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EFFIGIEM
BELAE BARTÓK
DELINEAVIT
BÉNI FERENCZY

INFLUENCE OF THE BAGPIPE ON HUNGARIAN FOLK DANCE MUSIC

Hungarian folk dance music, according to our present knowledge, consists only of folk songs with text; if there is no musician they sing the songs to the dancing, if there are musicians the songs are played on various instruments and, in the course of time, under the varying effect of the constant instrument playing, they become independent instrumental pieces. But most of them can be shown to have developed from song types. Therefore every instrumental folk tune, either a dance air or other tune, originates, in fact, from a song.

In the following, I shall endeavour to prove that some cases testify to an inverse development: certain songs have originally developed from instrumental music, and certain elements of our instrumental music originate not from songs, but from melodies played on instrument, namely on bagpipe.

Among our folk instruments, the bagpipe alone has its own music. It has been formed by the instrument's peculiarities, and can be performed on the bagpipe only. Every bagpiper knows certain textless figurations, variations of two- to four-bar motives, which are played mostly as a postlude after a folk song or sometimes even separately. This is called "*aprája*", "*aprózás*" (diminished figurations).

Since these figurations are very simple, and since our bagpipers are without exception peasant or herdsman musicians (never gypsies) handing down their musical material from generation to generation among themselves, we may consider the *aprája* as the most primitive form of our traditional instrumental music.

Here are a few examples of the *aprája* played after songs (nos. 1 and 2).

Example 2 is a well-known minor melody with text. It must be noted that only the most experienced of our bagpipers could play a minor third (as in example 2), because the fundamental scale of the bagpipe is Mixolydian, within the range of an octave, and notes not included in

No. 1

$\text{♩} = 128$

$\text{♩} = 132$ „aprāja”

Collected by B. Bartók in Nagymegyer, county Komárom. No. MF.
797a, 798a.

No. 2

$\text{♩} = 88$

(aprāja)



Collected by B. Bartók in Nagymegyer, county Komárom. No. M.F. 796a.

this scale can be produced only by using a special modifying hole. (Sometimes, owing to inaccurate boring or tuning, certain notes may sound false.) On certain bagpipes even this scale is incomplete, with the seventh degree missing (less frequently, the sixth).

Thus the range of notes on the bagpipe consists mainly of the major pentachord or hexachord, supplemented by the upper octave. The accompanying pipes, repeating the dominant and tonic, emphasise the importance of the fifth degree. Apart from this, the fifth-to-octave leap, as the inversion of the motives of the accompanying pipes, as well as the periphrasing of the second and third degrees are conspicuous features in the figurations. In fact, a major hexachord motive completed with the eighth is thus obtained.

The *aprója* style consisting of repeats and variations of the small motives often influences the performance of the melody, too: the melody is broken up into its elements, it is repeated, varied, sometimes even interwoven with alien motives (see the repeats in no. 2).

Occasionally more developed motives, even periods are formed from the hexachord range of notes.

No. 3





Two bars of unintelligible postlude.

Collected by J. Manga in Doborgaz, county Moson, notation by O. Dincser.
No. M.F. 2822d.

Swineherd's Song

No 4.



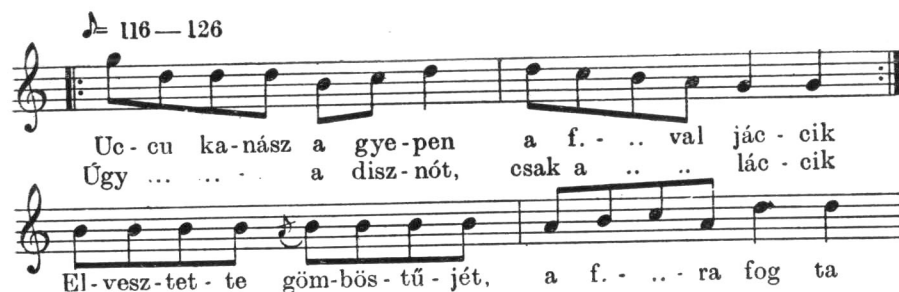


Collected by L. Lajtha in Balassagyarmat, county Nógrád. No. M.F. 2434a.

