly for subscription concerts.

An active avant garde, of which the leading members are Klaus Huber, Holliger, Guyonnet, Wildberger and Kelterborn, has grown up and includes pupils of Boulez, who taught at Basle. The operas of Heinrich Sutermeister have been produced all over Europe.

Journals such as the *Schweizerische Musikzeitung* (*Revue musicale suisse*; Zurich, founded 1862) and the *Revue musicale de la Suisse romande* (Morges-Yverdon, founded 1948) reflect Swiss musical life. There are important festivals in Lucerne, Zurich, Montreux, Lausanne, Gstaad and other towns. The Eidgenössischer Musikverein, a confederation founded in 1862 to promote wind music in Switzerland, has over 1800 member societies with a total of almost 69,000 members, all amateur musicians. In some cantons nearly every village has a choir or a brass band: the large number of choirs is characteristic of Switzerland, and the Société Fédérale de Chant has 200 male-voice

choirs with a total of 15,000 members. These large numbers of musicians make amateur performances of the great oratorios possible. There are also small professional choirs, maintained by broadcasting authorities; Swiss radio plays an important role in the development of new music by broadcasting and commissioning new works. In the absence of private patrons of the arts the government, through the Fondation Pro Helvetia, promotes and encourages music in Switzerland.

Because there are four national languages, education is the responsibility of individual cantons and thus varies considerably. School music is not as important as in Germany or eastern Europe, though Jeunesses Musicales (with about 4000 Swiss members) cultivates an interest in music by organizing concerts, competitions and summer camps. There are conservatories at Geneva (founded in 1835), where Liszt taught, Zurich (the largest), Basle and other large towns. The library at Einsiedeln Abbey contains manuscripts dating from 1530, including works by Praetorius, G. B. Sammartini, J. C. Bach, Haydn and Mozart; concerts of religious works are given there in the autumn. Every July a Semaine Romande de Musique Sacrée is held at the abbey of St Maurice.

See also BASLE; BERNE; GENEVA; LAUSANNE; LUCERNE; MONTEUX; WINTERTHUR; ZURICH.

BIBLIOGRAPHY

- Fasquelle E.*
 A. Niggli: *Die Schweizer Musikgeschichte* (Zurich and Leipzig, 1886)
 A. Soubies: *Histoire de la musique suisse* (Paris, 1899)
 G. Becker: *La musique en Suisse depuis les temps les plus reculés jusqu'à la fin du 18ème siècle* (Geneva, 1923)
 E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* (Zurich, 1928)
 A. E. Cherbulez: *Die Schweiz in der deutschen Musikgeschichte* (Frauenfeld, 1932)
 E. Isler: '25 Jahre schweizerischer Musik (1914-39)', *SMZ*, lxxix (1939), 323
 F. Martin: 'La musique en Suisse romande', *ReM* (1940), no.96, p.161
 E. Refardt: *Musik in der Schweiz* (Berne, 1952)
 40 *compositeurs suisses contemporains* (Amriswil, 1956)
 W. Tappolet: 'De quoi vit le compositeur suisse?', *SMZ*, ci (1961), 246
 W. Schuh and others, eds.: *Dictionnaire des musiciens suisses* (Zurich, 1964)

II. Folk music. By its mode of transmission and cultural setting, Swiss folk music can be classed either as *Musikfolklore* (folk music proper) or as *Musikfolklorismus* (folkloristic music). *Musikfolklore* embraces all those musical phenomena that belong to traditional culture and are still subject to the vagaries of oral transmission; such music includes the *Betruf* or *Alpsegen* (Alpine prayer or blessing), *Juchzer* ('shout of joy'), yodelling, *Löckler* (cattle calls), cradle songs, children's songs etc, which are all functionally related to traditional rituals, customs and work. By contrast, *Musikfolklorismus* refers to those phenomena that, by being notated, become stereotyped, or are literary compositions: in both cases they are transmitted by means of notation and include yodelling songs, national songs, popular compositions, songs for festivals, folksong arrangements and songs composed in a folklike style. They are mostly designed for public performances, chiefly by societies and associations.

