



Folk music research in Hungary

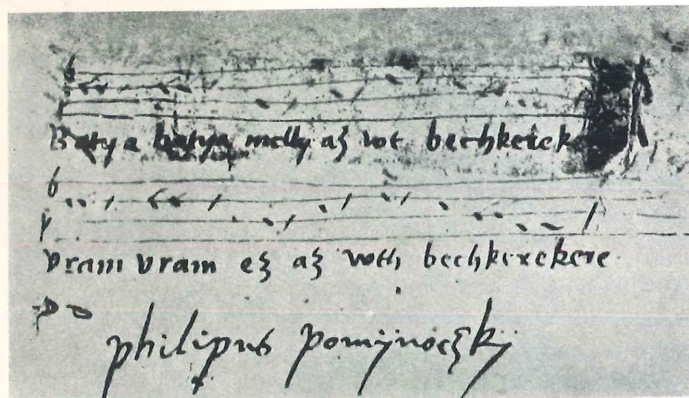
**FOLK MUSIC
RESEARCH
IN HUNGARY**

1964

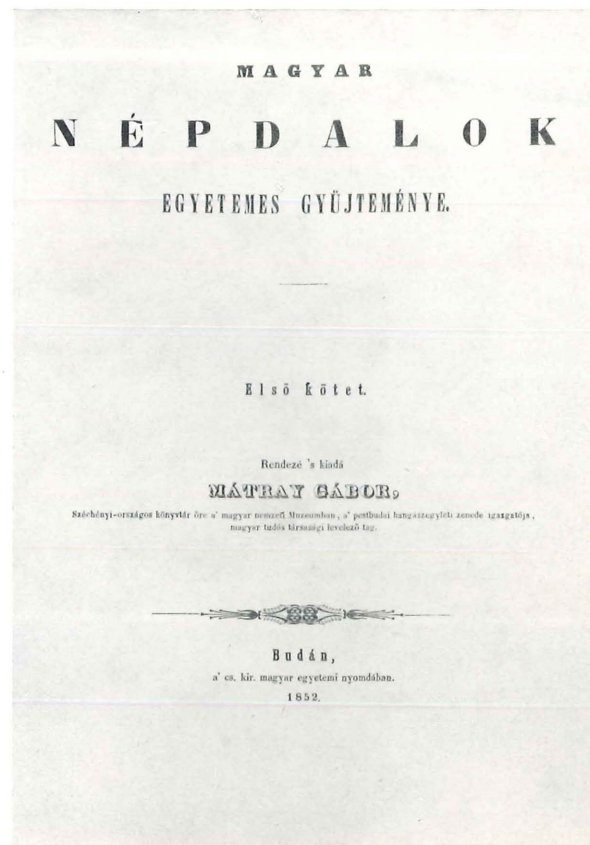


AKADÉMIAI KIADÓ

PUBLISHING HOUSE OF THE HUNGARIAN ACADEMY OF SCIENCES
BUDAPEST



The above manuscript notation is the earliest written relic of the Hungarian folk-song. Found in a country library on the cover of a manuscript once possessed by a monk (c. 1520), this notation cannot be deciphered with certainty. It is supposed to be a children's folk-song (its variant may be found in Corpus Musicae Popularis Hungaricae I. no. 762). At that period it was unusual to write down Folk-music and even more significant and longer folk-tunes remained unrecorded. Their existence, however, has been proved by Kodály's and Bartók's studies of folk-music; certain Hungarian tunes, still sung to-day, are known to have Finnish, Ostyak, Cheremiss, Chuwash, Calmuck, Mongol, Tatar and



1.

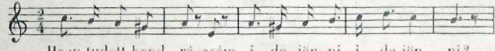
A

MAGYAR NÉP DALAI ÉS DALLAMAI.

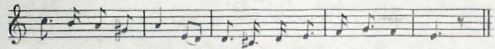
HANGJEGYEKRE TETTE
ÉS KIALAPTA -
SZÍNI KÁROLY.

ELSŐ FÜZET. - 50 DAL.

Lassu és sebes. A moll.



Hogy tudott kend, ró-zsám, i- de jön-ni, i- de jön - ni?



Ár-kot kel lett kendnek itt ug-ra- ni, itt ug-ra - ni.

E folyam 4 füzetből fog állani, mely 200 dalt és dallamot
foglaland magában.

PEST, 1865.
HECKENAST GUSZTÁV TULAJDONA.

Magyar Népdalok

egyetemes gyűjtemény
(első kötet)

A Kisfaludy-társaság meghízásából
gyűjtötte, s énekre és zongorára alkalmazva
kiadja

BARTALUS ISTVÁN.

BUDAPEST
A kiadó tulajdona
Tetley Nándor és társa bizománya
1873

Unfortunately, for a long period of time this first imperfect notation had no successors; even if there were any notations they were destroyed during the century and a half of Turkish occupation or the later wars. At the end of the 18th century the music-loving students of a country school at Sárospatak, began to write down their favourite songs and their choral adaptations of tunes, including quite a number of folk-songs. The largest and best known of these collections is that of Ádám Pálóczi Horváth (1813, publ. 1953).

MAGYAR
GYERMEKJÁTÉK-
GYŰJTEMÉNY
Szerkesztette
DR. KISS ÁRON
BUDAPEST, 1891
KIADJA HORNÁNSZKY VIKTOR KÖNYVKERESKEDESE
A M. T. AKADEMIA RÉSZLETES.



The only publication of scientific importance is *Magyar Gyermejáték-gyűjtemény* (Collection of Hungarian Children's Games), published by Áron Kiss in 1891. It contained 235 tunes, although music was not the primary interest of this collection. Since, however, the majority of folkgames are played to the singing of songs and the school-teachers working for Áron Kiss could easily take down these simple tunes, their efforts produced an almost complete collection of the different types of this peculiar musical form, thus preceding the similar great English and German publications: A. P. Gomme: *The Traditional Games of England, Scotland, and Ireland* (1894—1898), F. M. Böhme: *Deutsches Kinderlied und Kinderspiel* (1897).

This was a period of transition. The village school-teachers collected the children's songs of the people and sent them to the capital, creating, however, little stir. The capital, too, made its first contribution: Béla Vikár, with his phonograph, began to collect genuine peasant songs in 1896. But, being no musicologist, he was only concerned with the words of the songs. The music was stored in the museum without being used.

This was the position at the end of the last and the beginning of the present century. By a superficial consensus the popular music played by gipsy

bands and appearing in print was confined to pieces merely affecting the style of folkmusic, e.g. czardas tunes, sentimental "slow" songs and tunes from melodramatic plays about village life. The collections regarded as comprehensive rarely contained a genuine folk-song, and if they did they made it seem to be something like a ruin from the distant past, or the skeleton of an extinct species of animals. Nevertheless this music was not merely a thing of the past. The great difference between these songs and the popular tunes of the cities could have been discovered just by listening to the songs of the village housemaids who had come to town. Zoltán Kodály was the first to notice and to reflect on the difference, and in 1905 he set out for the native villages of the housemaids. Bartók who had likewise heard the first Transylvanian folk-song from a housemaid, followed his example in 1906. (They carried on their work until World War I.) They made annual field-trips to study and record the folk-music of the country. In 1913, after arranging the collected material, they decided to publish a general collection and their plan to edit a monumental Hungarian "Corpus Musicae Popularis" was announced (Ethn. 1913 : 313). It was to be a comprehensive critical edition of Hungarian folk-songs and instrumental folk-music.







therefore, the two musicologists undertook to carry out the project themselves. In a joint publication, *Erdélyi Magyarság, Népdalok* (Hungarian Folk-Songs from Transylvania) issued in 1923, they presented the ancient, largely pentatonic, melodies of Hungarian folk-music surviving in Transylvania. This book was the first well arranged collection of Hungarian tunes, and in it their new system of musical classification was first introduced. A year later, in 1924, Bartók published his great opus, *A magyar Népdal* (The Hungarian Folk-Music) containing 320 + 3 melodies. His intention had been to write a fine and true book on the Hungarian folk-songs discovered by Kodály and himself, taking the illustrative examples mainly from his own collection. The book does not cover the whole field of Hungarian folk-music; children's songs and those concerning customs (New Year Greetings, called "regölés", laments, etc.) are not treated. What is included is the everyday, non-occasional type of songs. Bartók's book is the first detailed presentation of the Hungarian folk-song, a careful consideration of its features and types, and a summing up all the results of previous research work. In order to give an objective picture of the entire material, he illustrates his statements by numerical data, lists and statistical tables in keeping with the

BÉLA BARTÓK

MELODIEN
DER
RUMÄNISCHEN C
(WEIHNACHTSLIED)

484 MELODIEN,
MIT EINEM EINLEITENDEN A

HUNGARIAN
FOLK MUSIC

BÉLA BARTÓK

TRANSLATED BY
M. D. CALVOCORE



OXFORD UNIV
LONDON: HUM

1935
UNIVERSAL EDITION
Nr. 10259

BARTÓ

A MA
NÉ!

