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**Béla Bartók's *Eight Hungarian Folk Songs* for Voice and Piano: Vocal
Style as Elaborated by Harmonic, Melodic, and Text Factors**

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by

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Treatise

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin

December 2006

Dedication

For my parents

Acknowledgements

I would like to give my sincere thanks and gratitude to my academic supervisor, Professor Elliott Antokoletz, for his time, energy, and wisdom. I am also thankful to my co-supervisor, Professor Darlene Wiley, for her tireless support. Thank you to my other committee members, Professor Leonard Johnson, Professor William Lewis, Professor Edward Pearsall, and Professor Thomas O'Hare, for their time and effort. I am indebted to my brother in law, István Robel, for his help with Hungarian and Hungarian history. I am also grateful to Steven Keniston for his intelligent and thorough proofreading. Special thanks go to Jungdae Kim and Kihyuk Han for their skilful technical expertise for the tables and musical examples. I also thank Boosey & Hawkes, Inc. for their kind permission to use musical excerpts from copyrighted material. I would like to express deepest appreciation to my parents, Tae-Seung and Youn-Ja Lee, and sisters, Hye-Young and Min-Young, for their interest in my study and their encouragement; without it this treatise might never have been finished.

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Vocal Style as Elaborated by Harmonic, Melodic, and Text Factors**

Publication No. _____

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The University of Texas at Austin, 2006

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Bartók's early research into Hungarian folk music led him to his first folk-song arrangements for voice and piano in 1906 and 1907. Although these song settings in the first ten of the *Twenty Hungarian Folksongs* (1906) and the *Eight Hungarian Folk Songs* (1907-1917) are contrasted by later developments, in which the accompaniment becomes more important than the voice part, we can still see the originality of the composer emerging in his vocal transcriptions and in the relation between piano and voice.

The intention of this study is to explore the authentic folk characteristics of the Hungarian tunes, and to show how Bartók is already beginning to draw these melodic structures into his own original style. One important aspect of the study is to show how the basic pentatonic scale is elaborated differently in each of the songs, that is, by modal

and polymodal expansion. Yet, all of the individual tunes show an overall stylistic “unity within diversity,” a principle that represents what may be considered the Bartók signature. All of the vocal parameters—interval structure, modality, rhythmic style, syllabic structure, linear formal structure, melodic contour, range, and cadential caesuras—will be explored as a means of defining the individual style of each tune as well as the more general style of the vocal idiom in these early Bartók settings.

How can an authentic folk tune reveal Bartók’s personal style? The answer seems to lie partly in the way he transcribed (notated) and simplified what was originally a highly ornamented melodic/rhythmic entity. The study of vocal style in these eight songs as well as the accompanimental harmonic elaboration will be considered in connection with the structure and meaning of the text. Thus, such a study of the vocal style of Bartók’s folk song arrangements encompasses more than just the style of the tune itself, by drawing the melodic structure and character into a larger context that includes figuration, texture, and the new modal/polymodal and symmetrical harmonic language. The study in general reveals the beginnings of Bartók’s evolution toward the more synthesized, more complex musical idiom of his later vocal settings.

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CHAPTER 1

HISTORICAL BACKGROUND

There are three main musical forces in the late nineteenth and early twentieth centuries, German late Romanticism, French Impressionism, and the folk music of Eastern Europe, all of which Béla Bartók absorbed into his personal idiom. His musical training and education began in the German tradition. He studied the musical style of Brahms in Pozsony in the 1890s, and Wagner and Liszt when he was at the Royal Academy of Music in Budapest (1899-1903). In 1902, when Richard Strauss wrote the symphonic poem *Also sprach Zarathustra* (op.30, 1896), Bartók was motivated to write his first major work, which is a symphonic poem, *Kossuth*.¹ At the end of the century he was also exposed to nationalistic movements like the city celebrations of the Hungarian Millennium and the fiftieth anniversary of the 1848 revolution. After Bartók heard a Hungarian peasant girl's (Lidi Dósa) singing in 1904, authentic Hungarian folk music became an important influence for Bartók's compositional development.

Investigating Authentic Hungarian Folk Music

A study of the authentic monodic folk sources provides insight into Bartók's own original harmonization. Before I mention the influence of authentic Hungarian folk music

¹ Elliott Antokoletz, *Twentieth-Century Music* (New Jersey: Prentice Hall, 1998), 106-107.

on Bartók, I should say few words about *Magyar nóta* (Hungarian song). It is derived from a type of German urban folk song, known as a “Volkstümlichlied”, which has similar characteristics. It always has a piano accompaniment, a strophic structure, and the form is rounded (ABA). Hungarian amateur musicians composed many imitations of this, and it was incorporated into the *verbunkos* (recruiting dance) and *czardas* by urban gypsy bands.²

Bartók did not know the authentic Hungarian folk music of the villages before 1904. In that same year, he visited the rural Slovakian resort of Gerlicepuszta (now Ratkó), and stayed until late autumn. However in that time he heard a Székely Hungarian peasant girl named Lidi Dósa singing a type of urban folk song or popular art song known as *Magyar nóta*. She was a servant of a Budapest family who stayed in the same building with Bartók. One of the songs, “Piros alma leesett a sárba” (The red apple fell into the dirt), impressed Bartók very much, so he asked her to sing it again so that he could notate it.³ This passage is from an interview of Lidi Dósa when she was eighty-five years old in 1970:

On one occasion, he heard me singing, I was singing to the child ... The song pleased Bartók, and he asked me to sing it again because he wanted to note it down. When he had taken it down, he went to the piano and played it. He then called me and asked if he was playing it properly. Well, it was exactly as I had sung it ... I had to sing continually, however, he only wanted to hear the ancient village tunes! He only liked those I had learned from my grandmother.⁴

² _____, *Béla Bartók: a guide to research* (New York: Garland Pub., 1988), xxiv.

³ Kenneth Chalmers, *Béla Bartók* (London: Phaidon Press, 1995), 44-46.

⁴ *Ibid.*, 29.

Later, his arrangement of “Piros alma” was published in the magazine *Magyar Lant* (‘Hungarian Lute’) in 1905.⁵ While this is not an authentic village tune, her rendition was very different from the gypsy-styled café version that he thought to be the real Hungarian folk music. This performance led him to realize that there were many authentic Hungarian folk songs to be investigated in the villages. In 1905 Bartók contacted Zoltán Kodály, who wrote his dissertation on Hungarian folk music, and together they began to collect authentic Hungarian folk songs in the summer of 1906. They visited Hungarian villages to record peasants singing by using wax cylinders, and then transcribed the recordings. Bartók went to the east of Hungary (Békés County), and Kodály to the north (Nitra, Czechoslovakia). After collecting the tunes, they analyzed and codified them. So, as a result, in December of the same year, they published *Magyar Népdalok* (Twenty Hungarian Folk Songs) together (under imprint of Károly Rozsnyai, Budapest: Nos. 1-10 by Bartók, 11-20 by Kodály).⁶ During the years 1909 and 1910, Bartók and Kodály were trying to find a way to classify their collected folk song materials, and they decided to use a modified classification system of the Finnish ethnologist Ilmari Krohn. Benjamin Suchoff explains about Bartók’s modified classification of Krohn’s:

Between 1909 and 1910, however, he struggled to find a way to sort the mentioned materials. Apparently at Kodály’s suggestion Bartók turned to the classification system devised by Ilmari Krohn (1867-1960), Finnish composer and musicologist, for *Soumen Kansan sävelmiä* (a collection of Finnish folk songs), in which end tone as well as syllabic structure of each melody section constitute the

⁵ Béla Bartók, *The Hungarian Folk Song* ed. Benjamin Suchoff (Albany: State University of New York Press, 1981), xviii.

⁶ *Ibid.*, xxii.

major aspects of the sorting procedure. In order to compare his materials quickly and easily, Bartók modified the Krohn system somewhat: each melody would be transposed to end on g, a procedure which also minimized leger line notation. And he began to compile diacritic signs and special symbols to supplement the notation of text and melody.⁷

Old and New Hungarian Folk Song Styles

In order to understand the structure and style of the Hungarian folk songs, several categories that Bartók outlined will be discussed first. He observed two tendencies among peasants; (1) to preserve their customs; (2) to imitate the city people. These tendencies are seen in what Bartók called the old Hungarian folk song style and the new Hungarian folk song style.⁸

(1) OLD STYLE

In the old Hungarian folk style, the structures are non-architectonic, in other words non-rounded like ABCD or ABAB. Usually they have 4 lines, and the lines have the same number of syllables. This structure is called isometric. In general, when the songs have twelve, eight, or six syllables in their verses, the rhythm is *parlando rubato*. When they contain seven, nine, ten, or eleven syllables in their lines, they are mostly *tempo giusto*. The *parlando-rubato* rhythm is characteristic of the old Hungarian folk style. The

⁷ Ibid., xxv.