Because of her linguistic and cultural diversity, Switzerland has maintained a lively reciprocal relationship with the musical repertory of neighbouring countries for centuries. This applies equally to the historical folksongs of the 16th century to the 18th (many of which circulated among Swiss mercenaries in foreign armies) and to the more recent song-tunes and

instrumental pieces of the late 18th and early 19th centuries. 'We come to the conclusion that, in Switzerland as a whole, there is hardly anything in our treasury of traditional folksong that is characteristic of all Switzerland' (R. Weiss). Just as the Franco-Swiss folksong repertory is shared with that of Alsace, so German-Swiss music has much in common with that of Baden-Württemberg, Swabia and the Tyrol, and Rhaeto-Romanic and Ticinese music with that of Piedmont and Lombardy, because Switzerland's political boundaries straddle several different language groups.

1. The history of interest in folk music. 2. General characteristics. 3. Folkloristic music.

1. THE HISTORY OF INTEREST IN FOLK MUSIC. Although there was a sporadic interest in folk customs during the Renaissance, it was not focussed directly on folksongs or instrumental music. However, the following references give some pointers to the nature and distribution of folk music at that time: the *Kühreihen* or *ranz des vaches* (herdsman's song) from Appenzell in Georg Rhaw's *Bicinia* (Wittenberg, 1545); the Swiss dance *Der Sibentaler genandt* (1556) by Urban Weiss, in W. Heckel's *Lautten-Buch* (Strasbourg, 1562); and scattered references to *Alpsegen*, dancing, singing at Easter and New Year, *Sternsingen* (Epiphany songs) and nightwatchmen's songs in Cyssat's *Collectanea chronica und denkwürdige Sachen* (1565; ed. J. Schmid, Lucerne, 1969–72). There are other brief references to folk music in contemporary sources, such as those by Thomas Platter the Elder (*Ein Lebensbild aus dem Jahrhundert der Reformation*, ed. H. Kohl, Leipzig, 1921) and Felix Platter (*Tagebuchblätter ... des 16. Jahrhunderts*, ed. H. Kohl, Leipzig, 1913); the first detailed account of the alphorn and its use (Conrad Gesner: *De rarior et admirandis herbis*, 1555); the general interest shown in historical battle songs by the 15th- and 16th-century chroniclers following the rise of the Confederation. However, these and other lesser sources tell little about the music itself. Johannes Hofer's medical dissertation, printed in 1688, refers to the homesickness experienced by exiled shepherds when they heard the 'Cantilena Helvetica'. This was the first of a long series of references to the effect of alphorn music or of the *ranz des vaches* on Swiss expatriates, particularly those engaged in foreign military service. During the 18th century, with the growth of Helvetic patriotism and Rousseau's advocacy of a 'return to Nature', the *ranz-des-vaches*, whether sung or played (on alphorn or bagpipe) was increasingly regarded as the essence of Swiss *Nationalmelodie*. Since the 17th century secular song had been shunned by the upper classes and censured by the authorities as 'frivolous', to be replaced by compulsorily introduced psalm singing. They aimed, in the words of M. P. Planta, 'to suppress vexatious and corrupting songs and introduce beneficial ones in their place' and were supported by men like J. J. Bodmer (1698–1783), Lavater and their followers. They were offended by the real folksongs of the period: such genres as the *Kütlieder* (wooing songs), cowherd's sayings and teasing verses were considered unworthy of attention. Later, in the second edition of the *Sammlung von Schweizer-Kühreihen ... Volksliedern* (1812), there appears the regretful, ironic and self-accusing statement, 'Our old national songs are in part lost or extinct, in part spoiled and misrepresented'.

With the advent of true feeling for the Alps, which

was inspired above all by Haller's poem *Die Alpen* (1729), independent interest in folksong was aroused for the first time in Switzerland, and was sustained by the collecting activity of G. S. Studer, begun before 1778: he was inspired by his enthusiasm for Ossian and Haller and by the 'Kreise der Berner Bergfreunde', groups of Bernese mountain-lovers. Foreign visitors in the late 18th century such as von Stolberg and J. G. Ebel, and the letters of Küttner, evince lively interest in individual folksongs and customs. The influx of travellers from other countries and the beginnings of an interest in and awareness of a national folk identity, together with the pastoral festival at Unspunnen near Interlaken in August 1805, resulted in the first edition of genuine folksongs, the *Acht Schweizer-Kühreihen mit Musik und Text* (1805). This was the foundation of Swiss folksong research and by the fourth edition it included 76 songs with guitar or piano accompaniment. A few art songs by G. J. Kuhn and Ferdinand Huber were also inserted, for the aim was to offer the people new and better folksongs as well as old ones. It was hoped to satisfy the 'townsman's longing for the idyllic' by reviving extinct customs and songs, and to inspire visiting tourists with an interest in Swiss folk-life. There was also a political aspect to the Unspunnen festival, for it marked the reinstatement of Berne as the 'directing canton' for that year, following Napoleon's Act of Mediation in 1803. By means of public exercises in alphorn playing, by singing and by Alpine contests, country folk were prepared for later self-glorification in the *ranz des vaches* and cowherd songs (*Küher- und Sennenlieder*) composed in popular style during the 19th and 20th centuries. Thus *Musikfolklorismus*, the use of traditional folklore to create and rationalize history, was established by the early 19th century.