VOLKSMUSIK
DER RUMÄNEN VON
MARAMUREȘ
VON
BÉLA BARTÓK

MIT EINER BILDTAFEL



RÖZS.
B

1 9 2 3
DREI MASKEN VERLAG MÜNCHEN



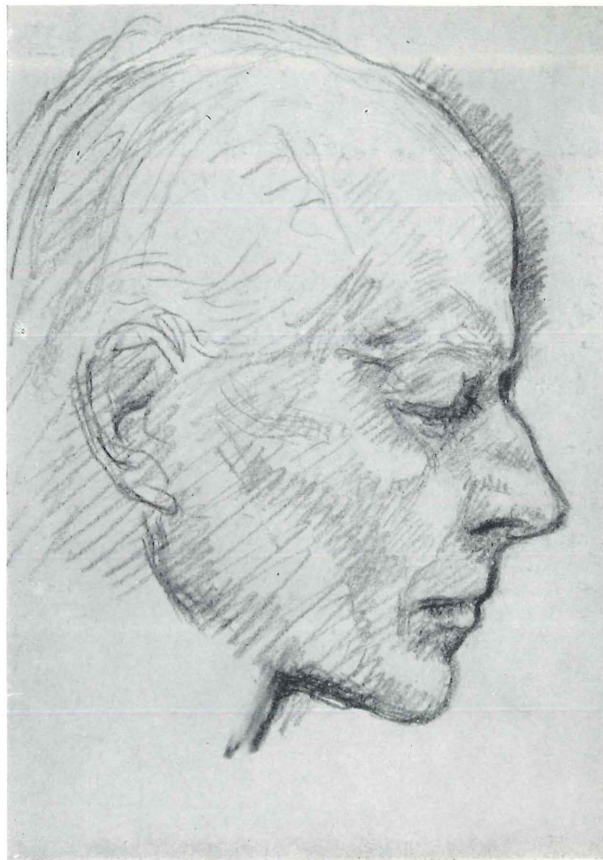
descriptive character of his work. The wealth of data included and the detailed descriptions render this study indispensable to researchers until the total material is arranged and made accessible.

This first survey, however, includes some results of a historical analysis too. Bartók distinguishes two main styles in the rich variety of component types of the Hungarian folk-song: the "old" and the "new". About the latter, well-known and widespread today, he says that it is of recent date, hardly more than 100 to 150 years old. This style is characterized by a strict form with a regular return of melodic phrases, wide melodic arches and marching or dance rhythm. When the first field trips were made almost only these songs were sung by the new generation, as if the tunes of their parents had never existed. In 1924 Bartók writes that "such a transformation in the attitude towards music, most obvious during the last decades, is almost revolutionary and in time will suppress the old tune" (which, luckily, has not come true so far). He adds that "the influence of this revolution in music" is steadily spreading, even beyond the boundaries of Hungary.

The other type, the "old style" is more difficult to establish. This group comprises our pentatonic songs, those with transposition on the lower fifth,

and in general the songs with a descending melodic line and performed in archaic *parlando rubato*. But since neither pentatony nor the fifth construction survive in a pure form in the majority of old Hungarian songs, in many instances we can only trace the songs to pentatony or fifth construction. In such cases our criteria are not absolutely reliable, and, as a result of recent research, quite a number of tunes have been both included in and excluded from this group. Therefore, we cannot use this stylistic type as a final unit, like the New Style. Nevertheless Bartók correctly recognized the two most important styles in folk-songs and his views, in general, will stand the test of time.

Bartók went one step further: by calling attention, in the notes and appendix to his book, to the pentatony and transposition on the lower fifth characteristic of the Cheremiss songs, and by arguing from the analogy between the music of this small kindred people and that of the Hungarians, he proposes that the pentatony and fifth construction of our old style is probably an Eastern heritage from times before the Hungarian conquest of the Carpathian Basin. His other important hypothesis is that in our melodies with a descending line there is hidden a structure of repetitions a fifth below. These statements are important with



NÉPSZERŰ ZENEFÜZETEK

SZERKESZTI: MOLNÁR ANTAL

A ZENEMŰVÉSZETI FŐISKOLA TANÁRA

3. SZÁM

BARTÓK BÉLA

NÉPZENÉNK ÉS A SZOMSZÉD NÉPEK NÉPZENÉJE

127. JAVARÉSZT KIADATLAN DALLAMMAL

Es az irás az új magyar népzene-kutatás hiteles mérlege. A világhírű zeneszerző és folklorista 30 évi munkáját összegesi bejegyzés. Jellemző dallompéldák alapján megvizsgálja és összehasonlíja egymással a magyar, német, rutén, román és szerb-horvát népzene lényegét. És arra a megállapításra jut, hogy a magyar folc régi és új dallam-anyaga sajátosan magyar kultúránk.



SOMLÓ BÉLA KÖNYVKIADÓ BUDAPEST

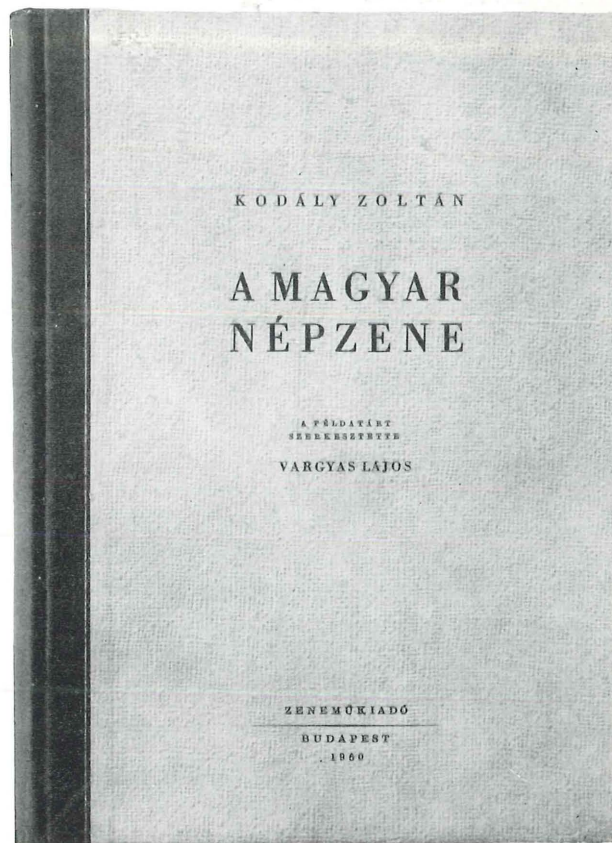
regard to the origin of our melodies and the history of their development, and justified by later research.

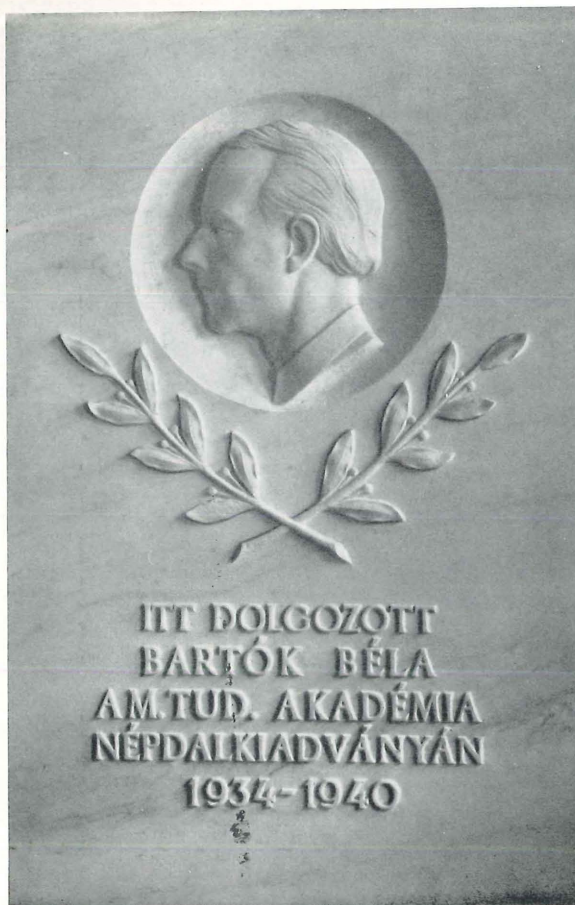
Whatever is discovered in the treasury of Hungarian folk-songs in addition to these two major styles is an agglomeration of extremely varied and diverging types involving a great number of styles, including all that has been adopted by the Hungarian peasantry from Hungarian composed music imitating the musical styles in Europe at different periods, and from the folk-music of neighbouring European peoples. It was Bartók who showed the points of contact with the neighbouring peoples, giving a thorough comparative analysis of the rich material he himself had collected for this comprehensive work, "Népzeneünk és a szomszédnépek népzeneje" (Our Folk-music and that of the Neighbouring Peoples Bp. 1934). And it was Kodály who, in several studies, worked out the method of collating tunes with relics of the history of music, tracing them to sources, i.e. a historical method of musicological analysis, finally summing up all these in his book, *A magyar népzene* (1937) (Folk Music in Hungary). At the same time he gave in this book another aspect of the subject, drawing a comparison between our folk-music and that of the kindred Finno-Ugrian and Turco-Tatar peoples, es-

pecially the Cheremiss population of the Volga area.

The new results made it possible for Kodály to aim at more than what had been the object of Bartók's descriptive and systematizing work, and to present the development of the Hungarian folk-song in historical retrospect. Aided by a more extensive knowledge of the music of the kindred peoples, and working on examples showing obvious similarities of melody, he could establish, with certainty, that the "old style" could be traced to our country of origin in the Volga area. By means of the musico-philological method he could also point out the appearance of several elements of European music in our traditional music in the course of centuries, and finally the new style as a fusion of the results of a long development of composed music and the main characteristics of the old style, taking place in the second half of the 19th century.

In treating the melodies, Kodály included in his book the types of tunes omitted by Bartók, i.e. those of customs (the New Year's greetings, children's songs, laments), discussing also the instruments and the instrumental music of the people. The almost entire lack of comparative material at that time did not, however, enable him to give more than a brief description of this latter group.



