

Questionnaire on the Actual On-line Poetical Repertories

The title of the database: Dutch Song Database / Nederlandse Liederbank

The on-line address of the database: www.liederenbank.nl

(Presentation by Prof. dr. Louis Grijp)

1. Who are (and were) the contributors of the repertory?

Dozens of documentalists, volunteers, trainees, and students under the supervision of dr. Martine de Bruin. General management: prof. dr. Louis Grijp

2. During which period did you work on the database? Could you please describe the major steps of the work? Do you consider the repertorization completely accomplished?

1986-1990 data entry for dissertation L. Grijp, ca. 5000 songs and stanza forms from the early 17th century.

1991-1995 transfer to Meertens Institute, continuation

1996-2000 data entry for Repertory of Dutch Songs until 1600, incl. stanza forms

1999-2001 digitation of Dutch Folk Songs Archive (no stanza forms)

2002-2007 data entry for field work recordings (no stanza forms)

2007 database on line

2008-2012 data entry of instrumental tunes (no stanza forms)

2009-2014 "Dutch Songs on Line": data entry of full song texts (incl. stanza forms)

3. Did you get any financial aid from public or private foundations helping your investigation related to or facilitating the accomplishment of the database.

Grants from the Netherlands Scientific Organisation NWO, Royal Dutch Academy of Arts and Sciences, and many others.

4. What corpus is treated in your repertory?

Dutch songs from c. 1200-now. Stanza forms mainly c. 1200-1800

Are there any previous printed or on-line scientific works dedicated to the same corpus?

There are several printed catalogues of Dutch song repertories, but no other repertories of stanza forms.

Did you succeed to reveal further sources or elements to this corpus in comparison to the previous state of the research? The database supersedes most of the earlier reference works.

How many poems and sources are involved in the database? 150.000 songs.

5. Are all the datas figuring in the repertory available to the users? Most of it.

6. Is it possible to perform complex searches in the database (combining different criteria, in order to determine a specific part of the integral corpus)? In this respect does your database offer a benefit of being constructed on computer as an on-line resource?

The basic search option uses one field per query. Only in the search option for stanza forms one may combine several fields.

7. Could you please enumerate all poetical, musical, metric criteria registered in your database? What are the most significant patterns of the poems included in the corpus?

poetical criteria: title, first line, standard name of song text, refrain, number of stanzas, genre,

keywords, comment

musical criteria: tune indication, standard name of melody, music notation in source present or not, (sometimes) searchable musical transcription

metrical criteria: rhyme scheme, rhyme gender, number of accents per line, number of lines per stanza, first syllable of a line accented or not, inner rhymes, repetition of text lines

8. Do you consider as the unit of the description « abstract » poems as the philological work can reconstruct their ideal form, or the actual, conserved form of the poems? The actual, conserved form.

Did you take some specific data related to the poems from the manuscripts themselves or from reliable critical editions? Usually from manuscripts and early prints, sometimes from critical editions when available.

9. Do you offer the text or/and the music of the poems in diplomatic edition, in critical edition or/and by the photographs of the original sources? In most cases we don't offer any text or music notation. In some cases we offer diplomatic or critical text editions, depending on what is available. We do mention whether the transcription is critical or diplomatic. In some cases we offer links to scans of complete sources. We have a project Dutch Songs on Line which aims at digitizing many thousands of song texts, including scans.

Music: scans of handwritten transcriptions of field recordings are available, many of them also in searchable format; critical transcriptions of popular instrumental tunes from the 18th century are available in searchable format.

10. What kind of bibliographical information are offered to the users? Explanation of abbreviations of cited literature on songs.

11. Did you construct cross-references in order to facilitate the comparison of the corpus with other corpora treated in similar on-line or printed databases? Only to printed catalogues.

12. How do you register the metrical and rhyming structure of the poems, and the different figures of repetition on the level of the poems' text (like refrain, leixa-pren, etc.)?

e.g. AbAbCCdd, in which capitals represent masculin rhyme and undercast feminin rhymes. So capitals don't indicated refrains. refrains are indicated in the comment, e.g. v7 = refrain.

Repetition is indicated by equal signs above the lines which are equal,

= =//

e.g. AbAbCCdd

13. Is your database freely accessible? With or without a confidential password? The online version is freely accessible, without password. The internal working version, used for entering data and correction, has passwords with several degrees of accessibility.