Folksong collection and study first began in educated circles, among the followers of J. R. Wyss, S. Wagner, G. J. Kuhn and F. Huber in Berne, and those of M. Usteri, D. H. Hess and J. U. Hegner in Zurich. Isolated songs and airs soon appeared in calendars, weekly journals and almanacs, and individual collections also appeared, such as the *Allgemeines Schweizer-Liederbuch* (1825) and the *Schweizerisches Taschen-Liederbuch 'Alpenröschen'* (1849). The attentions of the German Romantic literary movement introduced a philological approach. In addition to the object lessons provided by Herder, Brentano, Liliencron, Erk and Böhme, the work of a long succession of immigrants and scholars from Germany (Stolberg, Meisner, Szadowsky, Rochholz, J. Meier etc) first stimulated and later paved the way for systematic collecting. Interests were still predominantly philological until the foundation of the *Schweizerisches Archiv für Volkskunde*, but conditions improved from 1906 with the founding, under the inspiration of J. Meier, of the *Volksliedarchiv* (Basle), firstly for collections of German-Swiss folk tunes, then (from 1907) of French, and soon afterwards of Rhaeto-Romanic and Italian. Since then the research findings of A. Tobler, H. In der Gand, O. von Greyer, A. Rossat, G. Züricher, S. Grolimund, A. L. Gassmann, M. Maisen and many others have been published regularly in the *Schriften der Schweizerischen Gesellschaft für Volkskunde*. Although folksong research is affiliated to this society, scientific work has gradually ceased owing to the recession of the folksong movement after World War II. In the 1970s Switzerland still has no folksong institute and research is a matter for individuals, so that

current publications are devoted chiefly to regional and local interests. However, occasional lectures are given and classes held at the universities of Basle, Berne, Fribourg and Zurich. An inventory of folk music instruments is being prepared as part of a project to compile a comprehensive survey of European folk music instruments.

2. GENERAL CHARACTERISTICS. Most traditional singing is for solo voice, except in western Switzerland where some songs have choral refrains. Songs connected with Christmas, New Year, Epiphany, mid-Lent, St Nicholas and other church festivals are similar to soldiers' songs, professional and vocational songs, in that they are sung in parallel 3rds and 6ths or, less often, in an improvised polyphonic style derived from the practice of schools and choirs. Part-singing of a pre-19th-century origin can be found in the area of the Ticino canton; according to Geering (1951, p.62) this 'is not just a degenerate form of art music' but the last 'offshoot of the practice of part-singing . . . which predates written music'.

In the Appenzell canton there is another type of part-singing which is neither transmitted in writing nor deliberately rehearsed. Here a solo yodel or yodel-song is supported by an improvised vocal harmony based on the root position primary triads: thus the solo yodeller, often followed by a second singer, is given supporting resonance from sustained block harmony (see ex.1).

Ex.1 *Gradhäba*, rec. and transcr. M. Baumann (Baumann, 1976)

♩ = 54 SOLO

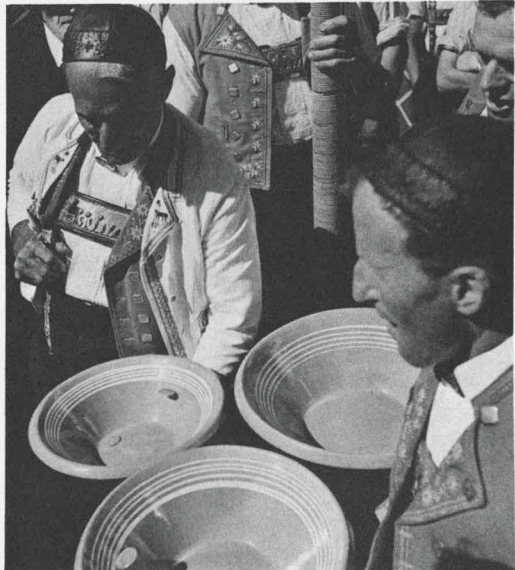
The musical score consists of two systems of staves. The first system has a vocal line with lyrics 'jo ho ho ja ho - jo - ho - ho ho - jo -' and three accompaniment staves (treble and bass clefs) with sustained block chords. The second system has a vocal line with lyrics '- jo ho ho ho ho jo - - - etc' and three accompaniment staves. The lyrics 'jo o jo jo jo o etc' are written below the second system's vocal line.