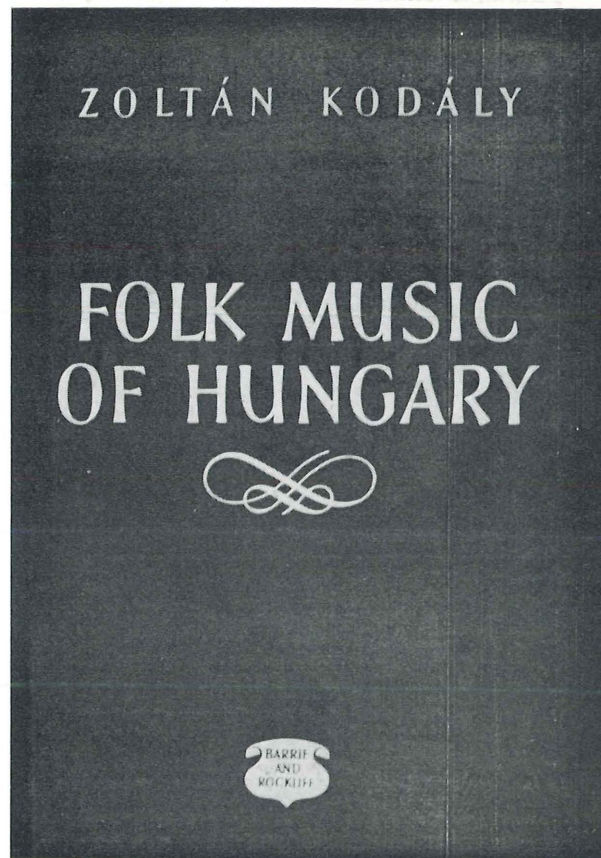


A Marble Plaque at the Academy

Visitors to the main hall of the folk-music research group are welcomed by a marble relief of the young Béla Bartók with the following inscription: "In commemoration of Béla Bartók who worked here on the folk-music publications of the Hungarian Academy of Sciences, 1934—1940." This plaque marks the beginning of the realization of a long-cherished dream. With reference to this period we quote Kodály's words from the preface to the first volume of the Corpus: "The reviving ethnographical interest of the 30s has made it possible to complete, and to issue two editions of such an extensive work as the *Magyarság Néprajza* (The Ethnography of the Hungarians). It was due to the urgings of Zoltán Gombocz that the Academy contacted us to publish newer collections. In 1933, 100 years after its first decision to the same effect, the Academy decided to publish the material, providing a big room, the necessary equipment for the preliminary work, and offering to cover expenses. At the request of the Academy Béla Bartók was excused from his teaching duties at the Academy of Music from Sept. 1934 onwards. Henceforth he spent three afternoons a week on the preparation of the collection and the revision of

phonograph recordings. Kodály's task at this time was to see that old folk-song manuscripts found in public collections were copied out, and to check these copies. On the initiative of Bartók and Kodály, gramophone records were also issued by the Academy, afterwards the Radio carrying on the task. Bartók worked up and arranged the Polish and Ukrainian material with an eye to what might be found in it of special Hungarian interest, having already given a general survey of the subject of contacts with the neighbouring peoples." (Népzénénk és a szomszédnépek népzénéje, 1934.) In October 1940, somehow sensing the coming destruction of the country, he left Hungary never to return, and in 1945 he died in New York.

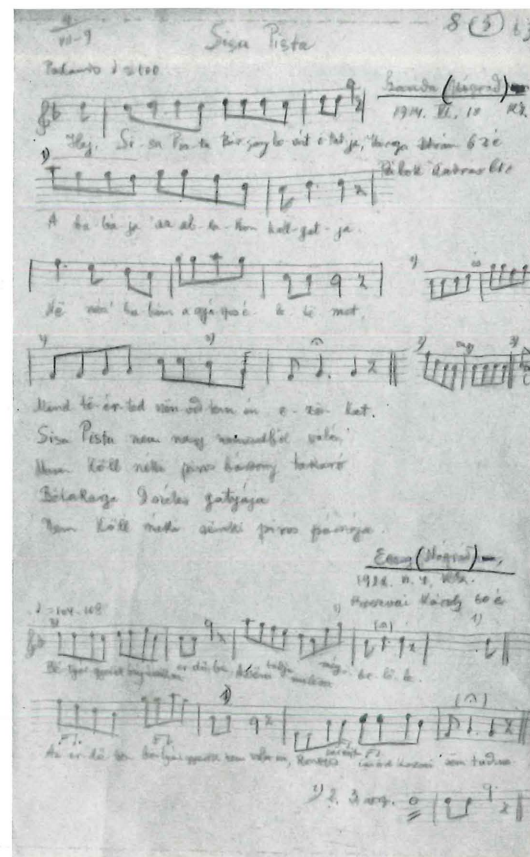
Before leaving Hungary he continued to develop the musical system employed in his book, based on the metric and rhythmic structure. It had not been, however, decided whether the complete treasury of folk-songs was to be edited in keeping with this system or the one of the "Hungarians of Transylvania" as proposed by Kodály in 1923. Further difficulties were presented by the so-called "calendar customs", not fitting into either of the two systems of classification proposed. After much debate it seemed most useful to begin the entire publication with these, taking the children's songs





This is how work began in a room at the Academy after the War when Kodály took charge. After taking stock of the material collected, new field trips were organized, in order to clarify problems presented by certain melodies, and to increase the number of tunes illustrative of types inadequately represented, the tape recorder replacing the phonograph. The first volume of the Magyar Népzene Tára (Corpus Musicae Popularis Hungaricae) entitled *Gyermekjátékok* (Children's Games) was published in 1951. The title of the series was chosen by Kodály, the latin title being the one first proposed in 1913.

It was soon felt that a mere temporary editorial staff of the CMPH, however increasing in number, could not cope with the task of compiling and editing the collection. The preparation of Volume 2, *Jeles Napok* (Songs of the Calendar Customs) required immense field-work. The volume contains 18 sung calendar customs. After mapping the places where the songs had been found we saw where more fieldwork could and should be done. The group then began fruitful work. There had been 67 melodies of the New Year's Greetings, one of the most famous Hungarian calendar



ЗОЛТАН КОДАЙ

ВЕНГЕРСКАЯ
НАРОДНАЯ
МУЗЫКА



КОРВИНА  БУДАПЕШТ

ZOLTÁN KODÁLY

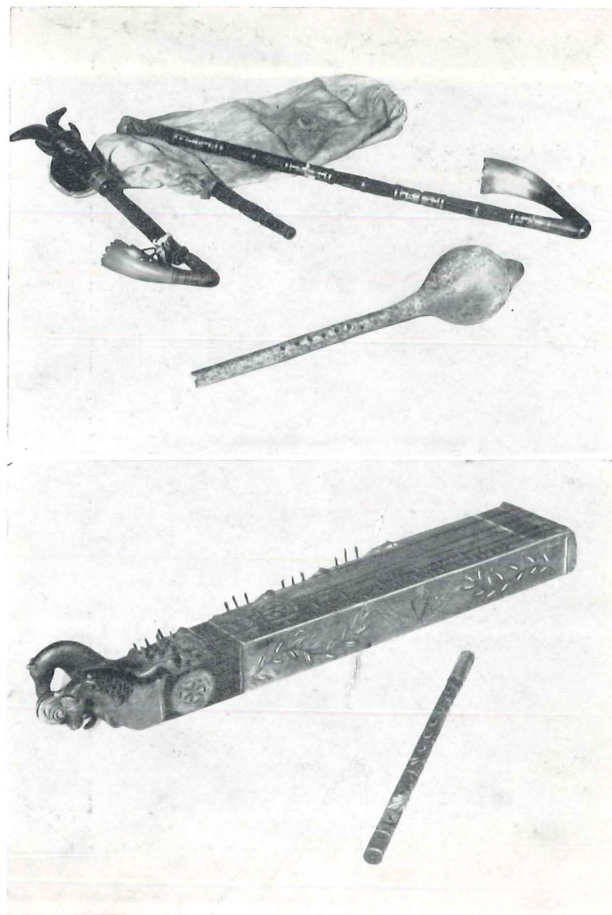
DIE UNGARISCHE
VOLKSMUSIK

CORVINA  BUDAPEST

customs — one regarded as almost extinct — in the original collection (1898—1904) to which 33 new recordings were added between 1949 and 1952. What was badly needed was a group of field workers, and also a reference department, the latter to see that gramophone records were made of the material preserved on tapes, and that both these and the written records were adequately filed and catalogued for further reference.

In 1953, the year of publication of Vol. 2., all these desires were met by the establishment of the folk-music research group at the Hungarian Academy of Sciences. This could not have been possible before 1945: but now the new state made exceedingly liberal provision for publishing activity. The editorial staff, the group of field workers and the reference department were formed into a research institute of the Academy, one of the smallest of thirtyodd, but one of those with the longest history, and the only one having its office in the main building of the Hungarian Academy of Sciences, in the room where Bartók had worked, and three others.

The inclusion of expenses in the budget has resulted in the better organization and extension of field work: each of the eight staff members and the same number of outside collaborators is to take a four-day field trip every second month. This



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1 - 11

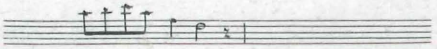
Wagn. 1079-A-8
Wagn. 1059-A-4
AP 3030-b

SeTavita /Hevon/
Dudda Perenné Kamalan Ilona /"maua"/
sz.11. 1945. /14/
Vig-Sárospatak, 1959. X. 2.
lej.: Vig

Farlando



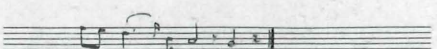
1. Pukke cine, i anyda



karro stange Piko



Avri foill anyda



karro le rather- ro.