Texts are added sometimes. The bagpiper called no. 3 a "swineherd's song", and no. 4 *Uccu Kanász a Gyepen* (Get On, Swineherd in the Grass). The texts to such tunes are words from the ribald swineherd's song uttered while dancing. Otherwise even the periods do not offer genuine, closed melodies, not even when sung separately. The text mentioned in no. 4 has been recorded at another place too, to a very similar melody.

Swineherd's Song

No. 5



500



Collected by L. Lajtha in Ipolykelenye, county Hont. No. M.F. 2313c.

But here, too, the repetition of the first motive is the only factor that yields some sort of folk song melody — just as on the bagpipe — while the rest makes it evident that occasional texts are attached to some kind of melodic sketch. These are no definite songs but melodies fashioned more or less in the same way, though the "fashioning" is very free and occasional. Example 6 clearly shows the origin of such melodies. I asked an 84 year old singer what the old bagpipers used to play. "They always piped this":

No. 6



Collected by L. Vargyas in Zámoly, county Fejér.

"This was the piper's song, they always played this", he added. Its text is obviously an improvised imitation of sound. Later he dictated additional words: "*Mikor mondtam, még egyyel ho-tak*" (When I asked them, they brought one more). In general the division of the text was not uniform. In example 10 the note of the collector reveals that indeed such "texts" consist of dance words called to some parts of the melody. Kodály also mentions¹ that various dance words are occasionally added to the music. It is obvious, therefore, that examples 3 and 4 are not songs performed on bagpipe, but more settled *aprója* motives which, owing precisely to their more settled form, can bear and

¹ *A magyar népzene* (Hungarian Folk Music), Budapest 1952, p. 65. Published in German in 1956: *Die ungarische Volksmusik*, Budapest.

501

most often do have some sort of text. These texts, however, are almost without exception danceword-like improvisations, ribald shouts, which are called to the "extracts" of the dance music in the course of dancing, i.e., we might say, to the "abstract" forms of the motives discernible in the figurations. There is no doubt that, for instance, the song form with text of example 7 is such an "extract", a kind of subsequent "sketch" of the customary figurations, because in the variant played on the bagpipe this very motive never occurs but only the different succession of the same connections of notes.

Our examples 1 to 6, therefore, represent simple and more developed patterns of *aprāja* music.

For dancing our bagpipers, similar to specialists of other instruments, play some sort of familiar dance tune. Such dance tunes are usually attached to the various dances and are thus regarded as their own special melody. But in a few instances they play pure *aprñas* to dancing (nos. 7 to 11), and we even have examples (nos. 7, 10, 11.) showing *aprña* music used as constant accompaniment to particular dances.

Bagpipe Polka

No. 7

Ö-reg-a-nyád i-gen jó, Té-len csi-kó, nyá-ron ló.
Ha fel-ül a tűz-hely-re, On nan mondja, ne ló ne!

3 volta

3 volta

4 volta

Collected by B. Bartók in Nagymegyer, county Komárom. M.F. 799b, 799a.

No. 8

Swift Czardas

allacca:

4 volta

4 volta

6 volta

etc.

Collected by Z. Kodály in Lukanénye, county Hont. No. M.F. 1287a.

No. 9

Bagpipe Dance Tune

Poco rubato
♩ = cca 168

3

3

3

3

3

3

3

3



Collected by L. Lajtha in Érsekvadkert, county Nógrád. No. M.F. 2744b.

No. 10

Recruiting Tune for Bagpipe



Collected by J. Manga in Naszvad, county Komárom, notation by L. Vargyas, No. M.F. 3309

Collector's note: danced by lads at dance festivities. With hands on hip, they click their heels together to the rhythm of the music, performing intricate steps, lifting their right foot, while singing different texts.

No. 11

Crossing Dance





Collected by O. Dinesér in Karancsberény, county Nógrád, notation by L. Vargyas. No. M.F. 3945a.

Such designations as "bagpipe dance tune" (no. 9.) reveal that the tune is not associated with any sort of text, otherwise the informant would have designated it by its initial words. Therefore, this too is *aprája* music without words, which has generally been played to dancing.