⁸ There is a third style, which Bartók referred to as “mixed style”. Bartók said that the most important for his composing is the old and new style, not mixed style.

Hungarian pentatonic scale (G-Bb-C-D-F) is mainly used. The melodic range is narrow, spanning up to an octave.⁹

(2) NEW STYLE

The new style developed in the late nineteenth century because of the increased travel of peasants into the city. They absorbed popular urban elements into their tunes, and created a new, but still homogenous Hungarian folk style. The main difference between the old style and the new style is their melodic structures. New style songs always have an architectonic structure like ABBA, AABA, and so on, so the first and fourth verses are identical. Unlike the old style, the number of syllables in each line can be different and exceed twelve. Sometimes up to twenty-five syllables are used in this style. The rhythm of the new style is usually a strict dance-rhythm, derived from the *tempo giusto* of the old style, and it is called ‘adjustable *tempo giusto*’ or ‘variable *tempo giusto*’. It is possible to find the influence of the old pentatonic scale in the melodic lines in the new style, and the melodic range is wider than that of the old style.¹⁰

⁹ Benjamin Suchoff, ed. *Béla Bartók Essays* (New York: St. Martin's Press, 1976), 60-64.

¹⁰ *Ibid.*, 66-68.

CHAPTER 2

BARTÓK'S CLASSIFICATION SYSTEM

Bartók modified Krohn's classification and his modified classification was published in the book *The Hungarian Folk Song*¹¹ in 1981. In this book he classified and explained his modified classifications of Hungarian folk songs that he collected. The *Eight Hungarian Folk Songs* will be categorized and discussed using Bartók's classification. Before we discuss this classification, a brief explanation of the Hungarian-speaking regions will precede. Hungarian-speaking regions are divided into four different dialects. The *Eight Hungarian Folk Songs* belong in region IV, because the first five songs were collected in the Csík District of Transylvania and the last three songs were collected from the Székely which also belongs in region IV.

- I the Transdanubian region (south and west of the Danube)
- II the Northern region (north of the Danube and of the upper Tisza)
- III the Tisza region, or region of the great Alföld
- IV the region of the Erdély musical dialect (Transylvania)

¹¹ *A magyar népdal* [The Hungarian Folk Song]. Budapest: Rózsavölgyi és Társa, 1924. See also the German edition: *Das ungarische Volkslied*. Berlin: Walter de Gruyter and Co., 1925. The first English edition: *Hungarian Folk Music*. London: Oxford University Press, 1931. The second English edition, *The Hungarian Folk Song*, ed. Benjamin Suchoff, trans. M. D. Calvocoressi. Albany: State University of New York Press, 1981.

According to the book, eight and twelve-syllable songs are older than any other syllable songs, and the majority of the *Eight Hungarian Folk Songs* have eight and twelve-syllables. We have eight, twelve, and eleven syllable songs in the old style. Those syllable tunes will be discussed in this chapter. The discussion of new style will follow after discussion of old style. Only one new style song was observed in the *Eight Hungarian Folk Songs*.

(1) OLD STYLE

I . 8 or 12 syllables

Form (Melodic Structure)

There are more examples of the structures of ABCD and ABBC than any other form. The form ABCD consists of lines that differ from one another. The form ABBC is only similar on the second and third lines. The forms ABCD, ABBC, and A⁵B⁵AB mostly happen in *parlando-rubato* tunes, the others are almost all in *tempo giusto*. So, the structure ABCD is considered a characteristic of the old eight-syllable *parlando-rubato* tunes. Even though structures A⁵B⁵AB, AA_vBB_v, and AAB_vB_v have some symmetrical aspects, they are not architectonic structures. Yet it is possible to find the origin of the architectonic structure of the new style in the forms like A⁵B⁵AB and ABBC.¹²

(see table 1)

¹² Ibid., 21-22.

ABCD	ABBC	AABC	AB ⁵ AB	ABCB	AABB _v	AA _v BB _v	ABCC _v
3 (twelve)	1 (twelve)	9	4	5	1	2	1
30 (eight)	18 (eight)						

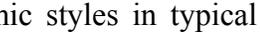
A⁵ = higher by a fifth than A

B_v = B with a slight deflection at the end

Table 1: Frequencies of the possible structures of 8 and 12 syllables ¹³

In the Eight Hungarian Folk Songs there are five examples of eight and twelve-syllable tunes. Two of them are in eight-syllables (Song No. 4 and Song No. 6), and three of them are in twelve-syllables (Song No. 2, Song No. 3, and Song No. 7). Four of them are in the form ABCD (Song No. 2, Song No. 4, Song No. 6, and Song No. 7). One is in form AABB (Song No. 3). So, the majorities of these songs are in the form ABCD and contain eight or twelve-syllables.

Rhythm

Four isometric lines are common. There are more examples of eight-syllable tunes than twelve-syllable tunes: about 70 eight-syllable examples and 7 or 8 twelve-syllable examples. The rhythmic schema of the twelve-syllable structure is , and eight-syllable is . There are two different rhythmic styles in typical Hungarian folk songs. One of these styles is known as *parlando rubato*, the other is

¹³ This and the following tables are taken from the book *The Hungarian Folk Song* by Béla Bartók.

tempo giusto. *Parlando rubato* is speech-like, free in style. *Tempo giusto* is a strict dance rhythm. However it is not clear whether every tune in *tempo giusto* is a dance tune or not. In some very few cases the tune contains words related to dancing or referring to dancing, and only then can it be definitely referred to as a dance tune. There is no difference between the *tempo-giusto* tunes and the *parlando-rubato* tunes except the rhythm and style. They have basically the same scales and structures.¹⁴

1) *parlando rubato*:

All twelve-syllable examples are in the *parlando-rubato* rhythm. Most of the eight-syllable examples are also in the *parlando-rubato* rhythm. The eighth notes (♪) in the original schema can be lengthened or shortened with or without any reason. Improvisational characteristics can be observed in this performance style, and it is possible at times those changes and alterations have become a part of the tune. The changes of the value do not rely on the length or the position of the syllables sung. It could be possible that the same singer sang the same text (— ∪ syllables) in a different way, for example; sometimes within the same measure she sang this rhythm (♪ . ♪), while other times she sang (♪ ♪). Those kinds of adjustment of the tune to the rhythm of the text can be explained by the influence of the new style which is ‘adjustable’ *tempo-giusto* rhythm, and those changes of rhythmic forms and ornamentation of the tunes also could be the sign of the declining prevalence of the old style. The eight-syllable

¹⁴ Ibid., 14.

parlando-rubato tunes of region IV have variety in their rhythm and ornaments unlike the twelve-syllable examples, but the alteration and ornaments are inconsistent, even with the same singers. They may change them whenever they repeat. The Székely of region IV, because of their more isolated geographical position preserved their highly ornamented old singing style better and longer.¹⁵

2) *Tempo giusto*:

There are no old style twelve-syllable *tempo-giusto* tunes, and about 23 of the eight-syllable *tempo-giusto* tunes were found with the following possibilities:

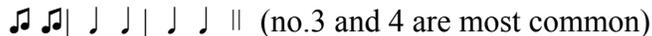
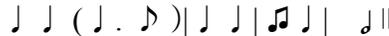
-
1. 2/4  (even quavers in strict rhythm)
 2. 4/4 
 3. The same, but in 'adjustable' *tempo giusto*
 4. 2/4  (no.3 and 4 are most common)
 5. 2/4 
 6. 2/4 
 7. 4/4 
-

Table 2: Isorhythmic strophes in the 8 and 12 syllables (tune-lines in similar rhythm)

¹⁵ Ibid., 14-16.

In the *tempo-giusto* tunes ornamentations hardly occur even in region IV.¹⁶ In the *Eight Hungarian Folk Songs*, four songs are in *Parlando-rubato* rhythm (Song No. 2, Song No. 4, Song No. 6, and Song No. 7), and one song is in *Tempo-giusto* rhythm (Song No. 3). The majority rhythm of the songs is *Parlando rubato*.

Caesura (The final note of the second line)

There are two important points to consider: 1) the final notes of the tune's lines; 2) the relation between the contents of the tune's lines, whether the contents are different or similar. The final note of the second line, the chief caesura, is the most significant because it divides the song into two parts, which are question and answer. The most common caesura is ^b3 in the eight and twelve-syllable tunes.¹⁷ (see table 4) So, in this context the chief caesura means the final note of the second line, which is also the most important caesura. The next common caesura is 1. (see table 5) Caesuras and compasses (ranges) will be indicated by the following figures. (see table 3)

Notes	
Figures	I II III IV V VI VII 1 2 3 4 5 6 7 8 9 10 11

Table 3: Notes & Figures

¹⁶ Ibid., 17.