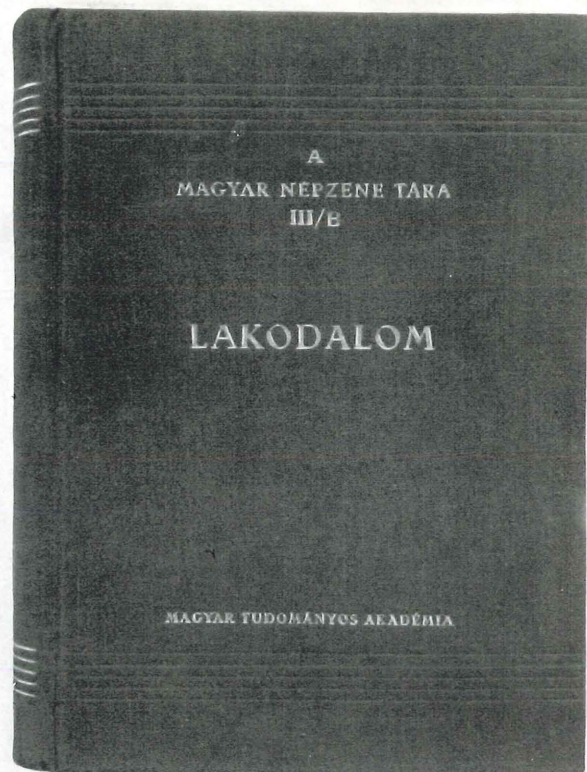
1. Ko te te na aiv vav Ko te te marda vav Kethar mardo mpo Makar le strellas.	5. Mang mol, Piko, mang mol Mang mol le rochage Te na mola ven prof na le but aha le rochora.
3. Teido i inke anyda O dal te aduella Zel le le khurora Kai khorena i voila.	6. Vi te melsiven a Gole Le but le rochora Kai te mardara na Thai sia aha na kerkorra.
4. Kerta tu in Gole Kuro xilo Gole Kai khorena i voila Kerta do te mra.	7. M darav, M darav Kai M dikhav a dar Kai te mardara na marda Thai sia voi but sine.

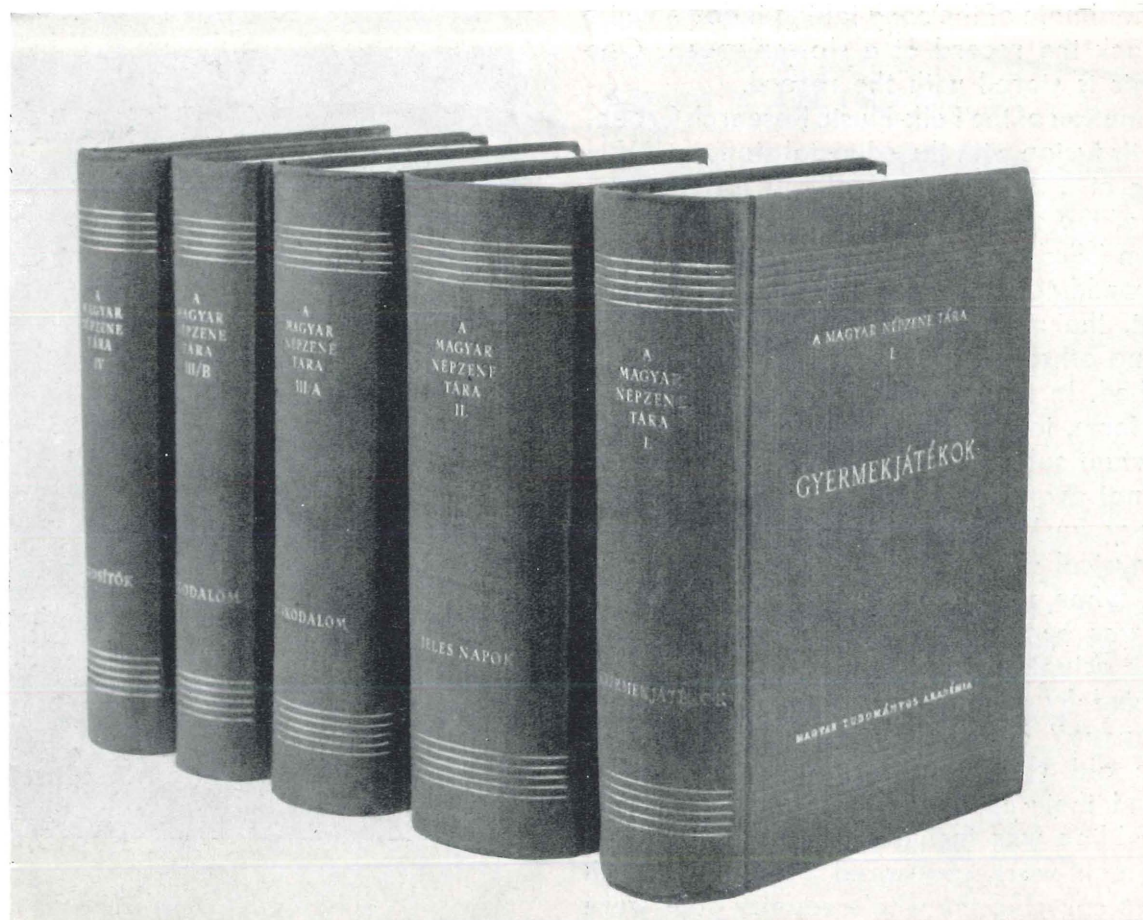
amounts to 382 days per year, implying that every day at least one worker is out in the field studying the music of the people, investigating old traditions, listening to and recording the currently forming songs.

Let us closely examine the actual process of treating a song. The field-worker, either by his own request or by the decision of the heads of the group (the editorial board) is sent out. The country has been divided proportionately, with a researcher assigned to each district. Field-workers otherwise engaged are sent to territories yet unexplored. The main purpose is to increase the material of the work in progress. Before taping a song the melody and all stanzas must be written down. In addition a register is kept including the name of the locality, that of the singer, his or her age, the first words of the song and some other data (number of syllables making up a line, cadence). A report is then made on the tape recording and the more significant tunes are introduced to every member of the group. A smaller committee plays all the taped songs, deciding which of them ought to be recorded on gramophone records, and checking the data in the register kept of the taping of tunes. Then the songs chosen will be cut on lacquer records in the studio of the Research Group. The researcher

makes a final note of the song taking it down while playing back the record at a slower speed. One copy of this is stored with the record.

The formation of the Folk-Music Research Group, or rather its fusion with the editorial staff of CMPH took place at a time most propitious for the continuation of the series. The third volume was the *Lakodalom* (Wedding Songs). In the life of every people a wedding is regarded as the most important event, the most significant popular custom. There is no other event to which so many songs are attached. In olden times the ceremony, in its complete form, took several days. In dealing with this important subject, musicologists could, unfortunately, not profit from the results of exhaustive preparatory work. Kodály mentions that not even the non-musical part of a wedding had been fully described when the arrangement of the musical material was begun. From the volume we learn that in the actual wedding there are 27 incidents accompanied by singing. There are, in addition, ten "accessary" chapters of dances and games. From the old collection (the work of Kodály, Bartók and their colleagues) every song related to the wedding was included. As a result of the extensive field-work sponsored by the Research Group and covering the whole country gaps were





A MAGYAR NÉPZENE TÁRA

A MAGYAR TUDOMÁNYOS AKADÉMIA MEGBÍZÁSÁBÓL

SZERKESZTETTE

BARTÓK BÉLA

ÉS

KODÁLY ZOLTÁN

I

GYERMEKJÁTÉKOK

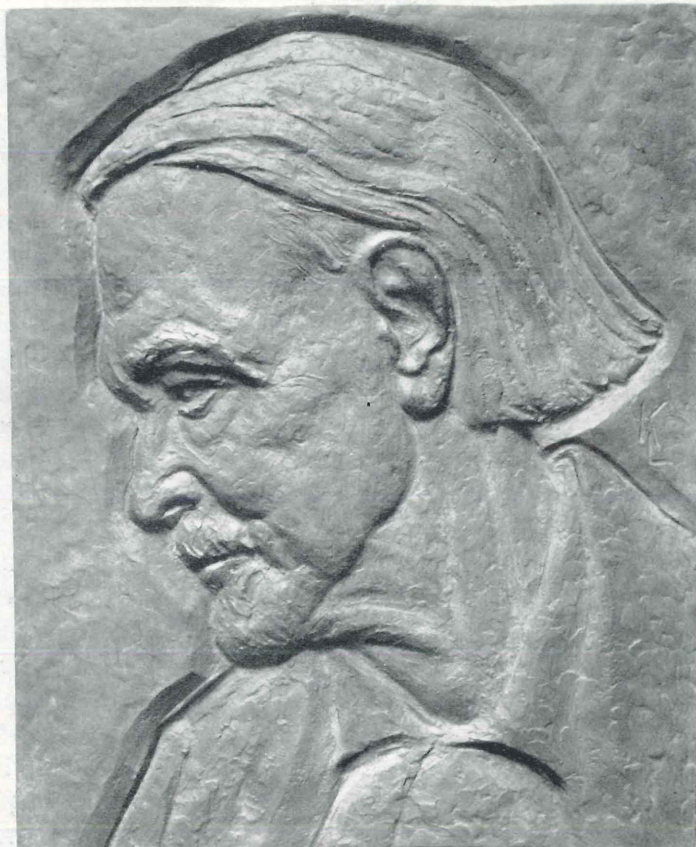
SAJTO ALÁ RENDEZTE

KERÉNYI GYÖRGY DR.

II. KIADÁS



1957



1.