Today this kind of dance music is an old-fashioned rarity amidst the well-developed violin pieces or the myriad of folk songs with texts. Long ago, however, it must have been more customary, when the bagpipe had a greater role in the life of the people, in fact, even in the life of the cultured stratum. Kodály² quotes Katona Geleji from 1636, according to whom the bagpipe was "the chief music of the Hungarians". It provided the martial music of the hussars until the middle of the 16th century, when it was replaced by the Turkish pipe³. It was a permanent instrument in the orchestras of the aristocracy, during the 16th and 17th centuries, even in the courts of the princes of Transylvania.⁴ In fact, we even know of its early use in churches at Christmas herdsman Masses.⁵ As late as the beginning of the last century the recruiting of soldiers must have taken place generally to the tunes of the bagpipe, like in the recruiting

² *Op. cit.* note 139.

³ Sándor Takáts, *Régi magyarok jókedve* (Merriness in Old-Time Hungary), 2nd ed. Budapest, no year, p. 182.

⁴ Bence Szabolcsi, *A 17. sz. magyar főúri zenéje* (The Music of Aristocratic Hungary in the 17th Century), Budapest 1928.

⁵ For example, Zrúnek's herdsman Masses at Gyöngyös (1767) also indicate the use of the bagpipe. (From the copy of the discoverer, Lajos Pásztor.) See B. Rajeczky: *A gyöngyösi pásztormisék* (The herdsman's Masses at Gyöngyös), in *Zenetudományi Tanulmányok*, vol. iv, Budapest 1955. Kodály also discovered traces of bagpipe music in the musical material of the Szalakusz midnight Mass in Nyitra County. See: *Régi karácsonyi énekek* (Old Christmas Carols), *Ethnographia* 1916, pp. 141–142.

scene shown by Bikessy's contemporary drawing.⁶ No wonder that not so long ago in the life of the people the bagpipe was the most important musical instrument, alone providing music at all important festivities. The old descriptions of the herdman's dances of Transdanubia speak constantly of bagpipe music (apart from the long flute); its wide use is corroborated by recent collections also.⁷ One or two generations ago this was the situation in the villages even in the region between the Danube and the Tisza Rivers where traditions are discarded earlier than elsewhere. At the beginning of the 20th century the bagpipe reigned supreme in the farmsteads between Szeged and Kiskunhalas: in 1939 there still lived an old bagpiper who had earlier been the sole provider of music at corn-husking parties, wedding feasts, balls, etc. He usually played alone, only rarely joining with a fiddler or a clarinetist to form a duo.⁸ Gypsy violinists, and even more so gypsy bands were rarities in quite recent times. It may be said that in certain regions the bagpipe was the "chief music" of the Hungarians almost to our days.

It is no wonder that its characteristic method of playing and its timbre has been imitated. There are phonograph recordings in which gypsy musicians imitate the bagpipe on the violin.

Bagpipe Tune

No. 12



Collected by L. Lajtha in Balassagyarmat, county Nógrád. No. M.F. 2440c

⁶ See, for example, Kodály, *op. cit.* (in note 1) Plate IX.

⁷ *Somogyi táncok* (Dances from County Somogy) ed. by P. Morvay and E. Pesovár, Budapest 1954, pp. 59–60 and 251–252.

⁸ L. Vargyas, *Régi népdalok Kiskunhalasról* (Old Folk Songs from Kiskunhalas), Budapest 1954, p. 11.

No. 13



Collected by J. Manga in Bocsárlapujtő, county Nógrád, notation by L. Vargyas. No. M.F. 3930a.

Collector's note: "I stole the bagpipe", said the leader of the gypsy band (*primás*). No absolute pitch could be determined. Possible irregular tuning was not marked.

Where the gypsy gradually supplanted the bagpiper there was, for a time, rivalry between them and they must have heard each other rather often. Bagpipe music had to be reproduced on the violin over and over again in order to win the listeners who had been accustomed to the bagpipe. This is evinced by these two imitations and a few bagpipe-like dance tunes, on the violin, which we shall see below (as well as by an imitation of the bagpipe on violin recently recorded on magnetic tape in the Szigetköz region, now in the possession of the Folk Art Institute).