¹⁷ Ibid., 19.

In the *Eight Hungarian Folk Songs* there are 5 of the old style eight and twelve-syllable songs. Among them two examples (Song No. 2 and Song No. 7) are of chief caesura ^b3, and one example (Song No. 3) has 1 as a chief caesura. Those two notes (^b3 and 1) are the most common chief caesura in the old style eight and twelve-syllable songs. The following tables show the frequencies of two common caesuras and their end notes of the first and third line.

The end note of the first line	The end note of the third line
5 (12/34)	^b 3 (11/34)
4 or 7 (seldom)	1
^b 3, 1, 8, or VII (more seldom)	4, VII, 7, 5

Table 4: Chief caesura ^b3 in the 8 and 12 syllables
(30 eight-syllables & 4 twelve-syllables)

The end note of the first line	The end note of the fourth line
1 (4/17)	^b 3 (5/17)
4, 5, 7, 8, and ^b 3	1, 5, VII, and 4

Table 5: Chief caesura 1 in the 8 and 12 syllables
(17 eight-syllables)

Since the folk tunes in the *Eight Hungarian Folk Songs* were from region IV, most chief caesuras of tunes in the eight and twelve-syllable songs are in ^b3 and 1 (three out of five). However, this characteristic is not only characteristic of the dialect-region IV, but

also could be all of other regions in Hungary.¹⁸ In the *Eight Hungarian Folk Songs* the chief caesura of Song No. 2 and Song No. 7 is b3. The chief caesura of Song No. 3 is ^b1. Song No. 4 has VII as a chief caesura. The chief caesura of Song No. 6 is 4.

Scales

The scale of the tune may have originated from the Hungarian pentatonic scale which is G-Bb-C-D-F. The following is Bartók's discussion about the scale used in the old style songs.

There are three forms of Hungarian pentatonic scale in old Hungarian tunes:

- (1) The pure pentatonic scale
- (2) The pentatonic scale in which the second and sixth degree of the diatonic scale occur, but as secondary, ornamental notes only.
- (3) In certain tunes, whose pentatonic base is recognizable, these second and sixth degrees occur as real notes to which a separate syllable is sung (these notes generally occur on a weak beat, never at the end of a tune line).

In case (2) and (3) the second degree will usually be a or a-flat, the sixth e or e-flat, so that the original pentatonic scale becomes Dorian, Aeolian, or Phrygian.¹⁹

There are three cases in which we can say the scale is possibly originated from the pentatonic: first, when the tune turns around a single degrees: Bb-C-D, C-Bb-G, Bb-G-F, G-F-D; second, when the tune has sequences of notes like (F-D-Bb-C) or (G-D-C-G); third, when the tune includes leaps in fourths (G-D, F-C, C-G). Otherwise the scale comes from ancient tunes with no such features. Tunes that include the second or sixth

¹⁸ Ibid., 20.

¹⁹ Ibid., 17-18.

degrees in heptatonic modes belong to the new style.²⁰ The following quote is Bartók's discussion about the pentatonic system:²¹

The isometric twelve- and eight-syllable tunes in the pentatonic system which have just been described are the most characteristic examples available of the old style. They are the oldest known materials of Hungarian peasant music, not to be found among any other races (even neighboring races) except as obvious imports.

Proofs of antiquity are:

The pentatonic system;

The more primitive structure, rounded off but not constituting architectonic form;

Isometry of tune-lines;

And the fact that the tunes played in old Hungarian peasant music a part similar to that played in Rumanian peasant music by eight-syllable *parlando-rubato* tunes.

It is not known which one is older (twelve-syllable or eight-syllable). Eight-syllable tunes have more of a primitive organization, and twelve-syllable tunes perhaps have a more pure pentatonic structure. The origin of the tunes is obscure, but the tunes do not originate from neighboring countries. These old style tunes belong entirely to Hungary and the *parlando-rubato* eight-syllable tunes have an influence on the peasant music of the Rumanian districts close to the Székely.²²

²⁰ Ibid., 18.

²¹ Ibid., 23.

²² Ibid., 23-34.

II. 11 syllables

Form

<u>ABCD</u>	AABC	<u>A⁵B⁵AB</u>	<u>AA_vBB_v</u>	<u>ABCB</u>
21	5	4	4	1

A^5 = higher by a fifth than A
 B_v = B with a slight deflection at the end

Table 6: Frequencies of the possible structures of the 11-syllables

There are two eleven-syllable songs in the *Eight Hungarian Folk Songs*, which are Song No. 1 and Song No. 5. The form of Song No. 1 is ABAB and Song No. 5 is ABCD. (see table 6)

Rhythm

1) *Tempo-giusto*

The rhythmic schema of the *Tempo-giusto* 4/4  is a prominent example of most cases of eleven-syllable tunes. Perhaps, it is derived from the seven-syllable rhythmic schema 4/4 . This might be the basis of the evolution of the eleven-syllable old style tunes and also the adjustable *tempo giusto* in new style. In adjustable *tempo giusto*, the quarter notes in the first bar were changed to eighth notes.²³

²³ Ibid., 32.

In the *Eight Hungarian Folk Songs* Song No. 1 is in *parlando-rubato* style and Song No. 5 is in *tempo giusto*. Other possible rhythmic schemata follow. (see table 7)

-
1. 4/4 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩. ♩ ||
2. 3/4 ♩ ♩ ♩ | 2/4 ♩ ♩ ♩ | ♩ ♩ ♩ ||
-

Table 7: Isorhythmic strophes in the 11 syllables

Caesura

-
- | | | |
|----|----------------|------------------------------|
| 1. | ^b 3 | (17 examples): in most cases |
| 2. | 5 | (7 examples) |
| 3. | 1 | (5 examples) |
| 4. | VII and 7 | (1 example) |
-

Table 8: Chief caesuras in the 11 syllables

In the *Eight Hungarian Folk Songs* the chief caesura of Song No. 1 is 1, and the chief caesura of Song No. 5 is ^b3.

(2) NEW STYLE

Form

AA^5A^5A	AA^5BA	ABBA	AABA
109	154	295	109

Table 9: Frequencies of the possible structures of new style

The oldest forms are AA^5A^5A and AA^5BA . ABBA is more recent, and the latest is AABA, as shown in the ordering of table 9.²⁴ (see table 9)

Syllables

Syllables of each line can vary, which is heterometric unlike the old style. The number of syllables ranges from six to twenty-five, but isometric tunes can be also found in this style.²⁵

Rhythm

The variable *tempo-giusto* rhythm is the characteristic feature of the new style. It has either same rhythmic schema as the *tempo giusto* in the old style, or evolved from these schemata.²⁶

²⁴ Ibid., 39.

²⁵ Ibid.

²⁶ Ibid., 52.

Caesura

The most common chief caesuras are 1 and 5. Among the four characteristic structures AA⁵BA, AA⁵A⁵A, and ABBA have 1 5 [], and the latest AABA has 1 1 []. So, the chief caesura of the form AABA is 1, and that of all other forms is 5.²⁷

Scales

The Dorian, the Aeolian, and the modern major are the most common scales in the new-style songs. There is also Mixolydian, Phrygian, and the modern minor, which tends to happen less frequently. The Mixolydian scale is found in forms ABBA and AABA. Pentatonic turns were observed at times in tunes of the Dorian or Aeolian scale. Those turns were sometimes not shown in all four lines, but just in the A-lines or the B-lines.²⁸

Compass (range)

The common compasses are: 1-8, 1-9, 1-b10, 1-10, 1-11.²⁹

²⁷ Ibid., 39.

²⁸ Ibid., 52.

²⁹ Ibid., 39.

Main caesura.	Structural plan.	Number of syllables in first and fourth lines (or in all four lines in isorhythmic texts).														Sum total.				
		6	7	8	9	10	11	12	13	14	15	16	17	18	19		21	22	23	25
I	AABA	—	—	—	—	6	5	6	6	24	22	4	10	11	8	1	3	1	2	109
	AA ⁵ BA	8	8	13	4	18	39	9	8	14	17	6	1	4	3	2	—	—	—	154
	AA ⁵ A ⁶ A	7	4	16	6	35	31	4	1	5	—	—	—	—	—	—	—	—	—	109
	ABBA	—	—	2	7	67	131	32	13	24	14	3	—	2	—	—	—	—	—	295
		15	12	31	17	126	206	51	28	67	53	13	11	17	11	3	3	1	2	667

Table 10: Bartók's table of new style from the book *The Hungarian Folk Song*³⁰

In the *Eight Hungarian Folk Songs*, we have only one new style song, which is No.8. It is possible to consider this song as the latest example of the new style, because it is in the form AABA and its caesuras are 1 1 8. It has isometric fourteen syllables with variants (16, 14, 14, 16). The compass of this *tempo-giusto* song is V-7. The following table shows the classification of the *Eight Hungarian Folk Songs* according to Bartók's modified classification system.