♩=88
Jáj, í - dös jó á - pus - kām, ♩=92
jáj, í - dös drā - gā jó fél - ne - ve -
lős - kém, í - dös ked - ves, í - dös drā - gā jó á - pus - kām!
Mér í - rá - tott kēd bē bennünkēt az ár - vāk le - ve - li - be,
♩=80
jáj, í - dös drā - gā jó á - pus - kām? MÉR kí - vān - ko - zott kēd
āb - bā jā sē - tit gyāsos ház - bā el - köl - tőz - nyi től - lünk,
rull. ♩=84
jáj, í - dös á - pus - kām, jáj, í - dös drā - gā jó ked - ves
fél - ne - ve - lő, í - dös jó á - pus - kām, á - kin
sē āj - tó, sē āb - lak, csak á nāgy sē - tit - sig.

It is an attempt to classify the wealth of elements involved in “párosító” melodies (girl to her suitor and vice versa), interrogation and statement. The volume was awarded the Pitirè-prize.

Together with the oldest type of children’s songs and the New Year’s Greetings (“regös”-songs) laments for the dead also date back to earliest times. This type of chant is a relic of the most primitive age of lyric poetry. The words are improvised by the singer: a true lament is not repeatable. Kodály, the Hungarian discoverer of this form, mentions the great difficulty of recording it. He worked with phonograph cylinders. After tape recording had once come into use, the group succeeded in recording full laments of considerable length. Thus the researchers became familiar with all the typical lamentation melodies of the whole country. This volume, Vol. V., is likely to provoke the greatest interest in Europe, for it introduces a form which, though it has the most universal appeal, is slowly becoming extinct everywhere. Such recordings as the few Russian, Roumanian, Corsican and Sicilian ones, are considered rarities.

The sixth and last volume of the series containing the songs of customs will include the rest of tunes that come under this heading. The tunes of hawkers, nightwatchers and beggars make up the

filled and, at the same time, surprising discoveries were made. This significant amount of melodies is the output of 90 field workers, the larger half having been collected by the Folk Music Research Group.

When the fourth volume was under preparation the number of field-workers was above 100. This opus, the *Párositók* (Matchmaking), 1959, contains the music connected with a particular Hungarian custom. This is a game popular in the spinnery. The young people there sing about couples in tunes giving their names. In this group we find approximately 1000 songs, some typical and some borrowed for the occasion. Both groups were systematized according to the metrical structure of the stanzas. Here the editorial method is new. The tunes used occasionally for "pairing-off" words were edited in a simplified way, written down in the tonic sol-fa system: each of these tunes has been or will be given full treatment in its proper place. In the fourth volume not only the tunes, but also the lyrics and games are published, in separate chapters in particular systems of their own. This was the first attempt at a thematic arrangement of pieces of folk poetry. The systematization of games, too, has been made in a new way: it is not the continuation of the order adhered to in the first volume.

Première, deuxième et troisième cadences			Nombre des syllabes	Ambitus	N°
IV	1	—	8.	IV - 2	1
VII	VII	4	6.	VII - 7	2
b 3	VII	VII	11. 10. 13. 5.	VII - b 6	3
b 3	VII	b 3	6.	VII - 8	4
b 3	VII	b 3	7. 6. 7. 6.	VII - 4	5
4	VII	VII	11.	VII - 8	6
4	VII	5	6. 6. 8. 6.	VII - 9	7
5	VII	VII	6.	VII - 8	8
5	VII	1	6.	VII 8	9
1	1	VII	8.	VII - 7	10
1	1	1	11. 11 7. : 15.	V - 6	11
1	1	1	12. 12. 12. 14.	VII - 7	12
1	1	1	14. 14. 11. 11.	1 - 8	13
1	1	5	8 8. 6 + 7 + 6. 7 + 6.	VII - 7	14

(*) Un astérisque avertit le lecteur de ce changement d'ordre.

is the height and depth of the individual lines in regard to the last line, and if we examine what line their melodies describe (arch, descending or ascending movement, etc.), this is sufficient to classify a tune as a complex, with the exception of its rhythm. By listing the types alongside one another, we are able to establish a system among the related Hungarian folksongs. Rhythm, key or range — not included in this system — are introduced separately to the reader by indices.

After this system had been elaborated the rearrangement of the entire collection, especially of the material to be published in the first volume was begun. By the end of 1964 the manuscript of this volume will be completed, and the other ones will follow soon.

To test this system the group prepared an anthology of selected folksongs. It was published in three volumes under the title *Népdalok és Népies dalok* (Folk Songs and Popular Songs) in 1961. (A German edition was published in 1964.) The first two volumes contain the folksongs in the order which the more extensive editions will follow. Of course the material is limited here. Prefixed to Vol. 1., the reader can find a scheme of the system. This, in addition to the tunes included in the selection, serves to give a clear idea of both the princip-

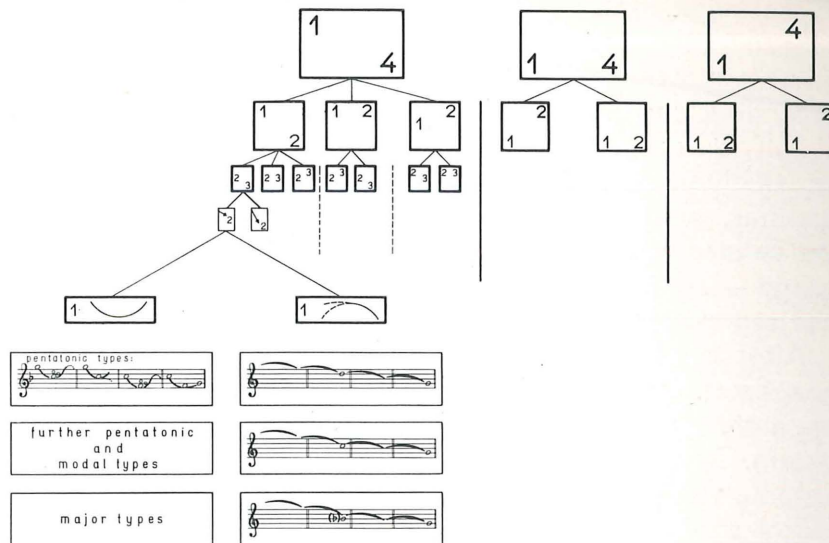
776.	Kávás (Zala)	777.	Hóttó (Zala)	778.	Rempeshölös (Vas)	779.	Csonkahegyhát (Zala)	780.	Boldogfa (Zala)	781.	Hóttó (Zala)	782.	Bak (Zala)	783.	Petőmhályfa (Vas)
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A dallamok részletes áttekintése

I. A dallam magva **m r d**

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2. r-kezdet	3-34.
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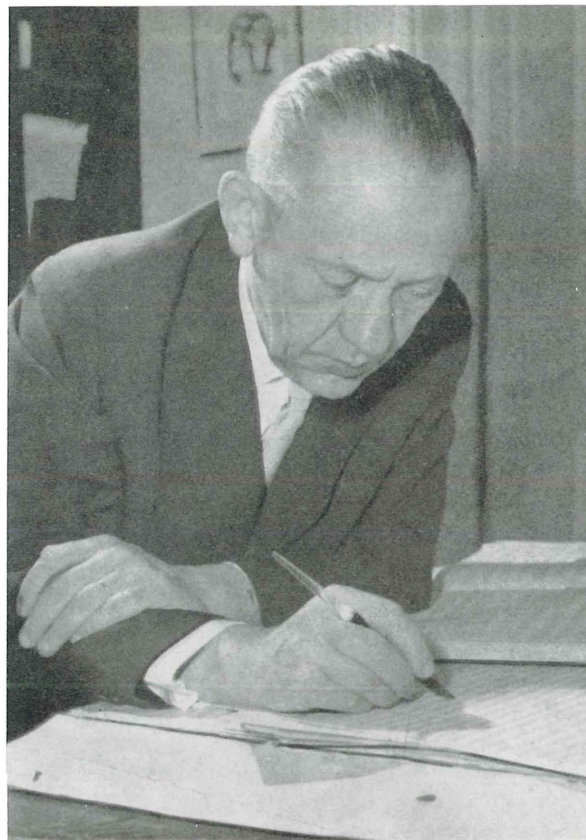