This kind of singing, known as *Gradhäba* ('that which sustains the notes evenly'), must have evolved from a 17th- and 18th-century homophonic psalm-singing style. This yodel is often accompanied by idiophonic timbres such as *Schellenschütteln* (the shaking of large cowbells, see fig.1) and *Talerschwingen* (in which a coin is swished around in an earthenware basin; see fig.2). Similar multi-part *Naturjodel* are also found in Toggenburg, in central and upper Berne, in Emmental



1. Yodellers accompanied by *Schellenschütteln* (shaking of large cowbells)

and also around Gruyères. Yodel duets and trios with independent part-movement are known principally in central Switzerland, especially in the Muotathal and Weggis regions. Yodels in the Schwyz region and in Appenzell, and the *ranz des vaches* and *Betruf*,



2. Yodellers accompanied by *Talerschwingen* (the swishing of coins round earthenware basins)

frequently incorporate the so-called 'alphorn-fa', that is, a sharpened 4th degree derived from the natural 11th harmonic of the alphorn. The *Naturjodel* proper, which is confined to the northern side of the Alps, can be classified into individual yodel dialects and yodel regions according to its use of free rhythm; its slow or swift and dance-like tempos; its use of the 'alphorn-fa' mode; and the various different conventions of extemporization. However, these characteristics still await basic study and classification.

A form comprising alternate solo yodelling and singing, known as *Jodellied* or *Gsätzli*, appeared with increasing frequency towards the end of the 19th century. Its development is most closely associated with the work of J. H. Tobler, F. Huber and F. W. Kücken, who accentuated the particularly Swiss element in their choral songs. F. Huber, A. Glutz of Solothurn and J. Lüthy concluded their songs with a yodel-like coda: such songs could be regarded as 'the forerunners of the yodelling songs much-beloved of contemporary folkloristic circles' (Zulauf). Because of the close association of the *Jodellied* with the 'stylised yodel' defined by A. Tobler (a yodelling melody whose vocables are replaced by words), and with the analogous type of *ranz des vaches* whose melody has also been given words, it is difficult to distinguish these song types in performance.

Under the influence of the Federal Yodel Union, which introduced 'structural rules' (*Rahmengesetze*) and standardized vocalization, the primarily extemporized form of the yodelling song became a kind of male-voice partsong for quartet, quintet or sextet. This kind of song, the 'new yodelling song', is classed as folkloristic music.



3. *The Alpsegen*: woodcut by Joseph Balmer from 'Schweizerisches Kunst-Album' (1862)

The more monotonic *ranz des vaches* or *Kühreihen* (see ex.2) is usually distinct from yodelling. The earliest recorded use of the German term 'einem den kuoreien pfyfen' ('to pipe the *Kühreihen* to one') was in 1531. It is described variously as 'driving-in song', *Chuedreckeler* (milk-ing-song), or *Lockgesang* (calling or coaxing song). It generally uses no falsetto and is further distinguished from the wordless yodel by its pastoral text which expresses affection for the cows. Some instrumental performances of *Kühreihen* have also been noted, played on the alphorn, the bagpipe and even the violin or *Schweizerpfeife* (Swiss fife). It is no longer performed by the peasantry: A. Tobler (*f* 1903), who described himself as the last singer of the traditional *ranz des vaches*, suggested that either the texts no longer appeal or the musical demands are too great.