Even more striking is the fact that this popular instrument was imitated even in singing. The following examples are phonographically

recorded imitations of the bagpipe from a region where bagpipers could no longer be found at the time of the collection, but where the music of the bagpipe still lived in the memory of the old people.

No. 14



Szi-li jasz-szony ti-kot lo-pott, De ha-mar ki-bi-zo-nyo-dott.

Hjába vitte járte az e-ce-tet, A húsából semmit sem e-he-tett.

Döddörödő etc.

Collected by S. Veress in Szany, county Sopron. No. 2829ed.

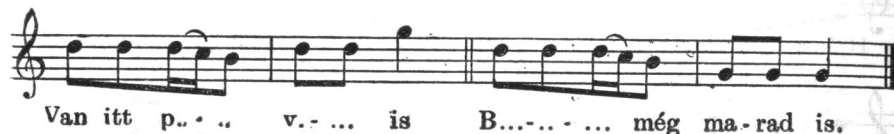
These imitations reveal the essence of bagpipe music as heard by the performers: the broken-up, varied performance and motives which recall the previously mentioned "extracts". In other

words, mostly the *do' so so fa mi fa so* and *so la so do'* type of connections of the hexachord motives. At the same time these features indicate the direction of the subsequent effect of bagpipe music: its descendants may be found both in songs and in instrumental pieces.

In our more incipient songs, said to be "bagpipe tunes", and written down as independent "folk songs", moreover, in major melodies said to be swineherd's songs, we may find much that is closely related to the sung variants of the *aprája* tunes. These, too, are but faintly outlined melodies and can hardly be called closed songs. Also their texts are nothing more than ribald improvisations.

Bagpipe Tune

No. 15



Collected by L. Lajtha in Nemesócsa, county Komárom. No. M.Sz. 1454.

Bagpipe Tune

No. 16



Collected by L. Lajtha in Nemesócsa, county Komárom. No. M.Sz. 1463.

Bagpipe Tune

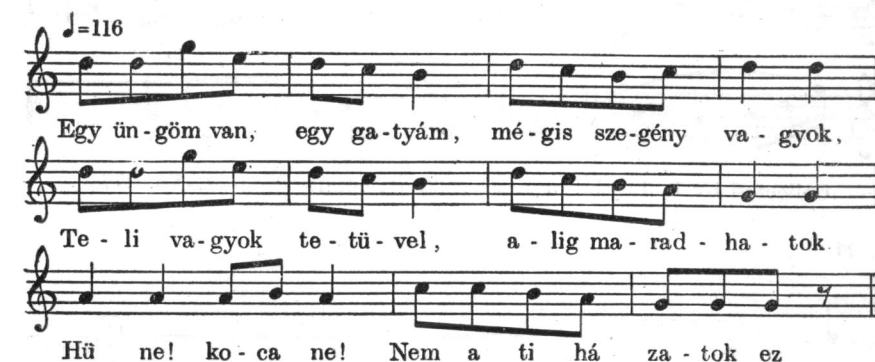
No. 17



Collected by Z. Kodály in Bakonybél, county Veszprém. No. M.Sz. 1689.

Swineherds' Song

No. 18



Collected by L. Lajtha in Szentgál, county Veszprém. No. M.F. 2398b.

I have already discussed elsewhere⁹ that instrumental melodies may assume texts subsequently. We know of many dance tunes where the dance-words or some other text follow only a part of the melody, the rest being filled in by syllables like, *tra la la*¹⁰. In such cases the words have obviously been fitted to a previously existing melody of instrumental origin. This makes it understandable, together with what was said in the foregoing, that certain songs must have crystallized from the *aprája* music, with hexachord motives. Should anyone still believe that we did have songs with *do' so so fa mi fa so* melodies, which were subsequently broken up by the bagpipers into such pieces as shown in examples 3 and 4, then let him take a look at the following *rubato* preludes and postludes where the bagpiper holds only an instrumental try-out, or provides a conclusion to the piece.

No. 19



⁹ *Op. cit.* (in note 7) p. 271.