³⁰ Ibid., 39.

Old Style (No.1, 2, 3, 4, 5, 6, and 7)

New Style (No. 8)

<u>Form:</u>	<u>ABCD</u>	<u>AABB</u>	<u>ABAB</u>	<u>AABA</u>				
	No.2 No.4 No.5 No.6 No.7	No.3	No.1	No.8				
<u>Syllables:</u>	<u>12</u>	<u>8</u>	<u>11</u>	<u>14 (14&16)</u>				
	No.2 No.3 No.7	No.4 No.6	No.1 No.5	No.8				
<u>Rhythm:</u>	<u><i>Parlando-rubato</i></u>		<u><i>Tempo-giusto</i></u>					
	No.1 No.2 No.4 No.6 No.7		No.3 No.5 No.8					
<u>Scale:</u>	No.1: E-Pentatonic		No.8: D-Aeolian (incomplete)					
	No.2: E-Pentatonic							
	No.3: Eb-Pentatonic							
	No.4: E-Pentatonic							
	No.5: E-Pentatonic							
	No.6: E-Pentatonic (w/ E-Dorian		embellishment)					
	No.7: F-Pentatonic (w/ F-Phrygian		embellishment)					
<u>Caesura:</u>	<u>No.1</u>	<u>No.2</u>	<u>No.3</u>	<u>No.4</u>	<u>No.5</u>	<u>No.6</u>	<u>No.7</u>	<u>No.8</u>
	1 1 1	5 ^b 3VII	^b 1 ^b 1 ^b 1	7VIIVII	7 ^b 37	4 4 1	4 ^b 3 5	1 1 8
<u>Compass:</u>	<u>^bV-^b5</u>	<u>V-3</u>	<u>V-6</u>	<u>V-7</u>	<u>^bVI-^b6</u>	<u>VI-5</u>	<u>VI-6</u>	
	No.3	No.2	No.4 No.5	No.8	No.7	No.1	No.6	

Table 11: Table of *Eight Hungarian Folk songs* followed by Bartók's classification

CHAPTER 3

BARTÓK'S TRANSCRIPTION

In order to understand Bartók's approach to the arrangement of the Hungarian folk songs, we must first see how he transcribed them. He simplified the original complete melodic structure into a skeletal outline. He then used the outline as a basis for his own original harmonization in the piano accompaniment. Here is an example of Bartók's transcription in old style.

The image displays a musical score for a transcription in an old style. It consists of four systems, each with a vocal line and a piano accompaniment line. The tempo is marked as $\text{♩} = 60$ at the beginning and $\text{♩} = 65$ later in the piece. The key signature has one flat (B-flat). The lyrics are in Hungarian. The first system has the tempo $\text{♩} = 60$ and the lyrics "1. Kö... rös... fö-i... Al... a-lal". The second system has the lyrics "Há... no-m kis lány ha za-bol... a-rat;". The third system has the lyrics "Ej, haj, za-bol... a-rat a lo... vá-nak,". The fourth system has the lyrics "Sze-re-től ke-res ma... gá... nak." and the tempo $\text{♩} = 65$. The piano accompaniment is written in a simple, harmonic style with a steady bass line and chords.

Ex. 1: Bartók's transcription in old style

This example shows how such monophonic tunes were actually very ornate and how Bartók simplified such tunes for his own harmonic arrangements. Bartók's simplified line is outlined under the original transcription of the peasant tune. This simplified line is actually the form that Bartók used in his own compositional settings, as seen in the *Eight Hungarian Folk Songs*. If we listen to the authentic Hungarian peasant singing, the tunes are almost without vibrato or very thin vibrato, because the tunes themselves have lots of built-in ornamentation. This song is in ABCD form, a non-rounded, eight-syllable *parlando-rubato* type. The scale is G-pentatonic with a melodic range of less than an octave (G to F). The caesuras are 4, ^b3, and VII. These features are characteristics of the old Hungarian folk song style, precisely that of most of the eight songs. (see ex. 1)

The image shows a musical score for three systems. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are: "1. Höl-üg bönna, a mil-ve-le. Höl-öm, Hölgy-ké-vel-é-ve-tem be-je-tem. Hölgy-ké-vel-é-ve-tem be-je-tem. Hölgy-ké-vel-é-ve-tem be-je-tem." The piano accompaniment is a simple harmonic setting of the vocal line.

Ex. 2: Bartók's transcription in new style

The characteristic of the new Hungarian folk song style is revealed in the architectonic (rounded) form of ABBA. All the lines are isometric with ten-syllables and can be found in both the old and new styles. It is variable *tempo giusto*, and the scale is heptatonic, in G-Dorian (G-A-Bb-C-D-E-F). The compass is more than an octave (G to Bb). Caesuras are 1, 5, 8, and this exactly matches what discussed in chapter 2 of Bartók's classification. According to Table 10 (Bartók's table of new style) the new style form ABBA always has 5 as a chief caesura.³¹ (see ex. 2)

The transcription reveals both in the original and in Bartók's extracted outline, certain intervallic features that are inherent and used by Bartók in the creation of his new musical language. Bartók himself commented on the remarkable descending skip of the perfect fourth in these authentic tunes and how it was to lead him to a new kind of harmony based on fourth chords in his essays "The Folk Songs of Hungary." "The frequent repetition of this remarkable skip occasioned the construction of the simplest fourth-chord."³² While his eight songs are mostly triadic, we find, in addition to whole elements, the beginnings of his use of the perfect fourth and interval cycles of fourths.

³¹ See Chapter 2, table 10.

³² *Béla Bartók Essays*, "The Folk Songs of Hungary," *Pro Musica* (1928): 28-35.

CHAPTER 4

ANALYSIS OF THE EIGHT HUNGARIAN FOLK SONGS

In 1907, Bartók taught in the Academy of Music in Budapest, where he encountered Debussy's music. He observed the pentatonic structure in Debussy's music and found it similar to his own Hungarian sources. In that year he also discovered the pentatonic scale in the Székely region. Among the many tunes he collected there, five of them (Csík district) were to become the basis of the *Eight Hungarian Folksongs*'s setting.

The *Eight Hungarian Folksongs* for voice and piano were the earliest folk-song arrangements by Bartók for concert performance. The first five songs were collected from Hungarian peasants in the Csík District of Transylvania in 1907, and the last three songs were collected from Hungarian soldiers (Székely region) in 1916. Bartók put the eight songs together in 1917, and the set was published in 1922. Songs No. 1 through No. 7 are in old style, and song No. 8 is in new style. I will discuss the songs in order of age. So, the oldest will be discussed first, and the newest will be last. According to Bartók, in his book *The Hungarian Folk Song*, both twelve and eight-syllable songs are the oldest, as I mentioned in chapter 2. He did not clarify which one is older among those. However I will discuss the twelve-syllable songs (No. 2, No. 3, and No. 7) first and then mention the eight-syllable songs (No. 4 and No. 6). The discussion of the eleven-syllable songs (No. 1 and No. 5) will follow and the fourteen-syllable new style song (No. 8) will be discussed last. The English translation in Boosey and Hawkes publication is not accurate because it is written for performance. I used an idiomatic translation by Susan Simpson

for my discussion.³³ Four variants of four songs of this song setting were found in Bartók's book *The Hungarian Folk Song*, which are No. 2, No. 5, No. 6, and No. 8. The comparison of each variant and its corresponding songs from the set will be included in each song analysis. For the translation of each variant, I used the translation in the Bartók's book. Songs No. 1 through No. 4 are women's songs, and songs No. 5 through No. 8 are men's songs.

NO. 2 "ISTENEM, ISTENEM, ÁRASZD MEG A VIZET"
(MY GOD, MY GOD, LET THE WATERS FLOOD)

The second song is "**Istenem, istenem, árasz d meg a vizet**" (My God, my God, let the waters flood). The text is about a girl who is faced with the prospect of getting married to a miserable bridegroom, and having to leave her father and mother. This text suggests a somewhat painful element or mood. The second verse reveals more details about why this marriage will be so painful. She is about to get married to a soldier criminal. He steals and murders people carelessly for any amount of money. There is much pain in this text. The tune that Bartók chose to set is in a variant relation to a transcription he made in his book *The Hungarian Folk Song*, variant A.1.2. The text of this song also involves a painful element, though the meaning of this text is somewhat different. In this case the pain involves with the parting of two lovers. The comparison of the text, form, and the syllables follows. (see table 12)

³³ Boardman, Susan. "Béla Bartók's Art Song Settings of Hungarian and Slovak Folktunes: Part 1," *Journal of Singing* 59, no.3 (January-February 2003): 203-204.

