



Yodeller

Transmitting signals over great distances has been the primal purpose of the yodelling. The high tones of the head voices are audible across long distances. Lumberjacks, but also dairymen as shepherds and other folks were concerting their work by dint of the yodel call. The kind of the tone conveyed a meaning. The signal's recipient knew their meaning and acted accordingly.

In 1796, the word „Jodeln“ appeared for the first time in a dictionary and might be considered as a continuation of the minnesinging. There is no instrument, that could express an emotional state better, than the human voice. The yodelling makes use of expressing love, harm and joy in a very intensive way. The love doesn't refer exclusively to interpersonal relationships, but also to the love for the nature, home country, for the freedom as to the love for God. Harm and desires are expressed especially by the way of the Swiss yodelling. As also the wide travelled Goethe remarked: „There is a tone of desire to be heard in the yodelling.“ Most popular yet, is the expression of joy. There is even a specified yodeler for this, the „Jutz“. The shepherds and the dairymen did express their pleasure and their worries by the yodelling in the mountain's loneliness. This very day in springtime, the dairymen and their herds are still moving in yodel and singing, on the green alps at the alpine drive – while in autumn, when they are returning to the valley, they are saying goodbye, with one last yodel and cry of joy.

There are two different kinds of yodelling in Switzerland. The yodel-song and the nature-yodel. The yodel-song usually consists of a text in three strophes and a following yodel. The nature-yodel is a melody without words, which expresses the sensation of the „Bergler“ (mountain people) and „Äpler“ (alpine people). Particularly in Appenzell, at the Toggenburg, the Bernese Oberland and the Central Switzerland, the nature-yodel is very intensively nourished.

The yodel bases upon the echo, resp its repercussion. It is a wallowing in accord-tones. The reason, why our singings are like this, are because of the soil conditions of Switzerland. In the long run, those folk-singings could not have been escaped by the coeval composers. It was the young, ambitious bandmaster of the Fellenbergschen Institute Hochwil (Bern), named Ferdinand Fürchtigott Huber, who recorded folk songs. A collection of Swiss folksongs, that found their way to the folk in 1818 and brought them back to be sung, is penned by him. The young bandmaster, Huber, who's said as the father of the Swiss yodel-singing, composed continuously new alp-songs and was by dint of that, paving the way to our today's highly developed yodel-singing. Let's call just a few of his most popular songs:

- Lueget vo Berg und Tal
- Der Ustig wott cho
- Ach wie churzed eusi Tage

The song „Lueget vo Berg und Tal“ is a typical Swiss song. At „Ustig wott cho“, it goes

about a song, which aptly expresses the merry temper of the moving up on the alps. The song „Ach wie churzed eusi Tage“ describes the farewell from the alp in a rarely depth and loveliness. These folk-singings cleared the yodel-song`s way down the alps to the valley.

Yet, at the end of the 19th century, the yodel-song has been trained particularly in the quartetts of the gymnastic clubs. Also the throwing-festivals, at which dairymen and gymnasts were matching with each other, at the throwing, which is one of our eldest Swiss national customs, have been framed with yodel-songs.

In Switzerland, the costumes do not only differ from canton to canton, but (especially the women-costums) do also varify within each of them. There is, practical everywhere, the differenciation between Sundays- and working days-costums. **Our yodeller wears a Sensler Sunday-costum.** This costum comes from the Sensebezirk (Sense-area), which belongs to the German-speaking part of the canton Freiburg.