¹⁰ L. Vargyas, *Ugor réteg a magyar népzeneben* (Ugrian Layer in Hungarian Folk Music), in *Kodály- emlékkönyv, Zenetudományi tanulmányok*, vol., i. Budapest 1953, nos. 43, 48 and 49; or also the melody of the stick dance [of Porcsalma: no. M. F. 2719b.



Collected by L. Lajtha in Érsekvadkert, county Nógrád. No. 2774c.

No. 20



Collected by L. Lajtha in Mezőkövesd, county Borsod. No. M.F. 2383c.

No. 21



Collected by Lajtha in Ipolybalog, County Hont. No. M.F. 2306b.

Collector called no. 19 a "postlude fantasy on bagpipe"; no. 20 is the beginning of a melody and no. 21 a melody-concluding motive.

The outlines of the earlier motives, though without their characteristic rhythm, can be discerned in them. And truly this cannot be said to originate from a song!

Since this wealth of motives originates in the bagpipe's range of notes and technical possibilities, it is immaterial whether it first developed among the Hungarians or, for example, among the Slovaks — as may be assumed on the basis of data presented by Marián Réthelyi Prikkel.¹¹ Our neighbours used bagpipes essentially identical with ours, therefore the basis is common. Yet from a few Slovak and Rumanian bagpipe recordings it seems that there is a difference between the very uniform Hungarian *aprāja* music and that of our neighbours. These apply the hexachord tonal range with somewhat differing note relations, in different rhythms. According to this the *do so so fa mi fa so* type of motives would

¹¹ *A magyarság táncai* (The Dances of the Hungarian People), Budapest 1924, pp. 143–144.

appear to be of Hungarian origin. However, the material at our disposal is so scarce that it does not allow a deeper inquiry for the time being.

If now on the basis of our experiences we examine our dance melodies, especially the simpler major-melody types, we can immediately recognise the further development of bagpipe music. The following examples have preserved the memory of bagpipe music not only in the line of their melody but also in their structure: the repetitions of the *aprāja* motives live in them, crystallized into a more settled form.

No. 22a



From Szany, county Sopron.

Weavers' Dance

No. 22b



Collected by V. Seemayer¹² in Csereszpuszta, county Zala.

¹² Notation by V. Seemayer (nos. 22b, 22c, 24, 25, 26, and 33) are taken from his paper; *Adatok néptáncaink ismeretéhez* (Contributions to our Folk Dances), *Ethnographia* 1935.

Weavers' Dance

No. 22c

$\text{♩} = 150$



Jaj ta-kács o-da vagy, Megy a ta-kács az ut-cá-ba,
Ré-mi-tő csu-da vagy, Lo-tyog a tej a ha-sá-ba,
Jaj ta-kács o-da vagy, Hjá-ba ta-kács az a-pád,
Ré-mi-tő csu-da vagy, Mé-gis ron-gyos a ga-tyád.

Collected by V. Seemayer¹³ in Iborfa, county Zala.

Weavers' Cap Dance (On violin)

No. 22d



Collected by L. Lajtha in Kunszentmiklós, county Pest. No. M.F. 2616a.

Heiducken Dantz (1592)¹⁴

No. 22e

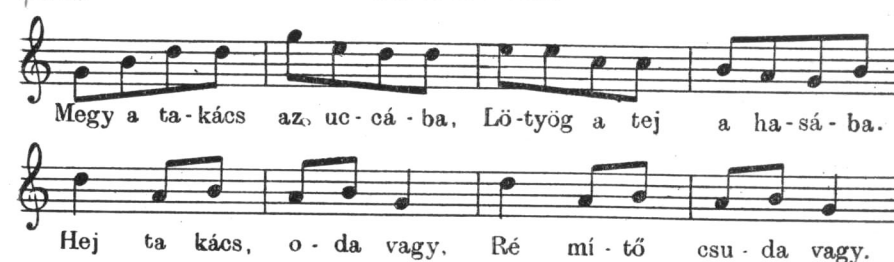


¹³ *Op. cit.*

¹⁴ B. Szabolcsi, *A XVI. század magyar tánczenéje* (Hungarian Dance Music in the 16th Century), in *Népzene és történelem*, Budapest 1954, Ex. 7 (here diminished).