Form		Syllables
A	1. Istenem, istenem, áraszd meg a vizet,	12
B	Had' vigyen el engem apám kapujára;	12
C	Apám kapujaról anyám asztalára,	12
D	Had'tudjak meg immán, kinek adtak férhez.	12
	<p>(My God, my God, let the waters flood, That they may carry me to my father's gate My father's gate, my mother's table. Let them know at last the husband they gave me to wed.)</p>	
	2. Cifra katonának, nagy hegyi tolvajnak,	12
	Ki most és oda van keresztútállani;	12
	kérsztútállani, embért legyilkolni,	12
	Egy panzer, kettőér nem szán vért ontani.	12
	<p>(A fancy soldier, a big mountain thief, Who even now is away robbing, Holding up people, murdering men . For any amount of money, he will carelessly shed blood.)</p>	

Table 12: Form and Syllable Analysis of No. 2

<u>Form</u>		<u>Syllables</u>
A	Kemény kősziklának könnyebb meghasadni,	12
B	Mint két édes szüvnek egymástól megválni.	12
C	Mikor két édes szüv egymástól megválík,	12
D	Még az édes méz es keserűvé válik.	12
	(It is easier to split a hard stone cliff Than to part two loving hearts. When two loving hearts are parted, Even the sweetest honey tastes bitter.)	

Table 13: Form and syllable Analysis of A.1.2

In terms of the actual musical material, these variants are almost identical, but with some crucial differences. This old style *parlando-rubato* song, No. 2 is in non-rounded form, ABCD, which has narrow melodic range (from D to B). No. 2, and the variant A.1.2, they are the twelve-syllables per line structure. However, there are significant differences in the linear construction and some minor differences in the rhythm. Aside from the difference in the transpositional level in variant A.1.2, it is in incomplete G-pentatonic (G-Bb-C-D-[]), and in No. 2 Bartók presents the tune in E-pentatonic transposition, but in this case E-pentatonic (E-G-A-B-D) is complete. While the difference between these two versions in terms of completeness and incompleteness, may seem to be a minor point, it is actually a significant difference when viewed in connection with the contour of the melodic line.

II.

Andante. (♩ = 112) *ritard.* . . . *a tempo* [5] *lunga*

p *parlando, semplice, non espressione*

Is - te - nem, is - te - nem, á - taszol meg a vi - zet,
 Had' vi - gyen el en - gem a - pám ka - pu - já - ra; A - pám ka - pu - já -tól
ritard.
 a - nyám asz - ta - lá - ra, Had'tud - ják meg im - mán, ki - nek ad - tak fér - hez.

Ex. 3: Vocal line of Song No. 2

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Muz. F. 1016 b), IV. Vacsárosi (Gál), 1907; B.

Parlando, ♩ = 102. *rit.* . . . *al f.*

Ke - mény kö - szik - lá - nak könnyebb megha - sad - ni, Mint két é - des szív - nek
 egy - más -tól meg - vál - ni. M Mi - kor két é - des szív egy - más -tól meg -
 vá - lik, Még az é - des méz es ke - se - rű - vé vá - lik.

Ex. 4: The variant A.1.2

In the variant A.1.2, the contour is more homogeneous and repetitive. Let us more specifically compare to see why the version Bartók chose is more expressive. In the initial twelve-syllable line of No. 2, the rhythm is more flowing as it consists of even eighth notes, the same is basically true of all the other lines. This may have something to do with the text mentioning flowing water. In the variant A.1.2, the two six-note segments of the initial 12 note line, notes 5 and 6 of each group are elongated to quarter notes. The text implies difficulty rather than flowing. As far as the contour goes, they are identical in the first line.

However, the second line of No. 2 involves turmoil and pain. In this case, the cadence ends on an accented appoggiatura or suspension. The fourth degree resolves to the third degree (A to G). In addition to the more expressive cadencial suspension, the phrase has relatively more shape than variant A.1.2. Here we begin on the third degree (G) and immediately go to the fourth degree (A) with repetition. It finally rises to the peak at the fifth degree (B) before moving through the suspension to the b_3 resolution. So, this phrase essentially has three notes (G, A, and B). This arch shape, rising and falling, is not as clear in variant A.1.2.

In variant A.1.2, the cadence is on the b_3 degree without appoggiatura, even though the text is referring to the parting of the two lovers. While this is a painful element, it is not based on turmoil as in the other song. It is a more depressed kind of pain, and here the appoggiatura is missing as it resolves strongly on the repeated third degree in Magyar rhythm. In this case it begins on the fourth degree and only dips down a little bit to the third degree, which stays essentially on the fourth degree and only touches upon the fifth

degree (D) before moving down to the strong \flat^3 degree without suspension. In essence this phrase is basically only two notes (C and B \flat).

The third line in A.1.2 starts with B \flat and stays on the third degree and fourth degree (B \flat and C) until it goes to the third degree (G). It only has three tones (B \flat , C, and G). In No. 2 the third phrase starts with G, ascends to the fifth degree (B), then descends to the seventh degree (D), all of which is missing from the other song. No. 2 has a wider range, which creates more tension because it is on the seventh degree.

The fourth line of A.1.2 stays around the third and fourth (B and C) degrees, and then comes to the cadence (G), whereas in No. 2 the final phrase falls and rises again dramatically to the peak, repeats the peak and reemphasizes the original appoggiatura. Besides the differences of the contour of the two songs, A.1.2 is more melismatic with grace notes, and No. 2 is rather syllabic.

Everything in the musical format appears to signify the meaning of the text. The structure of the tune is through composed old style non-rounded ABCD. This feature is significant because of the connection with the idea of longing for home. Therefore, the non-repeated sections produce the sense of distance from home, but at the same time direction. The vocal style and contour support this notion, for instance, the tune is in E-pentatonic and the melodic line hovers around the central three notes (G, A, B). There are repetitions on the uppermost element (B), which is the most distant element from the tonic. The affect is to create a longing for home, for example, "That they may carry me to my father's gate." It is only at the caesura, which descends through the tonic to the seventh degree (D), that implies the movement downward to home and to the tonic E.

Perhaps the idea of flooded waters can be symbolized by the “S” shape contour. This enfolding “S” shape contour may simply be described as G-A-B-A-G-E-D-E. This enfolding idea may show the downward motion from the fifth degree to the tonic. This idea is heightened by Bartók in the use of introduction, which presents this shape in microcosm through starting with the tonic as the highest note, and ending with descending and circling around to the fifth degree (B). Thus, the entire shape from the introduction to the end encircles the fifth degree (B). Two points are emphasized here, the longing for home, and the flowing water aspect around the distant tone of B. In addition we see how the harmonic elaboration enhances this encirclement of the upper part of the pentatonic nucleus (G, A, B). While the voice element is based on the pitches G, A, B, the accompaniment moves down with an inversion (B, A, G). This means that the voice prolongs the distance from home, while the accompaniment flows like the river towards home. The break through the symmetrical motion comes with the descending F# at the cadence. This downward motion is countered not only by the upward motion of the voice, but also by the first chord of measure 5 by the symmetrizing of the four linear notes (B, A, G, F#), by addition of note C in measure 6 which begins the line B to give us a symmetrical harmony (F#, G, B, C). The significance of this chord is seen first as a circular around the axial tri-chord of the voice (G, A, B), but it also, while maintaining the distance from home, is expanding toward a more complete modal form (E-Aeolian: E-F#-G-A-B-C-D) or that is needed to complete the mode in this chord. (see ex. 5)

Line 1 (A)

Is - te - nem, is - te - nem, á - rászal meg a vi - zet,
 Cold - ly runs the ri - ver, ree - dy banks o'er - flowing.
 Gott, ach Gott im Him - mel, laß die Was - ser - schwellen.

rubato ritard. a tempo

B A G

Line 2 (B)

Had' vi - gyen ei en - gem a - pám ka - pu - já - ra; -
 Ri - ver, bear me homeward, stor - my flood - gen - fold me. -
 Daß sie mich ent - füh - ren bis an Fa - ters Schwellen; -

E - Aeolian → Modal expansion
 (E-F#-G-A-B-C-D) (Eb-E-F#-G-A-B-C-D-Eb)

Ex. 5: Song No. 2 (mm. 1-8: Lines A and B)
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Besides the axial “A” in the voice is the E tonic and D seventh. Those two notes are archived at the major breakthrough at the third caesura. Besides, when Eb is added at the third beat of the m. 8 (Eb E F# G A B C D Eb) in accompaniment part, their relationship between intervals still has a symmetrical shape like this: half-whole-half-whole-whole-half-whole-half (1-2-1-2-2-1-2-1). So, this shows it is keeping the

symmetry despite whatever mode and scale are used. We also can observe the imprint of the descending fourth like in the mm. 12~13 as shown by the leaping downward fourth cadence A to E. (see ex. 6)

E-Pentatonic: E – G – A – B – D
 E-Aeolian: E- F#-G- A- B- C- D
 Symmetry: Eb-E-F#-G-A-B-C-D-Eb

Table 14: Modal Expansion & Symmetry

descending 4th cadence(A → E)

ki-nék ad-tak ár-hez.
 see to whom they sold me.
 dravich s-nig kis-ga.