Like the *Viehlöckler* (cattle call) and the *ranz des vaches*, the *Betruf* (prayer call), also known as *Alpsegen* (Alpine blessing), was once associated with the magical cults of shepherds and cattle drovers (see fig.3). Like the *Juchzer*, the ordinary yodel and the *Lockruf* (call-tune), the *Betruf* has no definite structure, being a type of *Sprechgesang* whose form depends on the verbal content. The psalm-like prayer requests the protection of the Virgin Mary and the individual patron saints of the stock farmers. To whatever distance the sound carries through the *Folle* (wooden or tin megaphone) the pastures are placed under the care of St Anthony, St George, St Gallus and St Wendelin, and evil is exorcised. The *Betruf* has a wide distribution in Catholic areas and during summer pasturing it is still, to some extent, called every evening in the Obwalden and Uri cantons, in the St Gall highlands, in Goms (Valais) and in Entlebuch.

The songs which still live in oral tradition are mostly associated with customs or religion. In addition to sacred and narrative songs the following, with few exceptions, are of 19th-century origin: Epiphany and Christmas hymns, May songs, songs sung in the spinning-room, children's songs, joking songs, patriotic songs and love-songs. Alongside this folk heritage proper, songs in folk style or composed 'for the folk', known as *Schweizerlieder*, have a wide distribution. Hundreds of them came into circulation with the growth of national and patriotic consciousness after the French Revolution and through the activity of rifle clubs, gymnastic clubs and students' unions (e.g. the *Zofinger* songbooks). Historical sources suggest that only a few extant melodies predate the 18th century: they include those of a few *Juchzer*, yodels, alpine blessings, incantations, nightwatchmen's songs, children's and cradle songs, religious and historical songs, mercenaries' songs and ballads (such as the *Tannhäuser* ballad).

Instrumental music includes fife and drum marches of the 'old Switzers', French marches and *Landesgemeindemärsche* (in the Graubünden, Obwalden and Valais cantons) and other fife and drum tunes for public processions and ceremonies in the Val d'Anniviers. They nearly all date from the 18th century and are frequently of German, French or English origin. Noise-making customs known as *Lärmbräuche* include *Geisselknallen* (whip-cracking) during the feast of St Nicholas and *Rumpelmetten*, the noisy call to Mass which replaces bell-ringing during Lent. For the latter custom, rattles, including *Schnarren* (large cog rattles), *Klapperbretter* (clap-boards) and *Chleffel* (a type of castanet) are used. The *Hackbrett* (dulcimer) and the zither are played in

Ex.2 *Ranz des vaches*, transcr. M. Baumann (Baumann, 1976)

Valais, Appenzell, Emmental and Toggenburg. The *Concerti* sounded in churches in the Italian-speaking Ticino canton and carillon playing in French-speaking Valais are two distinctive forms of church bell music.

From the end of the 19th century the mass media and the growing tourist traffic increased the influx of non-Swiss music. To some extent the adoption and adaptation of songs in non-Swiss dialects paralleled the intrusion of dialects from the Lower Rhine, Baden-Württemberg, Alsace and Swabia into the development of the spoken language. After World War II, a reactionary trend towards purism set in and, within the more extreme nationalistic folkloristic circles, support is increasingly voiced for the *Echt-Schweizerische* ('genuine Swiss spirit').

3. FOLKLORISTIC MUSIC. The publication of the *Acht Schweizer-Kühreihen* and the occasion of the Unspunnen festival in 1805 marked the first steps in the development of folkloristic music: such music was conceived as the transformation of the 'primitive' into the aesthetically pleasing, and traditional music was seen as taking on 'a new existence' with this change in its function. The alphorn, previously used for calling or calming cattle, or as a signal of threatening danger and sickness, came to be played as a spectacle for tourists. The Alpine blessing and certain folkdances were given similar treatment. At the Unspunnen festival the victors in the alphorn playing contest were decorated with a 'Spanish ewe and lamb' and given a 'medal with a silken cockade'. Folkloristic performances became more and more commercialized, although socio-economic problems were often the background to such activity, which included,

for instance, horn blowing by beggars. Even so, folk-song and folkdance arrangements, produced for domestic music-making in the alien surroundings of towns, supplanted traditional pastoral music, and the yodel and the *ranz des vaches*, performed by coloratura sopranos, resounded in concert-halls. It was only a small step from the process of arranging folksong to that of imitating 'original' folklore. F. Huber and G. J. Kuhn had already imitated the *ranz des vaches* and the yodel in their own folklike compositions. In contrast to the early *Schweizerlieder* with words by Lavater and melodies by Egli (1770), some of these folklike songs promptly became popular. These imitative products were originally supposed to lead the peasantry itself back to making its own local songs (*Dialektlieder*), but the movement took a new direction leading to the growth of musical societies in towns. At the end of the 19th century *Jodlerverbände* evolved from the gymnastic clubs (e.g. the Alte Sektion Zurich) and their singing, for all its urban surroundings, was chiefly in praise of the cowherd and his Alpine dairying life.