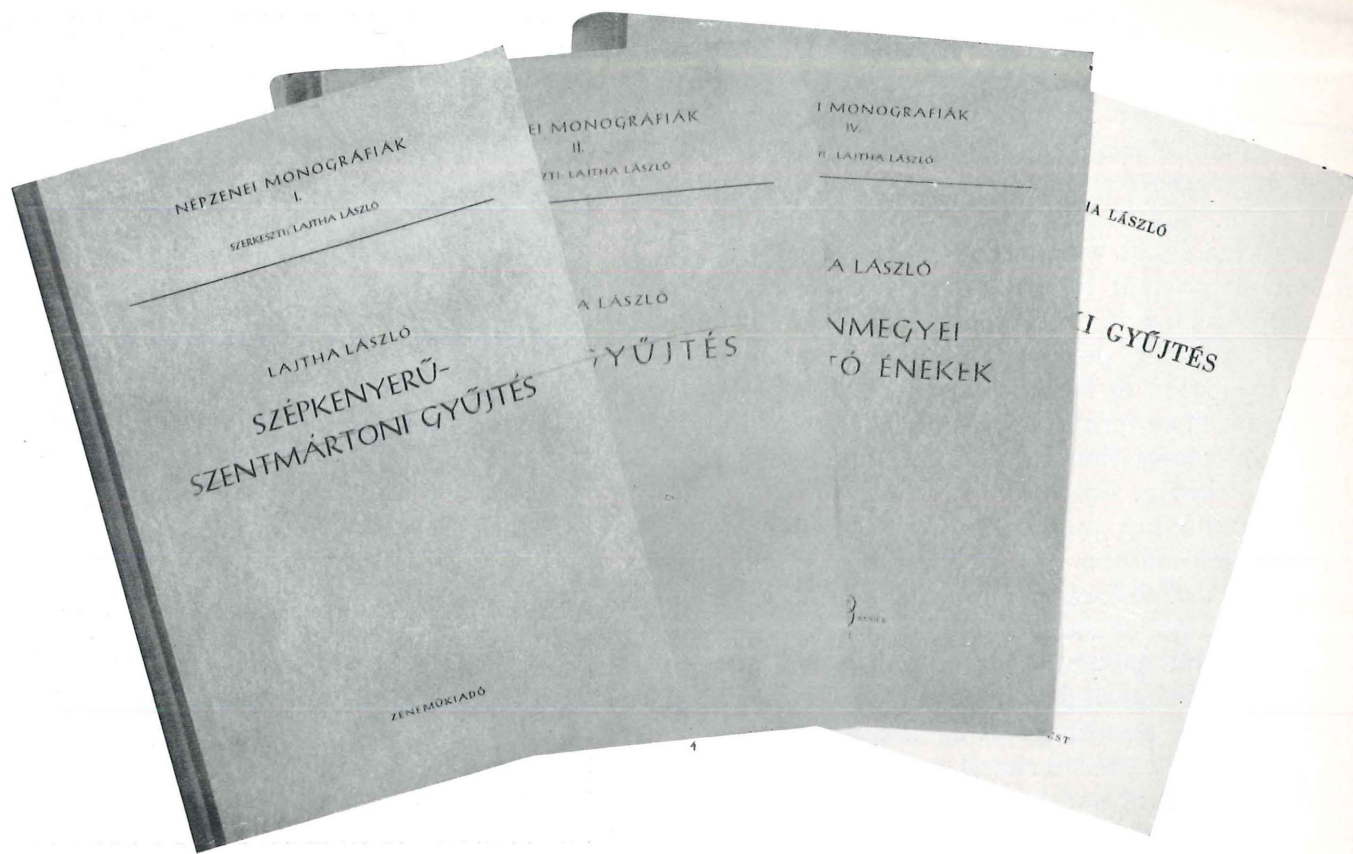
les of arrangement and, to a certain extent, of the constituents of Hungarian folk-song material. Selection has been restricted to those songs only which have several variants in the different regions of the language area. Types manifesting the harmonic functions of more recent composed music have also been omitted, as characteristic of something alien to the bulk of Hungarian folk-music, and illustrative of the influence of the composed music

of the past two centuries, or of borrowing from neighbouring peoples.

The third volume contains the most important pieces of popular composed songs together with philological notes on their composers, originals and spread. Members of the middle classes, both urban and rural, and especially the gipsy bands, have made these songs widespread in the villages. It is equally important to distinguish them from and compare them with the folksongs. It is also possible to find valuable pieces among them, especially those composed in the last century. It is mainly of these and, in general, of the most well-known and important pieces that a selection has been made and published in Vol. 3.

The continuous publication of the volumes of the complete edition will, in the future, make all other types of folk-song publication unnecessary, except for small selections with a popular appeal or educational purpose. This was not true of the past, even the period when the first volumes of customs were published. Then the material was gathered in the field, printed separately and will later be incorporated in the volumes of CMPH. The most important of these are the monographs of László Lajtha containing quite a number of instrumental melodies, chants and folksongs, Pál





Péter Domokos' collection of the archaic folk-music of the Hungarians of Moldavia beyond the Carpathians, and finally the most extensive — though not always correctly noted — song collection, János Berze Nagy's *Baranyai Magyar Néphagyományok* (The Hungarian Folk Traditions of Baranya County).

Besides these works, each treating the folk music of a region more or less exhaustively, we have to consider the volumes of the so-called "village monographs" which, in addition to publishing the complete musical material of the villages dealt with, give an analysis of the musical life of the villages concerned, i.e. music in its local social aspects. Kodály's collection from Nagyszalonta was a pioneering work. Part of this, the older songs, were published separately. Another early work is Kerényi's description of the village Kemse, in a volume of essays entitled *Elsüllyedt falu a Dunántúlon* (A Lost Village of Transdanubia). Three comprehensive village monographs have been completed: Vargyas: *Áj falu zenei élete* (The Musical Life of the Village Áj); Járdányi: *A kidei magyarság világi zenéje* (The Secular Music of the Hungarians of Kide), and finally Halmos' book, *A zene Kérsemjénben* (Music in Kérsemjén). The material of these collections will





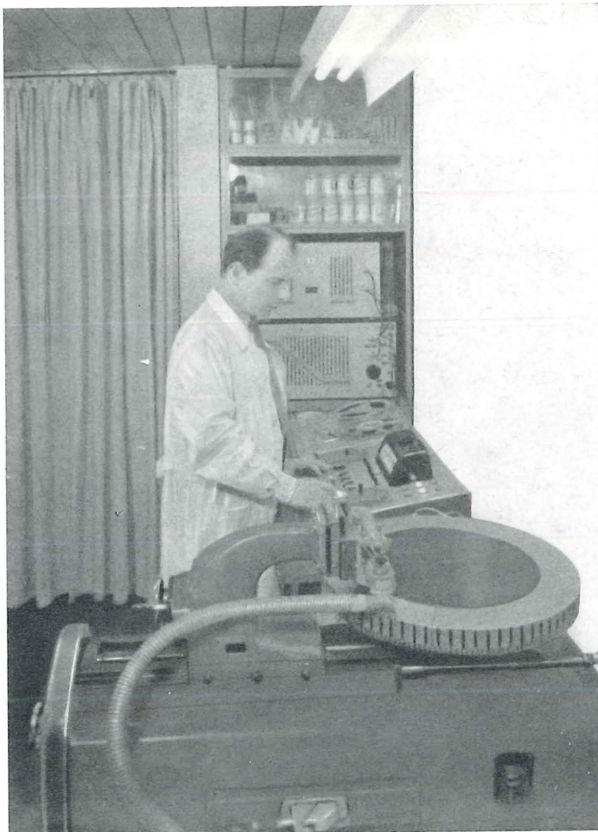
naturally be incorporated in the proper volumes of CMPH, as will be all the studies and comparative works contributed by Hungarian folk-musicologists to various publications. All necessary information will be given in an extensive bibliography.

Parallel to and in close connection with folk-music research, the scientific study of folk-dances has developed during the last ten years. This important work, carried on mainly under the auspices of the Institute of Folk Art, has resulted in approximately 30 000 metres of film with the musical, photographic and written material relating to it. A glimpse of the whole enterprise can be gained in Vol. III B of CMPH (the volume concerning weddings), in the *Somogyi táncok* (The Dances of Somogy), and several minor publications, articles and studies.

A number of new tasks have been set to Hungarian folk-music researchers in the course of the preparation of CMPH. Because of the relation between the folk-song and the composed popular song, philological questions have to be answered and the problems of origin must be clarified. Precisely for this reason, two members of the group have been set to work on the monographs of the significant folk-song composers of the 19th century. Special difficulties are involved in the classification

and typology of the words of songs published in our volumes. It is again the staff members of the Research Group who are expected to do pioneer work in this unexplored field. Nevertheless, the main task is the comparative study of Hungarian music with reference to that of other peoples. Whatever has been achieved does credit to individual research workers who, working on their own initiative, had to be content to explore a limited field, and were prevented by a partial knowledge of the complex material from giving an allembicing survey. This holds true even of Bartók, the only research worker who achieved his results on the relatively extensive material of a large regional unit that went into his South East European comparative study. In all likelihood his results, too, will be revised when the entire material of European folk-music has been collected and published, and the European development of melody has been thoroughly analysed. Recognizing this fact, we have set up an "European Folk-Music Catalogue" which can provide an extensive and solid basis for comparative studies by giving the fullest information possible on the published material of European peoples and that concerning the closely related musical cultures of Siberia and the Mediterranean. The Catalogue has to be tested





and for this reason analytical cards are being made about Slovakian, Roumanian, Bulgarian, French and French-Canadian melodies. Recent experiments have been made with electronic computers in the hope that the systematization of this immense material can be done in shorter time and with greater accuracy.

After the gradual establishment of the European Catalogue the Folk-Music Research Group will be able to carry out international tasks in addition to specifically Hungarian ones, thus making it possible for Hungarian musicologists to contribute to international research. Since such tasks cannot be undertaken by them alone, they naturally hope for the cooperation of specialists and research institutes throughout the world.

9. $\text{♩} = 96$

TI. $\text{L}\hat{\text{a}} - \text{r}\hat{\text{e}}\text{t} \text{ s}\hat{\text{u}} - \text{y}\hat{\text{a}}\text{t}\hat{\text{a}} \text{ l}\hat{\text{a}} - \text{j}\hat{\text{e}}, \text{ s}\hat{\text{e}}\text{ k}\hat{\text{u}}\text{m}\hat{\text{a}}\text{t} \text{ k}\hat{\text{o}} - \text{y}\hat{\text{a}} \text{ s}\hat{\text{e}}\text{r} - \text{y}\hat{\text{a}} - \text{l}\hat{\text{a}},$

$\text{n}\hat{\text{o}} - \text{n}\hat{\text{a}} \text{ l}\hat{\text{o}} - \text{y}\hat{\text{a}}\text{t}\hat{\text{a}} \text{ l}\hat{\text{a}} - \text{j}\hat{\text{e}} \text{ t}\hat{\text{e}} \text{ k}\hat{\text{o}} - \text{y}\hat{\text{o}} \text{ p}\hat{\text{u}} - \text{l}\hat{\text{u}}\text{g} - \text{y}\hat{\text{a}},$

$\text{t}\hat{\text{i}} \text{ k}\hat{\text{u}}\text{k} - \text{l}\hat{\text{a}} \text{ p}\hat{\text{u}} - \text{l}\hat{\text{u}}\text{g} - \text{y}\hat{\text{e}}\text{s} \text{ k}\hat{\text{u}} - \text{l}\hat{\text{a}} \text{ s}\hat{\text{o}}\text{n} - \text{d}\hat{\text{z}}\text{e}\text{n} \text{ s}\hat{\text{o}} \text{ m}\hat{\text{a}} - \text{r}\hat{\text{a}},$

$\text{a}\hat{\text{h}}, \text{ s} - \text{s}\hat{\text{e}}\text{r} \text{ t}\hat{\text{u}}\text{m}\hat{\text{g}} - \text{j}\hat{\text{e}} \text{ l}\hat{\text{a}}, \text{ g}\hat{\text{e}}\text{t} \text{ l}\hat{\text{o}} - \text{l}\hat{\text{a}}\text{t} \text{ a}\hat{\text{n}} - \text{d}\hat{\text{e}}\text{s} - \text{l}\hat{\text{a}},$

St. Musicologica IV

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What does this bibliography contain? All significant collections, every important folk-musical, folk-dance, historical and theoretical study which advances the science and approximately all of our publications printed in any of the main languages of the world have been included.