Ex. 6: Song No. 2 (mm. 12-14)
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NO. 3 “ASSZONYOK, ASSZONYOK, HAĎ LEGYEK TÁRSATOK”

(WOMEN, WOMEN, LET ME BE YOUR COMPANION)

The third song “**Asszonyok, asszonyok, had’ legyenek társatok**” (Women, women, let me be your companion) is in non-rounded (AABB) form with 4 lines of 3 stanzas. The melodic range is an octave, from Db to Db.

<u>Form</u>		<u>Syllables</u>
A	1. Asszonyok, asszonyok, had’ legyenek társatok,	12
A	Gyermekruhát mosni mivel én is tudok.	12
B	Sohse láttam léánybőrt hogy árultak vóna,	13
B	S a timárok kordovánnak készítettek vóna!	14
	(Women, women, let me be your companion. I too know how to wash children’s clothes. Never did I see the skin of a girl sold For tanners to make into fine leather.)	
	2. Anyámtól a kontyot sokszor kértem vóna,	12
	Ha keze botjától nem irtóztam vóna;	12
	Ebek ugatásán gyakran örvendeztem,	12
	A legények jönnek, magamban azt véltem.	12
	(Often I would have asked mother for her knot of hair Had I not been terrified of her stick. I have often rejoiced at the dogs’ barking; I thought to myself, young men have come to call.)	

Table 15: Form, and Syllable Analysis of No. 3

away from her mother to get married to a village boy. So, the irregular deviations from the isometric structure are part of that expression. The dance rhythm's motoric quality produces a sense of motion in general. In this case, it has a kind of "S" shaped contour. Perhaps this produces a sense of restlessness, which may be interpreted as a natural reflection of the mood of the working women.

1 **Allegretto. (tempo giusto) (♩ = 140)** Line 1 (A) *p*

Asz - szonyok, asz-szo-nyok,

4 Line 2 (A)

há-ly-gyek tér-sá-tok, Gyer - mek-ru-hát mos-ri mi-vel én is tu-dok.

Ex. 7: Song No. 3 (mm. 1-6)
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The mood is lightened by the fragmentation that characterizes lines 3 and 4. In other words, perhaps we have only two lines and echo, which points to the repetition of physical labor. This quality is further created by the strophic repetitions as well.

(see ex. 8)

Line 3 (B) Line 4 (B)

8 *poco accel.*

Soh-se lát-tam lē-ánybőrt hogyá-rul-tak vó - na, Sza-ti-má-rok kor-do-ván-nak
 Soft as silk and white as milk, maids as sweet as ho - ney. Such I ne-ver saw for sale, no,
 Nimmer sah ich Mädchenhaut feil-ge-bo-ten wer - den, Und von Meisters Hand zu Le-der
poco accel.

11 *accel. molto*

ké-szí-tet-tek vó - na!
 not for a - ny mo - ney!
 zu-be-rei-tet wer - den! *accel. molto*

Ex. 8: Song No. 3 (mm. 7-12)
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No. 7 “EDDIG VALÓ DOLGOM A TAVASZI SZÁNTÁS”

(MY WORK HAS ALWAYS BEEN THE SPRING PLOWING)

The seventh song “Eddig való dolgom a tavaszi szántás” (My work has always been the spring plowing) is in old style. The form is non-rounded (ABCD). The syllables are isometric (twelve-syllables), and the rhythm is *parlando-rubato*.

<u>Form</u>		<u>Syllables</u>
A	1. Eddig való dolgom a tavaszi szántás,	12
B	Kertekbe, rétekbe füvet lekaszálás;	12
C	Immár ökröm hejjin lovam a nyeregbe,	12
D	Szijostorom hejjin kantarszár kezembe.	12
	(My work has always been the spring plowing, Cutting grasses in fields and gardens; Now my ox is in his place, my horse is saddled, My whip ready, the halter in my hands.)	
	2. Eljött már az a nap, melyben kell indulni,	12
	Házamtól, hazámtól bús szízzel távozzni,	12
	Kedves szüleimtől sirva elbúcsúzzni,	12
	Kedves hitestársam árván itt kell hagyni.	12
	(The day has come when I must leave, To depart from my home, my country, with a heavy heart, To take leave of my parents in tears, To leave my dear wife alone.)	

Table 17: Form and Syllable Analysis of No.7

The tune is based on the F-Pentatonic scale (F-Ab-Bb-C-Eb) with F-Phrygian (F-Gb-Ab-Bb-C-Db-Eb) embellishments, which is not common in old style songs in fact there are only two examples (No. 6 and No. 7) in this set. This can be categorized in the

case of (2) and (3) from Bartók's discussion in Chapter 2.³⁴ In this case those second (Gb) and sixth (Db) degrees only occurred on ornamental notes and on a weak beat. Therefore it is still in F-Pentatonic, even though the scale contains F-Phrygian elements. The melodic range is an octave from Eb to Eb. The caesuras of this song are 7, ^b3, and 7. The text is about a young Székely soldier who is about to leave his home, parents, and wife. The vocal line has significant features in this song. Line 1 is unornamented and explains the simplicity of his work, "My work has always been the spring plowing." In line 2 there is increasing ornamentation, which could represent the text becoming more specific and descriptive: "Cutting grasses in fields and gardens." The increase in activity can also make us think the next lines will be even more elaborate. However, lines 3 and 4 return to the plain style of the first line even though the text in these lines makes us feel that something is going to happen: "Now my ox is in his place, my horse is saddled, My whip ready, the halter in my hands." Perhaps we can find the reason for going back to the simplicity of lines 3 and 4 in the second stanza. (see ex. 9)

³⁴ See Chapter 2, n. 19, p. 13.

1 Line 1 (A)

Ed-dig va-ló dol-gom — a ta-vn-szi szán-tás,

8 Line 2 (B)

Ker-tek-he, ré - tek-be fű-vel le-ka - szú-lás;

Ex. 9: Song No. 7 (mm. 1-11: Lines A and B)
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The second stanza shows that he is drafted into the war and he can no longer do the work he used to do and stay with his family. His hope is lost and the musical content of this stanza is the least ornamented and thus fits well with vainness emotional context of the text.

No. 4 “ANNYI BÁNAT A SZŪVEMEN”

(SO MUCH SORROW HAS BENT)

The fourth song “Annyi bánat a szívemen” (So much sorrow has bent) is in old style. The form is not rounded (ABCD) with two verses. The syllables are isometric (eight-syllables), and the rhythm is *parlando rubato*.

<u>Form</u>		<u>Syllables</u>
A	1. Annyi bánat az szívemen	8
B	Kétrét hajlott az egeken.	8
C	Ha még egyet hajlott volna:	8
D	Szívem ketté hasadt volna.	8
	(So much sorrow has bent my heart in the sky. If it bends once more, my heart will split in two.)	
	2. Én elmegyek közülletek,	8
	Isten maradjon veletek.	8
	Töllem több panaszt nem hallasz,	8
	Kit hallottál, avval maradsz.	8
	(I am going away from among you. God stay with you. From me you will hear no more complaints. What you hear comes from those who stay.)	

Table 18: Form and Syllable Analysis of No. 4

The scale of the folk tune is E-pentatonic (E-G-A-B-D). The melodic range is from D to E. The interesting feature of the song is that there is no introduction before the song starts, it starts directly with the vocal part. It is possible to suppose that the measures from 1 to 3 are the prelude of the song, and the actual song starts at measure 4. (see ex. 10)

Prelude :

partitudo
 Any - nyi bá - nat az szű - ve - men
 Skies a - bove are hea - vy with rain.
 All das Leid in mei - nem Her - zen

Ex. 10: Song No. 4 (mm. 1-3)
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The vocal line of the song starts on a high D and hovers there for most of line 1. Line 2 slowly goes down to lower D, and line 3 moves around D, E, and G. Line 4 starts on the high D again and eventually is cadenced on E. When lines 1 and 4 start up high, the text implies something heavy and with an unresolved feeling. So, at the beginning of the song, the problem or concern (high D) is not resolved until the end (line 4), when the high D finally goes down and cadences on E. The first line of the second stanza is saying good-bye to people who hurt her feelings, “I am going away from among you”.