In 1912 a Swiss yodel association was officially founded, comprising a number of yodel groups; in 1924 it became the Schweizerischer Jodlverband and, in 1932, the Eidgenössischer Jodlverband; in 1975 there were over 15,000 affiliated members and over 600 branches. The repertory promoted by the Schweizerische Gesellschaft volkstümlicher Autoren, Komponisten und Verleger (an association of authors, composers and publishers, founded in 1922) consists of folkloristic compositions whose texts glorify the peasantry in an idealistic and nationalistic manner. Yodel songs such as *Der Chüejerstand*, *Buurebluet*, *D'r Geissbueb*, *Alpufzug* and many others proclaim as 'echoes of the homeland', in self-glorifying manner, the existence of an alien and completely different type of society in which employees and workers strive after a vanished rural way of life. Efforts are now being made, by extending the subject matter of the texts, to counteract the impression that townspeople sing the praises of a pastoral way of life that they know only from hearsay.

The Schweizerische Trachtenvereinigung (Swiss Folk-costume Society) is the leading society concerned with folk-costume and folkdances. Because they are organized and presented as theatrical spectacles, traditional dances are changing more and more. They include the *Allamanda* (or *Alewander*) from Engadine and Obwalden; the widely distributed polkas, ländler, écosais and mazurkas; the ritual *Klausjagen* (at the Rigi); certain carnival and masked dances such as the *Röllibutze*, *Nüsslet* and *Vogel Gryff*; and, most commonly, couple-dances (known in central Switzerland as *Gäuerle* and in Appenzell as *Hierig*). Traditional couple-dances have to some extent survived independently of folkloristic activities. Although published collections of Swiss folkdances mostly include more recent dances, older dances such as circle-dances (ribbon dances and wedding dances), *Corauls* (sung dances), the pantomimic dances known as *Picoulet* and *Vögelschottisch* and the couple-dances known as *Matelote* and *La Champérolaine* feature prominently in folk-costume festivals, known as *Trachtenfeste*.

Dance music is provided by small ensembles comprising various combinations of the following: fiddles, clarinets, *Schwäpelfpfeifen* (a type of fipple flute), trumpets and *Schwyzer Orgeli* (accordions); a string bass usually accompanies these instruments. The *Hackbrett*

(dulcimer) is still used in the ländler bands in Appenzell, Valais and the highlands of Berne. Less traditional bands include the piano and even the saxophone.

There are numerous organizations, including workers' singing associations and societies for wind music, concerned in different ways with maintaining the tradition of folkloristic music; among the more important ones not already mentioned are the Schweizerische Vereinigung für Volkslied und Hausmusik, the Jodler-Dirigenten-Vereinigung and the Vereinigung Schweizerischer Volksmusikfreunde.

BIBLIOGRAPHY

GENERAL

Fasquelle E

- K. Geiser: 'Der Knabe der das Alphorn blies', *Berner Taschenbuch*, xlii-xliii (1893-4), 113
- K. Nef: *Schriften über Musik und Volkslied* (Berne, 1908)
- P. Geiger: *Volksliedinteresse und Volksliedforschung in der Schweiz vom Anfang des 18. Jahrhunderts bis zum Jahre 1830* (Berne, 1912)
- W. Merian: 'Das schweizerische Volkslied in musikalischer Beziehung', *Die Garbe*, ii (1918), no. 4, p. 116; no. 5, p. 149; no. 6, p. 176
- O. von Greyerz: *Das Volkslied der deutschen Schweiz* (Frauenfeld and Leipzig, 1927)
- P. Budry, ed.: *Die Schweiz, die singt: illustrierte Geschichte des Volksliedes, des Chorgesanges und der Festspiele in der Schweiz* (Erlenbach and Zurich, 1932)
- R. Weiss: 'Musik und Gesang', *Volkskunde der Schweiz* (Erlenbach, 1946), 223ff
- W. Wiora: *Zur Frühgeschichte der Musik in den Alpenländern* (Basle, 1949)
- A. Geering: 'Schweiz', §E, *MGG*
- M. Zulauf: *Das Volkslied in der Schweiz im 19. Jahrhundert* (Berne, 1972)