No. 23

Weaver's Dance



Megy a ta-kács az, uc-cá-ba, Lö-työg a tej a ha-sá-ba.
Hej ta kács, o-da vagy, Ré mi-tő csu-da vagy.

Collected by Z. Kodály in Karád, county Somogy. No. Gr. 31/B/b.

For a variant of no. 23 in a more characteristic, "repeating" instrumental type of form, see *Somogyi táncok*.¹⁵

No. 24

Mortar Dance

$\text{♩} = 171$



Collected by V. Seemayer¹⁶ in Murakeresztur, county Zala.

No. 25

Mortar Dance

$\text{♩} = 171$



Collected by V. Seemayer¹⁷ in Murakeresztur, county Zala.

Collector's note: earlier played by bagpipers, later by gypsy musicians.

¹⁵ *Op. cit.* (in note 7) p. 248, Ex. 50.

¹⁶ See note 12.

¹⁷ See note 12.

Tramping Dance

$\text{♩} = 120$

Me-gis-mer-ni a ka-nászt, Me-gis-mer-ni a ka-nászt
É-kés-fé-kés bocsko-rá-rul, É-kés-fé-kés bocsko-rá-rul

é-kés já-rá-sá-rul,
ta-risz-nya-szija-rul,

A két ág-ra ki-sod-rott fe-ke-te baj-szá-rul.

Jel-mén-tem én Kecse-mét-re sü-dő-ket ő röz-ni

Lé-fa-gyott a sar-kam, Fel-ál-lott a ...

É-des-ked-ves ko-mám-asszony, Se-gél-jen kee raj-tam.

Csi-kó sok, gu-lyá-sok. Vagy gyakha-tó kan-dá-szok
3 volta

Cif-ra kö-tőt kan-dász-né-nak Cif-ra kö-tő li-beg-lo-bog
Cif-ra kö-tő li-beg-lo-bog Cif-ra kö-tő li-beg-lo-bog
Kandász ... i-zeg-mo-zog

Hücs ki disz-nó ja be-rek-ből csak a fü-le lát-szik

Kandászboj-tár a bo-kor-ba menyecs-ké-vel ját-szik.

El-sző-kött a vén disz-nó ki-lenc ma-la-cá-val

U-tá-na mēnt a kan-dász fé-nyes bal-tá-já-val.

Kandász hajt-ja ma-la-cát, Já-ger ... a lá-nyát

U-tá-na megy a boj-tár fé-kom te-rin-get-te.

Mér ... sze-re-tő-met, eb-ad-ta né-mēt-je.

A disz-nó-hús a kan-dá-szé, a disz-nó-hús a kan-dá-szé,

A disz-nó-sz.. a boj-tá-ré, a disz-nó-sz.. a boj-tá-ré

Ap-rót sz.-... a disz-nó, rakd a ta-risz-nyád-ba,

Ha meg-ü-nod ma-ga-dat, ra-ko-gasd a szád-ba.

Collected by V. Seemayer¹⁸ in Bajcsa, county Somogy.
Collector's note: It was played on a long flute or a bagpipe and also sung.

¹⁸ See note 12.

They sing a familiar pentatonic swineherd's song to it in a bag-pipe-like, fragmented form, whereas the *aprája* after the song is in major.

Cap Dance from Kunszentmiklós

(On violin)

No. 27a.



Collected by L. Lajtha in Kunszentmiklós, county Pest. No. M.F. 2616d

Cap Dance from Kunszentmiklós¹⁹

No. 27b



Magpie Dance from Galgamácsa²⁰

No. 27c



¹⁹ For nos. 27b, 27c, and 34 see E. Lugossy & S. Gönyey, *Magyar népi táncok* (Hungarian Folk Dances), Budapest 1947.

²⁰ See note 19.