In terms of the musical material, the motivic notes are: E, D, B, A. They appear in the vocal line in measure 4 and also appear in the right hand of the accompaniment, very slowly, in measures 4 through 11 (line 2 thru line 4). Their descending motion may imply the splitting of two hearts in this case, and is chromatic (E-D-C#-C-B-Bb-A-G#-F#-E) in the accompaniment. The text says, “So much sorrow has bent my heart in the sky. If it bends once more, my heart will split in two.” In the case of the second stanza, this descending motion in the accompaniment could match with an idea of her leaving or parting with people. The progression of the accompaniment is:

Pentatonic:	E -	D -	B -	A -	E -	G
Voice:	E	D	B	A	E	(mm. 4)
Piano:	E	D - C# -	C - B -	B - Bb -	A - A -	G# - F# - E
		Line 2	Line 3	Line 4		

Table 19: The progression of the accompaniment (mm. 4-11)

Line 1 (A)

Line 2 (B)

Musical score for Line 1 (A) and Line 2 (B). The score is in 2/4 time. Line 1 (A) spans measures 1-4, and Line 2 (B) spans measures 5-8. The lyrics are: Any - nyi bá - nat az szű - ve - men két rét haj - lott. The number '4' is written above the start of Line 2 (B). The piano accompaniment is shown in a grand staff below the vocal line.

Line 3 (C)

Musical score for Line 3 (C). The score is in 2/4 time and spans measures 9-12. The lyrics are: az e - ge - ken. Ha még e - gyet haj - lott vol -. The number '6' is written above the start of the line. The piano accompaniment is shown in a grand staff below the vocal line.

Line 4 (D)

11

Musical score for Line 4 (D). The score is in 2/4 time and spans measures 13-16. The lyrics are: na Szű - vem ket - té ha - sadt vol - na. The number '11' is written above the start of the line. The piano accompaniment is shown in a grand staff below the vocal line.

Ex.11: Song No. 4 (mm. 1-11)
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NO. 6 “TÖLTİK A NAGY ERDŐ ÚTJÁT”

(THEY ARE FILLING THE GREAT FOREST ROAD)

The sixth song “Töltik a nagy erdő útját” (They are filling the great forest road) is in old style. The form is non-architectonic (ABCD) with two verses. The eight-syllables are isometric. The rhythm is *Parlando rubato*. The text is about young soldiers who were drafted into the army and who have a longing for home. He (the narrator) is talking about young Székely lads who are brought to war, but only death from weapons is waiting for them. The words are realistic and rough. The mood of the text is despairing and grievous. The text of the variant A.1.22 is more like an older and more experienced person giving advice to the young (perhaps soldiers) when they leave their country. The older person is saying it is better not to look back when you say good-bye to people, otherwise your heart will be heavy. Both texts are talking about leaving, but in different ways. It is not indicated in the text of A.1.22 if the young are soldiers or not. Both songs are in any case dealing with a similar emotion of emptiness.

<u>Form</u>		<u>Syllables</u>
A	1. Töltik a nagy erdő útját,	8
B	Viszik a székely katonát;	8
C	Viszik, Viszik, szegényeket,	8
D	Szegény székely legényeket.	8

(They are filling the great forest road
Taking away the Transylvanian soldiers,
Taking the unfortunate ones,
Poor Székler young men.)

2. Ugy elviszik arr'a helyre	8
Hol az út is vérrel festve,	8
Kit a golyó, kit a lándzsa,	8
Kit éles kard öszszevágta.	8

(They take them away to that place
Where the road is red with blood,
From the men whom the bullet, the lance,
The sharp sword have cut.)

Table 20: Form and Syllable Analysis of No. 6

<u>Form</u>		<u>Syllables</u>
A	Mikor a nagy erdön kimész,	8
B	Arra kérlek, vissza ne nézz,	8
C	Ne legyen szüvednek nehéz,	8
D	Hogy az idegën folder mész.	8

(Would you get out of the big forest,
Look not behind you,
Lest your heart be heavy
When you set foot in a foreign land.)

Table 21: Form and Syllable Analysis of A.1.22

When we examine the actual musical material, the first line of No. 6 is almost identical with that of A.1.22, except for the grace notes on the seventh note. Unlike the

second line of No. 6, A.1.22 begins with Magyar rhythm, but their principal tones are exactly same in the transposed melody. The principal tones in the second line of No. 6 are B, C#, D, E, B, A, and that of A.1.22 are D, E, F, G, D, C.

Sostenuto. (♩ = cca. 80.)

f parlando, espress.

Tül - tik a nagy er - dő
 üt - jút, Vi - szik a szé - kely ka - to - nát,
 Vi - szik, vi - szik sze - gé - nye - ket, Sze - gény szé - kely
 le - gé - nyu - ket.

Ex. 12: Vocal line of Song No. 6

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Parlando, ♩ = cca. 144.

Muz. F. 1016a); IV. Csikvacsárcsi (Csík), 1907; B.

22. 1. Mi - kor a nagy er - dőn ki - mész, Ar - ra kér - lek, visz - sza ne nézz;
 Nele - gyen szü - ved - nek ne - héz, Hogy az i - de - gén föld - re mész.

Ex. 13: The variant A.1.22

The third line of No. 6 is simple and concise, but that of A.1.22 is very ornate and elaborated. They have leaping downward fourth cadence in the third line of both variants, No. 6 is from A to E and A.1.22 is from C to G, and their linear structure is descending in No. 6 (B→A→E) and in A.1.22 (D→C→G). In terms of the meaning of the third line, one is about boys that are too young to die, and the other is about having a heavy heart if you look back when you leave your home. So, these descending lines and leaping downward fourth cadence match and express the meaning of the text. The basic elements of the fourth line of both songs are identical. The basic notes of No. 6 in the fourth line are D, E, G, A, E, and that of A.1.22 are F, G, Bb, C, G. The second, third, and fourth lines always start with the Magyar rhythm in A.1.22. In this eight-syllable old style *parlando-rubato* song both variants are identical in terms of the linear structure, and their basic notes match exactly. The song A.1.22 has more ornamentations and is more elaborated.

The tune is in E-pentatonic (E-G-A-B-D) with E-Dorian (E-F#-G-A-B-C#-D) embellishment, because the second (F#) and the sixth degree (C#) of E-Dorian only happen on the ornamental notes and the weak beats. This song can be a good example of the case (2) and (3) of Bartók's discussion in Chapter 2 like the song No. 7.³⁵ The melodic range is an octave from E to E. In the voice and the accompaniment part, measure 3 through 5, E-Dorian (E-F#-G-A-B-C#-D) is observed. The note F is shown in the bass line on measure 6 (F#→F), so the upper content of E-Dorian (E-[F#]-G-A) is not

³⁵ See Chapter 2, n.19, p. 13.

complete. The second degree (F#) of E-Dorian is missing in the first two vocal lines (lines 1 and 2: mm. 3-7),³⁶ (see ex. 14)

1 Line 1 (A)

Töl - tik a nagy er - dő
All the lads to war they've
We - go schüt - tet man im

5 Line 2 (B)

út - jút, Vi - szik a szé - kely ka - to - nát;
ta - ken. Woods and moun - tains are for - sa - - ken.
Wal - de, Szék - ler Bur - schen 'führt man bal - - de;

E-Dorian (E-F#-G-A-B-C#-D)

Ex. 14: Song No. 6 (mm. 1-7)
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However, in the last two vocal lines (lines 3 and 4: mm. 8-14) the sixth degree (C#) is missing. The omission of the second and sixth degrees gives the song a certain freedom in harmonic alteration.³⁷ (see ex. 15)

³⁶ Elliot Antokoletz, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley and Los Angeles: University of California Press, 1984), 47.

³⁷ *Ibid.*

Line 3 (C) 9 Line 4 (D)

Vi - szik, vi - szik sze - gé - nye - ket, Sze - gény szé - kely
 Lus - ty lads too young for dy - - ing. Sol - díers for their
 Führt sie un - ter die Sol - da - ten, Ar - me Sock - ler

12

le - gé - nye - ket.
 home-land — sigh-ing:
 Kü-me - ra - den.

Ex. 15: Song No. 6 (mm. 8-14: Lines 3 and 4)
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No. 1 “FEKETE FÖD” (BLACK IS THE EARTH)

The first song “Fekete föld” (Black is the earth) is non-architectonic (ABAB). It has 11 isometric syllables, and is the *parlando-rubato* style. The *parlando* style fits well with the meaning, and reflects the mood of the text.

<u>Form</u>		<u>Syllables</u>
A	Fekete föld, fehér az én zsebkendőm,	11
B	Elhagyott a legkedvesebb szeretőm.	11
C	Ugy elhagyott, hogy még meg sem siratott,	11
D	Érzi szívem, nemsokára meghalok.	11

(Black is the earth, white is my handkerchief.
My lover has abandoned me.
He abandoned me without any tears.
My heart knows that soon I will die.)