COLLECTIONS

- Acht Schweizer-Kühreihen* (Berne, 1805, rev. and enlarged, 2/1812 as *Sammlung von Schweizer-Kühreihen und alten Volksliedern*, 4/1826)
- S. Wagner: *Sammlung aller Lieder, Gedichte und andern Schriften auf das schweizerische Alpirten-Fest zu Unspunnen im Kanton Bern* (Berne, 1805)
- E. L. Rochholz, ed.: *Eidgenössische Lieder-Chronik: Sammlung der ältesten und werthvollsten Schlacht-, Bundes- und Parteilieder* (Berne, 1835, 2/1842)
- : *Alemannisches Kinderlied und Kinderspiel aus der Schweiz* (Leipzig, 1857)
- F. J. Schild: *Der Grosssättel aus dem Leberberg* (Solothurn, 1863-73)
- A. von Flugi: *Die Volkslieder des Engadin* (Strasbourg, 1873)
- L. Tobler: *Schweizerische Volkslieder* (Frauenfeld, 1882-4/R1975)
- A. Tobler: *Kühreihen oder Kühreigen, Jodel und Jodellied in Appenzell* (Leipzig, 1890)
- P. J. Derin: 'Chanzuns popularas engiadinaisas', *Annalas della Societat Rhaeto-Romanscha*, vi (1891), 34-75; vii (1892), 45
- A. Rossat: 'Chants patois jurassiens', *Schweizerisches Archiv für Volkskunde*, iii (1899), 257-90; iv (1900), 133-66; v (1901), 81-112, 201; vi (1902), 161, 257; vii (1903), 81, 241
- C. Decurtins, ed.: *Rätoromanische Chrestomathie*, ii (Erlangen, 1901), 180-625, 680ff; iii (1902); iv (1911), 264-337, 416ff, 1014ff; ix (1908); x (1916), 1104ff
- M. E. Marriage and J. Meier: 'Volkslieder aus dem Kanton Bern', *Schweizerisches Archiv für Volkskunde*, v (1901), 1-47
- A. L. Gassmann: *Das Volkslied im Luzerner Wiggertal und Hinterland* (Basle, 1906)
- V. Pellandini: 'Canti popolari ticinesi', *Schweizerisches Archiv für Volkskunde*, xii (1908), 36, 268
- O. von Greyerz: *Im Röseligarte: schweizerische Volkslieder* (Berne, 1908-25)
- S. Grolimund: *Volkslieder aus dem Kanton Solothurn* (Basle, 1910)
- : *Volkslieder aus dem Kanton Aargau* (Basle, 1911)
- A. L. Gassmann: 's Alphorn: 100 echte Volkslieder, Jodel und G'sätzli' (Zurich and Leipzig, 1913)
- : *Juhui! Volksliedbüchlein für die Schweizer Jugend: 60 echte Volkslieder, Jodel und G'sätzli für eine Vor- und Nachstimme* (Naturbegleitung) (Zurich, 1914)
- K. Aeschbacher: *50 Appenzeller Volkstänze* (Trogen, 1915, 6/1944)
- H. In der Gand: *Das Schwyzerfänkli: ernste und heitere Kriegs-, Soldaten- und Volkslieder der Schweiz aus dem 16., 17., 18. und 19. Jahrhundert* (Biel, 1915-17)
- A. Rossat: *Les chansons populaires recueillies dans la Suisse romande* (Basle, 1917-31)
- A. L. Gassmann: *D'Ländlermusik: 100 Ländler und Buaertanz aus dem Hüggelland und den Schweizer Bergen* (Zurich, 1920)

- A. Stoecklin: *Weihnachts- und Neujahrslieder aus der Schweiz* (Basle, 1921)
- G. Zürcher: *Kinderlieder der deutschen Schweiz* (Basle, 1926)
- E. Fisch: *22 canti popolari ticinesi* (Zurich, 1927-31)
- F. R. Berger: *Das Basler Trommeln: nebst vollständigem Lehrgang und einer Sammlung aller Basler Trommelmärsche* (Basle, 1928)
- T. Dolf: 'Las melodias dellas canzuns popularas de Schons', *Annalas de la Societa retoromanischa*, xliii (1929), 131
- A. Maissen, A. Schorta and W. Wehrli, eds.: *Die Lieder der Consolazion dell'olma devoziusa, Rätoromanische Volkslieder*, i (Basle, 1945)
- G. G. Cloetta: *Chanzunettas popularas rumaunschas* (Basle, 1958)
- A. L. Gassmann: *Was unsere Väter sangen: Volkslieder und Volksmusik vom Vierwaldstättersee, aus der Urschweiz und dem Entlebuch* (Basle, 1961)
- M. Vernet: *Les carillons du Valais* (Basle, 1965)
- Schweizer Liedermacher*, i: Ernst Born, Martin Hauzenberger, Jürg Jegge, Walter Lietha, Fritz Widmer: *Portraits und Materialien* (Berne, 1976)