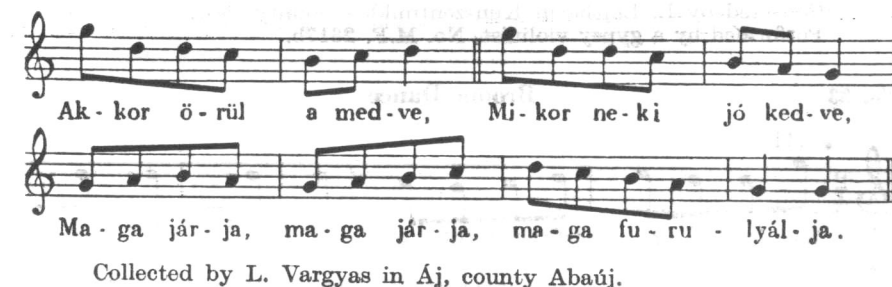
Recruiting Dance from Szatmárköritő

No. 28



Bear Play

No. 29



Collected by L. Vargyas in Áj, county Abaúj.

Ungarländischer Tanz

(1689)²¹

No. 30



²¹ B. Szabolcsi, *A XVII. század magyar világi dallamai* (Hungarian Secular Melodies of the 17th Century), Budapest, (no year) no. 69.

No. 31

Sidling Dance²²

No. 32

Mouse-Catching Dance



Collected by L. Lajtha in Kunszentmiklós, county Pest.
Performed by a gypsy violinist, No. M.F. 2617b.

No. 33

Broom Dance



Collected by V. Seemayer²³ in Hegymég, county Borsod.

²² M. Réthelyi Prikkel, *op. cit.* (in note 11), pp. 202–203.

²³ See note 12.

Wine-Treader Dance

No. 34



Collected²⁴ in Váralja, county Tolna.

Nos. 27a, 27 b and 27c have a different rhythm on instrument, a more logical one, than with text. Obviously, the text was added subsequently. In 27b, although the collectors fail to indicate, we have a form which was obviously sung to instrumental playing. There was no text left to the final instrumental figuration.

The last example (no. 34) is reminiscent of certain Nativity-play songs. Some of these are related to the former, and generally to bagpipe music, particularly because the repetitions of small motives in them are more frequent²⁵. The use of the bagpipe in church at Yuletide makes this relationship highly probable.

Apart from the previous, typically hexachord melodies, we find more complicated dance pieces, closer to the instrumental type, as the following. (I must note, however, that the Hungarian origin of some of them has not been ascertained.)

²⁴ See note 19.

²⁵ See: *Corpus Musicae Popularis Hungaricae*, vol. ii, no. 501, or those on pp. 466–467, or 487–488, and 495, and others like them. Concerning this type see L. Vargyas, *Les mélodies des jeux hongrois de Noël*, in *Folia Ethnographica* 1950, p. 97, and nos. 4a, 4b, 5a, 5b, 6a, 6b, 7, and 8.

No. 35

Gypsy Dance

$\text{♩} = 126 - 132$

ta - da ta-da-da etc.

Collected by L. Lajtha in Monor, county Pest. M.F. 2769a.

No. 36

Smooth Swift Dance

$\text{♩} = 464$

524

Collected by B. Bartók in Nyárádremete, county Maros-Torda. No. 3702b.

No. 37

Kercsej

$\text{♩} = 108$

525



Collected by O. Dincsér in Gyimesközéplek, county Csík, notation by L. Vargyas. No. M.F. 4155c.

Korobjászka

No. 38



Collected by O. Dincsér in Gyimes, county Csík, notation by L. Vargyas. No. M.F. 4154b.

Bagpipe Dance

(On violin)

No. 39



Collected by I. Zámbo in Simonfa, county Somogy.²⁶
Collector's note: they called it a "bagpipe dance", but executed a brisk czardas to it.

The violin melody from Simonfa, in a minor key, unmistakably reveals its origin from the bagpipe, just like its name "bagpipe dance". Although no. 35 is a tune, as indicated by the meaningless syllables written under the notes, this performing technique is characteristic of the gypsies only. They sing the accompanying music of the dance without words, and with instrumental ornamentations. The others provide an accompaniment in chorus, by producing puffing noises through their lips (bilabial rolled sounds) in intricate rhythm. This, therefore, is essentially an instrumental melody. Most of the elements of this "Gypsy dance" (no. 35.) are of the Hungarian *verbunkos*-type. Its music is very heterogenous; many of these pieces are of Hungarian origin. Nos. 37 and 38 are pieces of a Csango fiddler from Gyimes. (The collectors failed to indicate the tuning of the violin and its original pitch.)