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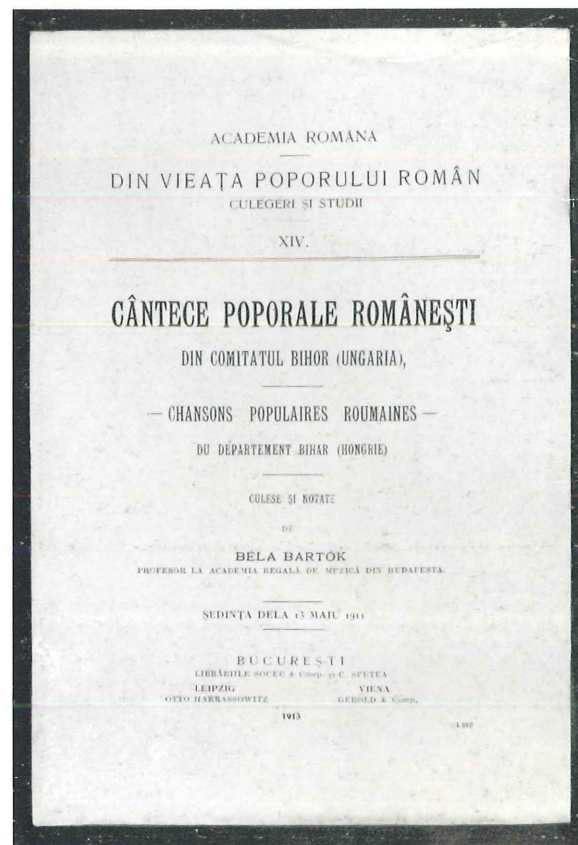
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BÉLA BARTÓK

LA MUSIQUE POPULAIRE DES HONGROIS ET DES PEUPLES VOISINS.

Avec 127 mélodies pour la plupart inédites.

Avant de parler de l'influence réciproque de la musique populaire hongroise et de celle des peuples voisins, je voudrais dire quelques mots sur la musique populaire en Hongrie et sur la musique populaire en général. Qu'est-ce, au juste, que la musique populaire? C'est l'ensemble de toutes les mélodies qui constituent dans une communauté humaine, pendant une certaine période et sur un territoire plus ou moins grand, l'expression spontanée de l'instinct musical. Plus simplement, la musique populaire est composée de mélodies chantées pendant longtemps par un grand nombre de personnes. Les mélodies transmises de génération en génération se transforment plus ou moins, suivant les régions, et donnent naissance à des variantes de mélodies. Par contre, des mélodies, de constructions différentes à l'origine, se transforment et deviennent semblables les unes aux autres: il en résulte des styles musicaux homogènes, de caractère bien défini.

Une musique populaire est obligatoirement constituée par un grand nombre de mélodies plus ou moins semblables. Une telle musique populaire est celle des villages hongrois par exemple. Ceux qui connaissent un peu les chansons récentes de la campagne hongroise savent que le rythme et la construction de ces mélodies sont toujours semblables. Les deux catégories les plus importantes des mélodies de la campagne hongroise comprennent des mélodies anciennes d'une part et des mélodies récentes de l'autre. Les anciennes (catégorie A) sont, pour des raisons diverses, peu connues de la société hongroise. Pourtant ce sont précisément les anciennes mélodies qui constituent le plus précieux trésor musical de la Hongrie.

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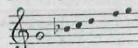
Bevor man über die Wechselwirkung der magyarischen Volksmusik und der Volksmusik der Nachbarvölker sprechen kann, muß man über die magyar. Volksmusik im allgemeinen einiges sagen. Was ist eigentlich Volksmusik? Auf diese Frage kann man etwa folgende Antwort geben: die Volksmusik ist die Gesamtheit aller der Melodien, die als spontaner Ausdruck musikalischen Empfindens in irgendeiner menschlichen Gemein-
schaft in mehr oder minder großer räumlicher Ausdehnung während einer gewissen Zeit im Gebrauch waren. Volkstümlich gesprochen: Volks-
musik setzt sich aus Melodien zusammen, die von vielen lange Zeit hin-
durch gesungen wurden. Aber wenn Melodien von vielen Leuten und
von Generation zu Generation gesungen werden, dann entstehen einer-
seits kleinere oder größere Veränderungen — hier so, dort anders, anderswo
wieder anders — das heißt: es entstehen Melodienvarianten; andererseits
wiederum gleichen sich ursprünglich verschiedenartige Melodien einander
an: d. h. es entstehen Melodien mit gemeinsamen Merkmalen, die einen
einheitlichen musikalischen Stil ergeben.

Eine Volksmusik kann also nur aus vielen einander mehr oder weniger
ähnlichen Melodien bestehen. Solch eine Volksmusik ist z. B. die Musik
des magyarischen Dorfes. Wenn man die neueren magyar. Dorflieder
ungefähr kennt, kann man sehen, daß deren Melodien im Rhythmus,
im Aufbau einander sehr ähnlich sind. Die zwei wichtigsten Klassen der
magyar. Dorflieder sind die Klasse der alten und die der neuen Melodien.
Die alten Melodien (A-Klasse) kennt das ungarische gebildete Publikum
aus verschiedenen Gründen recht wenig, obwohl sie unsere wertvollsten
musikalischen Schätze ausmachen.

Ihre auffallendsten Eigentümlichkeiten sind:

1. eine gewisse altertümliche — als asiatisches Erbgut mitgebrachte —

unvollständige, fünfstufige pentatonische Tonleiter:



2. eine vierteilige, d. h. eine aus vier Melodienzeilen bestehende
Struktur (eine Melodienzeile nennen wir einen auf je eine Verszeile ge-
sungenen Melodienteil), bei der im allgemeinen der musikalische Inhalt
der vier Teile voneinander verschieden ist (der des 1. und 4. Teiles auf
alle Fälle);