STUDIES

- G. Tarenne: *Recherches sur les ranz des vaches, ou sur les chansons pastorales des bergers de la Suisse* (Paris, 1813)
- H. Szczadrowsky: 'Nationaler Gesang bei den Alpenbewohnern', *Jb des Schweizer Alpenclub*, i (1864), 504
- : 'Die Musik und die tonerzeugenden Instrumente der Alpenbewohner', *Jb des Schweizer Alpenclub*, iv (1867-8), 275-352
- L. Gauchat: *Etude sur le ranz des vaches fribourgeois* (Zurich, 1899)
- A. Tobler: *Das Volkslied im Appenzellerlande* (Zurich, 1903)
- : 'Der Volkstanz im Appenzellerlande', *Schweizerisches Archiv für Volkskunde*, viii (1905), 1, 100, 178
- A. Rossat: *La chanson populaire dans la Suisse romande* (Basle, 1917)
- M. Bukofzer: 'Magie und Technik in der Alpenmusik', *Schweizer Annalen* (1936), 205
- H. In der Gand: 'Volkstümliche Musikinstrumente der Schweiz', *Schweizerisches Archiv für Volkskunde*, xxxvi (1937), 73-120
- W. Sichardt: *Der alpenländische Jodler und der Ursprung des Jodelns* (Berlin, 1939)
- V. Alford: 'Music and Dance of the Swiss Folk', *MQ*, xxvii (1941), 500
- H. Spreng: *Die Alpirtenfeste zu Unspunnen 1805 und 1808* (Interlaken, 1946)
- L. Witzig: *Dances of Switzerland* (London, 1949)
- A. Geering: 'Von der Tessiner Volksmesse', *Schweizerisches Archiv für Volkskunde*, xlvii (1951), 55
- J. Burdet: *La danse populaire dans le pays de Vaud sous le régime bernois* (Basle, 1958)
- W. Senn: 'Jodeln: ein Beitrag zur Entstehung und Verbreitung des Wortes', *Jb des Österreichischen Volksliedwerkes*, xi (1962), 150
- K. Klenk: 'Der Volkstanz in der Schweiz', *Jb herausgegeben von den Sekundarlehrerkonferenzen der Ostschweiz* (1963), 54
- M. Vernet: *Cloches et musique* (Neuchâtel, 1963)
- G. Duthaler: 'Die Melodien der alten Schweizermärsche', *Schweizerisches Archiv für Volkskunde*, lx (1964), 18
- J. Burdet: 'Chansons populaires', *La musique dans le canton de Vaud au XIXe siècle* (Lausanne, 1971), 330-406 [with disc]
- M. P. Baumann: *Uns Tradition und Gegenwart der Volksmusik im Oberwallis* (Brig, 1972)
- W. Meyer and H. Oesch: 'Maultrommelfunde in der Schweiz', *Festschrift Arnold Geering* (Berne, 1972), 211
- A. Schmid and B. Geiser: *Chlefeli: Instrumente zur Fastenzeit* (Schwyz, 1973)
- M. P. Baumann: 'Zur Lage der Volksmusikforschung in der Schweiz', *SMz*, xv (1975), 249
- H. van der Meer, B. Geiser and K. H. Schickhaus: *Das Hackbrett, ein alpenländisches Musikinstrument* (Herisau and Trogen, 1975)
- M. P. Baumann: *Musikfolklore und Musikfolklorismus: eine ethnomuskologische Untersuchung zum Funktionswandel des Jodels* (Winterthur, 1976)
- B. Geiser: *Das Alphorn in der Schweiz* (Berne, 1976) [with Fr. and Eng. summary]
- M.-J. Glanzmann: *My nächste Lied: 20 Jahre Schweizer Chanson* (Zurich and Cologne, 1976)

PIERRE MEYLAN (I), MAX PETER BAUMANN (II)