The transfer of bagpipe motives to violin is not without parallel in the Carpathian Basin. Bartók came across a similar development in the instrumental dance pieces of Maramuresh.²⁷

²⁶ *Op. cit.* (in note 7), p. 241, no. 41.

²⁷ B. Bartók, *Die Volksmusik der Rumänen von Maramuresh*, München 1923, p. xxi, and nos. 136-163 in "Tanzweisen von freier Form".

All this dance material rooted in bagpipe motives comprises a relatively small number of our dance melodies, including but a few important ones. Nevertheless, bagpipe music has a more important effect, both qualitatively and quantitatively. This can be detected in the so-called "figures" of our dance pieces. In quite a number of dance pieces the melody, having a recognizably closed form, is followed by one or more figurations that are in no way reminiscent of melodies with strict forms. These are, practically without exception, major motives, even after minor melodies, sometimes conceived almost entirely in the spirit of the bagpipe's *aprája* music; i.e., in a form transferred to the violin as seen in the imitations of the bagpipe. These figurations often appear in a more stylized form, periphrasing the 2nd and 3rd degrees according to the possibilities of the violin, or emphasizing their dominant and tonic character by runs of functional importance. But even in the scale-like runs which swoop to the lower dominant the *aprája* type of figurations can be discerned.

The fact that the figuration appears in a major key even after a minor melody is a proof of the thriving memory of the bagpipe's *aprája* music. Such figures following a melody occur in large numbers in our dance pieces. Disregarding the special types that are excluded

Recruiting Dance

(On violin)

No. 40



Collected by L. Lajtha in Kunszentmiklós, county Pest. No. M.F. 2617a, 2618. The variant of this piece sung with text²⁸ is presumably a later addition. The clearly instrumental cadences of the sung variant and its unusual form seem to corroborate this assumption. The "melody section" must have originally been sung with text, of the type represented by Pt. no. 363.

No. 41

Spur Dance

(On violin)



²⁸ See in S. Gönyey & B. Rajeczky, *111 táncdal* (Hundred-and-Eleven Dance Tunes), Budapest [1949], no. 107.

Musical score for page 530, featuring 12 staves of music in G major. The notation includes various rhythmic patterns, slurs, and a triplet marked with a "3" at the bottom. A section is labeled "(figura)" above the eighth staff.

Musical score for page 531, featuring 12 staves of music in G major. The notation includes various rhythmic patterns, slurs, and a trill marked with a "tr" above the sixth staff.

Collected by G. Veres in Marosvásárhely, county Maros-Torda, notation by J. Deutsch. No. M.F. 1160b.

No. 42 Twirling Dance from Marosszék (On violin)
(On violin)

Collected by A. Molnár in Gyergyóújfalu, county Csík, notation by B' Bartók. No. M.F. 1528b.

No. 43 Sűrű Tempo
(On violin)



from consideration, figures like this were found in 39 of the 292 tunes examined. This corresponds to 13.4 per cent, which means that about every eighth instrumental dance piece is of this type.³⁰

ABBREVIATIONS

²⁹ Published in L. Lajtha, *Széki gyűjtés* (Collection from the Village of Szék), Budapest 1954, no. 5.

In accordance with the request of the Hungarian Ethnographical Society, only papers treating the field of musical folklore were considered when we compiled the material for this Memorial Book. The members of the Society are of the opinion that the most genuine tribute to Bartók's spirit is to advance the science of musical folklore through worthy contributions to this field. Therefore this volume is restricted to original papers on various questions of folk-music and does not contain any evaluation of Bartók's oeuvre as a composer, nor does it treat other musicological problems. In the case of two articles, however, we relaxed these self-imposed limitations: C. Brăiloiu's and V. Beliaev's studies are not strictly studies in musical folklore, but they bear several references to the questions of folk music, and their subjects are of significance for musical ethnology (whether relating to pentatony or to the origins of polyphony — valuable in exploring polyphony in folk-music).

The Editors