Rumanian

Bartók, B.,

Bartók, B.,

Hungarian

German

Italian

Rumanian

Bartók, B.,

Bartók, B.,

Bartók, B.,

Hungarian

Italian

Bartók, B.,

Rumanian

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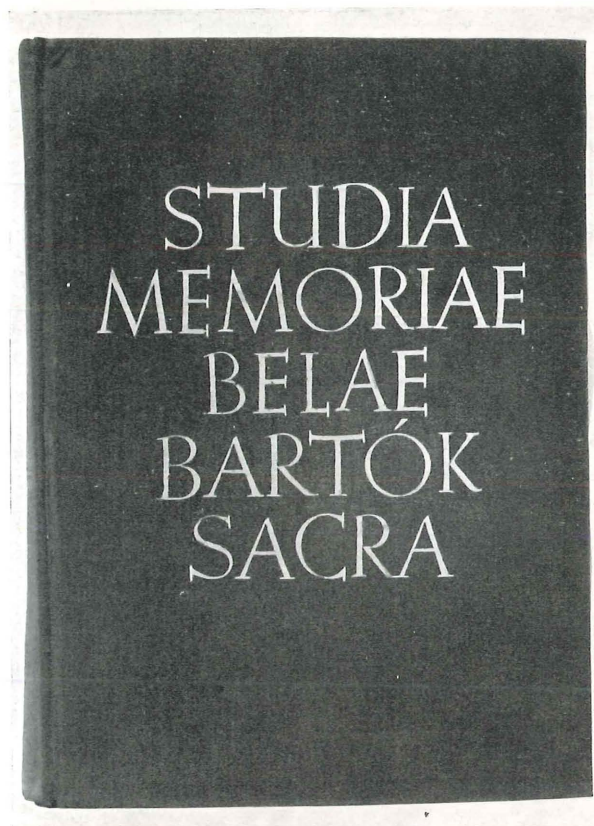
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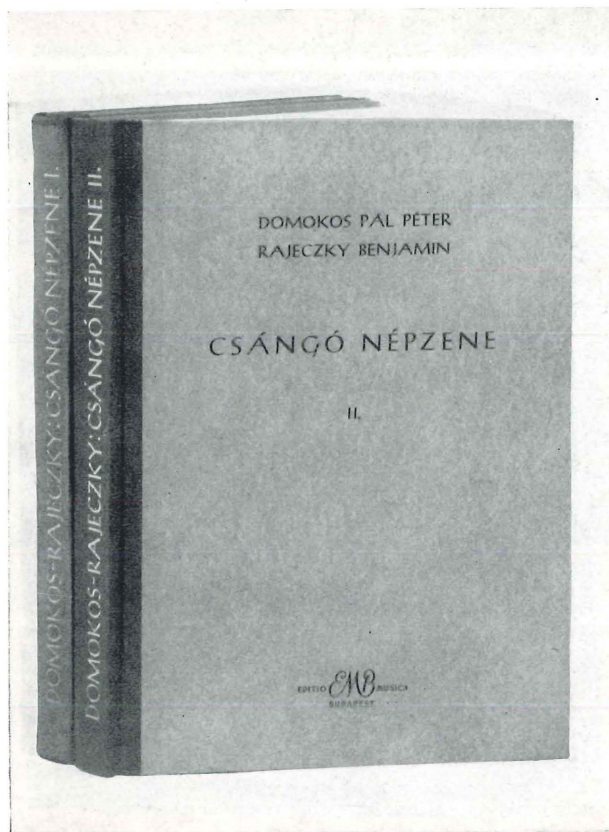
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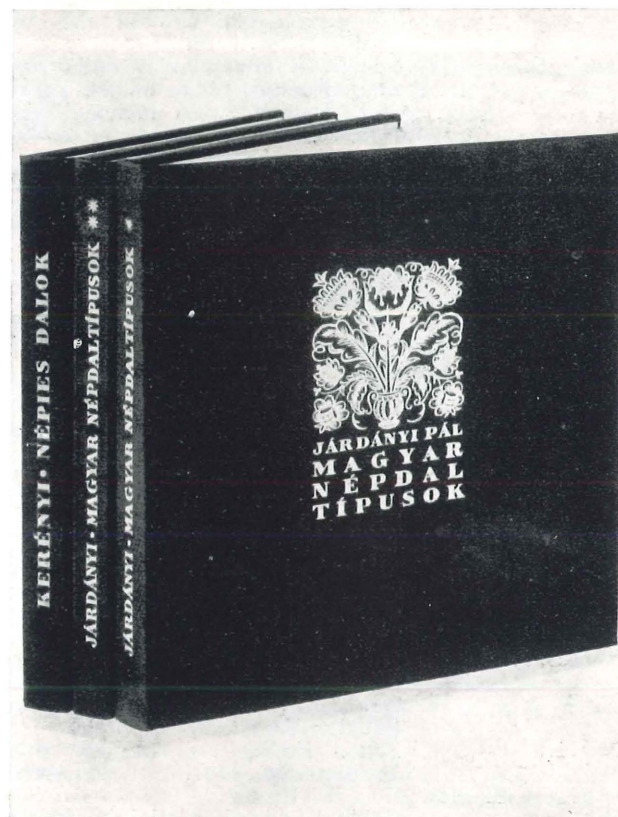
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Tetrardus SEQUENTIAR II. — SEQUENZEN II.

48

1) O co-di-ta-tia li-li-um,
No nos pro-no-stro vi-ti-o

2) Tu ple-na gra-ti-a, Ma-ter ex-i-mi-a Ma-ri-a.

3) Sol-ve pes-ca-mi-na, Re-la-xa cri-mi-na, Ma-ri-a.

4) Pa-tris et bo-a-ta, De-o fe-cun-da-ta Ma-ri-a.

5) Ho-stis-ra por-di-ta, Ho-mi-le-da-bi-ta Ma-ri-a.

6) Pa-tris De-i fa-cta, Vi-ra and lu-ta-cia Ma-ri-a.

7) Non a-mi-se-ri-a Ra-dio ad gau-di-a Ma-ri-a.

8) Tu mun-di do-mi-na, Oe-lo-rum re-gi-na Ma-ri-a.

9) Ri-ti-bi glo-ri-a Sa-a-cra per o-mni-a Ma-ri-a.

A. men-di-ent o-mni ho-mi-na.

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Abbreviations

AB	<i>Bartók, B., Önéletrajz. Írások a zenéről.</i> Ed. by <i>Almárné Veszprémi Lili</i> , intr. by <i>Demény János</i> , Bp., 1946.
AE	<i>Acta Ethnographica</i> , Budapest.
AECO	<i>Archivum Europae Centro-Orientalis</i> .
AH	<i>Archeologia Hungarica</i> .
AM	<i>Acta Musicologica</i> .
AMF	<i>Archiv für Musikforschung</i> .
B	<i>Szabolcsi, B., Bausteine zu einer Geschichte der Melodie</i> , Bp., 1959.
BB	<i>Béla Bartók, a memorial review of his life and works</i> , NY, 1950.
BBWW	<i>Béla Bartók, Weg und Werke</i> , ed. by <i>B. Szabolcsi</i> , Bp., 1957 (french 1956).
BSzle	<i>Budapesti Szemle</i> .
BV	<i>Bartók. Sa vie et son oeuvre</i> , Bp., 1956.
CMPH	<i>Corpus Musicae Popularis Hungaricae</i> — Magyar Népzene Tára.
DJbVk	<i>Deutsches Jahrbuch für Volkskunde</i> .
EtECO	<i>Etudes sur l'Europe Centre-Orientale</i> .
Ethn	<i>Ethnographia</i> , Budapest.
FE	<i>Folia Ethnographica</i> , Budapest.
FH	<i>Szabolcsi, B., Népzene és történelem</i> , Bp., 1954.
FK	<i>Filológiai Közlemények</i> .
FKö	<i>Filológiai Közlöny</i> .
HQuart	<i>Hungarian Quarterly</i> .
IACP	<i>Bartók, B., Insemnări asupra cîntecului popular</i> , Bucureşti, n. d.
KI	<i>Kodály, Z., A zene mindenkié</i> , Bp., 1954.
KodE 1943	<i>Emlékkönyv Kodály Zoltán hatvanadik születésnapjára</i> — <i>Mélanges offerts à Zoltán Kodály à l'occasion de son soixantième anniversaire</i> , red. <i>B. Gunda</i> , Bp., 1943.
KodE 1962	<i>Zoltáno Kodály Octogenario Sacrum</i> , Bp., 1962 (= <i>StMus</i> , 1962).
KÖI	<i>Kodály, Z., Visszatekintés I—II, Összegyűjtött írások</i> , Bp., 1964.
MsP	<i>Musica si Poezie</i> , Bukarest, 1936.



- MSzle Magyar Szemle.
MTANyKözl Magyar Tudományos Akadémia Nyelv- és Irodalomtudományi Osztályának Közleményei.
MZ Magyar Zene.
MZSzle Magyar Zenei Szemle.
NÉ Néprajzi Értesítő.
NHQuart New Hungarian Quartely.
NNy Népünk és Nyelvünk.
P I, II Szabolcsi, B., A magyar zene évszázadai, I—II.
S Bartók, B., Scritti sulla musica popolare, Torino, 1955, ed. by D. Carpitella (It is the same with SMP in italian language).
SM Scieri mărunte despre muzica populară românească, coll. and transl. by C. Brăiloiu, Bukarest, 1937.
SMBBS Studia Memoriae Bélae Bartók Sacra, ed. by B. Rajeczky and L. Vargyas, Bp., 1956, 1957², 1958³ (english).
SMP Bartók, B. válogatott zenei írásai, ed. by A. Szöllősy, intr. by S. Szabolcsi, Bp., 1948.
SP Bartók, B. válogatott írásai, ed. by A. Szöllősy, Bp., 1956.
StMus Studia Musicologica, Budapest.
SVMW Sammelbände für vergleichende Musikwissenschaft.
TE Táncművészeti Értesítő.
TTan Táncstudományi Tanulmányok.
UngJb Ungarische Jahrbücher.
ÚZSzle Új Zenei Szemle.
ZfM Zeitschrift für Musik.
ZMW Zeitschrift für Musikwissenschaft.
ZTudTan Zenetudományi Tanulmányok I—IX, ed. by B. Szabolcsi and D. Bartha.
ZSzle Zenei Szemle.
ZVMW Zeitschrift für vergleichende Musikwissenschaft.

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Borsai, Ilona: collaborator of the Lament volume and of Corpus VII.

Halmos, István: research on primitive (South American Indian) music, collaborator of the European Catalogue (= EK) and Corpus VII.

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Járdányi, Pál: department head, leads work on Corpus VII, elaborated a new systematization of Hungarian folk-songs and participates in the classification of melodies by computers.

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Kiss, Lajos: editor of Lament volume, weddings and their melodies, Southern Hungarian musical dialect, the remains of old Hungarian instrumental music; the relation of the folk-music of the Southern Slavs, Bulgarians and Hungarians.

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Olsvai, Imre: The study of variants and dialects, monographs of outstanding personalities, participates in the preparation of Corpus VII, directs the collection and treats the material collected.

Pál, Máté: revision (phonetical, etc.) and systematization of texts, editorial work.

Paulovits, Géza: Librarian, collects material from the area north of the Danube—Tisza region, writes monographs on the authors of popular composed songs (Dankó- under preparation).

UNGARISCHE VOLKSLIEDTYPEN

I.

HERAUSGEGEBEN
VON

PÁL JÁRDÁNYI

MITARBEITER

MÁTÉ PÁL, IMRE OLSVAI,
ILONA RÁCZ, BALINT SÁROSI, RUDOLF VIG



AKADEMIAI KIADÓ
VERLAG DER UNGARISCHEN AKADEMIE DER WISSENSCHAFTEN
BUDAPEST 1964

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- Rajeczky, Benjámín*: assistant director, editor of Lament volume, publication of the Gregorian songs of Hungarian, Gregorian chants and folksong research, the musical dialect of the Hungarians of Moldavia resettled to Transdanubia.
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- Vikár, László*: Scientific Secretary; folk-music of the Eastern related peoples (mainly the Cheremiss and Chuwash) and its comparison to Hungarian music.

EXPLANATION FOR THE ILLUSTRATIONS

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