Table 22: Form and Syllable Analysis of No. 1

The range of the melodic structure is a minor seventh. The *parlando-rubato* style corresponds with Hungarian Magyar rhythm, which has a short strong accent on the first syllable. The first beat starts with ♩ ♩, and that exactly corresponds to the short-long accent. The vocal line uses E-pentatonic scale (E-G-A-B-D). Since the text is about a lover's breaking heart, the descending fourth has a significant role in this piece. For example, in the first vocal line, "Black is the earth, white is my handkerchief" (Fekete föld, fehér az én zsebkendőm), the important notes are D, A, and E, and their relationship is a perfect fourth. The mood of the text is sad and hopeless. The descending fourth matches with the sad mood, and every phrase ends with this descending structure of a

downward fourth cadence. Descending melodic lines also match the way Hungarians speak, in that they tend to drop their syllables at the end. (see ex. 16)

Descending 4th

Fe - ke - - to föld, -

E-Pentatonic (E-G-A-B-D) E-Dorian (E-F#-G-A-B-C#-D)

fe-hér az én zsebken - dóm, - El-hagyott a leg-ke-d-ve-sebb sze-re - tom.

E-Phrygian (E-F-G-A-B-C-D) → Back to the pure E-Pentatonic

Ex. 16: Song No. 1 (mm. 1-8)
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The principle of bi-modal expansion of the Hungarian pentatonic scale in this song is part of a general principle discussed by Bartók in Chapter 2. The original pentatonic

scale becomes Dorian, Aeolian, or Phrygian.³⁸ The piano accompaniment has the Dorian and the Phrygian mode as its basis of construction. For instance, in the third and fourth measure of the piano part we can find C# and F#. So, the entire scale will be E-F#-G-A-B-C#-D which is E-Dorian, and measures 5 and 6 of the piano part are Phrygian (E-F-G-A-B-C-D). According to Antokoletz in his book, *The Music of Béla Bartók*, these modal expressions together suggest a larger set of poly-modal combinations that form a larger chromatic symmetry, that is, those two modes are from a larger poly-modal chromatic symmetry, and the whole collections are E-F-F#-G-A-B-C-C#-D.³⁹ It is significant that the harmony also reflects the disappearance of love. After being expanded bi-modally, the E-pentatonic opening is transformed back to the pure E-pentatonic scale at the cadence in correspondence with the meaning of the text. (see ex. 16)

E-Dorian	+	E-Phrygian						
(E-F#-G-A-B-C#-D)		(E-F-G-A-B-C-D)						
= Bimodal Chromatic Symmetry								
(E-	F-	F#-	G -	A -	B-	C-	C#-	D)
half	half	half	whole	whole	half	half	half	

Table 23: Bimodal Chromatic Symmetry

³⁸ See Chapter 2, n. 19, p. 13.

³⁹ Ibid., 33-36.

No. 5 “HA KIMEGYEK ARR’A MAGOS TETŐRE”

(IF I GO UP TO THE HIGHMOUNTAINS)

The fifth song “Ha kimegyek arr’a magos tetőre” (If I go up to the high mountains) is in E-pentatonic scale (E-G-A-B-D), and has eleven syllables per line. The range of the tune is from D to E

<u>Form</u>		<u>Syllables</u>
A	1. Ha kimegyek arr’ a magos tetőre	11
B	Találok én szeretőre kettőre.	11
C	Ej, baj, baj, baj, de nagy baj,	7
D	Hogy a babám szive olyan mint a vaj!	11
	(If I go up to the high mountains I will find a sweetheart, maybe two. Trouble, trouble, what a lot of trouble, That my darling’s heart is as soft as butter.)	.
	2. Nem kell nekem sem a kettő, sem az egy,	11
	Azt szeretem, aki eddig szeretett.	11
	Ej, baj, baj, baj, de nagy baj,	7
	Hogy a babám szive olyan mint a vaj!	11
	(But I don’t want either the one or two; I want the one I love who also loves me. Trouble, trouble, what a lot of trouble, That my baby’s heart is as soft as butter.)	

Table 24: Form and Syllable Analysis of No. 5

Allegro. (♩ = 120)

f *ritoroso* *gliss.*

Ha ki me-gyek arr' a ma-gas te - lő - re,

Tu - lá - lok én sze - re - lő - re ket - lő - re. Ejj, baj, baj, baj, de nagy baj,

Hogy a ba - bumszi - ve o - lyan mint a vaj!

Ex. 17: Vocal line of Song No. 5

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<u>Form</u>		<u>Syllables</u>
A	Októbernek, Októbernek elsején	11
B	Nem süt a nap Csíkkarczfalva mezején,	11
C	Elbúcsúzom a madártól s az ágtól,	11
D	Azután a Csíkkarczfalvi lányktól.	11

(In October, on the first of October,
There's no sunshine of the meadows of Csíkkarczfalva.
I part from the birds and the trees,
And also from the maiden of Csíkkarczfalva.

Table 25: Form and Syllable Analysis of A.IV.60

Muz. F. 1020 b); (V. Karczfalva (Csik), 1907, B.

Tempo giusto, ♩ = 100.

60. 

Ok - tó - bér - nak, ok - tó - bér - nak el - se - jén Nem sűt a nap

Csik - karcz - fal - va me - ze - jén. El - bú - csú - zom a ma - dár - tól

sz - űg - től, Az - u - tán a csik - karcz - fal - vi lá - nyok - tól.

Ex. 18: The variant A.IV.60

This is in old style. The form is non-architectonic (ABCD) with two stanzas. The syllables are isometric with a slight variant in the third line, and the rhythm is *tempo giusto*. The text is saying love is fickle and free. He says love does not stay; it does not matter that he has two lovers because even then he is not happy at all. In the third line “*baj*” means “trouble” or “bother.” He says it three times, so we can see he is definitely not satisfied with the two girls. We also can question why he is not happy: It is because he is longing for his old girl friend, as we can observe from the literal meaning of the fourth line “That my darling’s heart is as soft as butter” (*Hogy a babám szive olyan mint a vaj!*). The mood of this text is frivolous and free but also unhappy and longing. The text of the variant A.IV.60 is about a man who is leaving his hometown (Csikkarczfalva). There is no indication why he has to leave. This is a sad song because he is also parting

from his lover. In both of these songs they are longing for the girls they love, and both songs are melancholy.

In terms of the actual musical material, these eleven-syllable old style *tempo-giusto* songs are almost identical except for the third line. The third line of No. 5 has only seven syllables (4+3), and that of A.IV.60 has regular eleven syllables (8+3). However, the 4+3 is actually implying 8+3, but the total declamation alters this. Their rhythmic schema is also different. No. 5 has 4 quarter notes instead of having 8 eighth notes like A.IV.60. It can be explained by examining the text. The text in No. 5 “Ej, baj, baj, baj” has only four syllables.

There is a slight difference between the two variants. In No. 5, measures 2 and 4 are glissando, and A.IV.60 has few ornamental graces. Since Song No. 5 is about a fickle guy, perhaps the text makes more sense with a free style “glissando” rather than having few grace notes. No. 5 is in E-Pentatonic (E-G-A-B-D), and A.IV.60 is in G-Pentatonic (G-B-C-D-F). The tonus finalis always are being on G in Ilmari Krohn’s system, which Bartók originally adopted before developing his own system.



Ex. 19: Song No. 5 (mm. 7)

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The irregular third line “Ej, baj, baj, baj”, which means “trouble”, can represent the whole concept of this song. For instance, two measures of the introduction of the song have basically the same rhythmic structure and texture. The rhythmic segment of measure 3 also has the same concept as the third line. Does this simple unit represent the whole song? Perhaps “baj” is the most significant word of the entire song. The vocal style of this song could be determined by the meaning of the text and in this case the whole song is influenced by the word “baj.” (see ex. 19)

3 *gliss.*
Ha ki-me-gyek arr' a ma-gos te - tő - re,

5
Ta - lá - lok én sze-re - tő - re ket-tő - re. Ej, baj, baj, baj, de nagy baj,

WT1 (B - A - G - F - Eb - C#)
WT0 (E - D - C - Bb - Ab - F#)

E-Dorian (E-F#-G-A-B-C#-D) & E-Phrygian (E-F-G-A-B-C-D)

Ex. 20: Song No. 5 (mm. 1-8)
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It is observed that the E-Pentatonic scale (E-G-A-B-D) transforms into different scales and modes. The vocal line and accompaniment only have pentatonic elements in line 1, but both parts are free from the pentatonic scale in line 2. The left hand of the accompaniment in line 2 (mm. 5-7) has two different whole tone scales; one is whole tone 0 (E-D-C-B-flat-A-flat-F#) in the bass line, and the other is whole tone 1 (B-A-G-F-Eb-Db) in the upper and middle line. All the notes in the left hand of the piano part in measures 5 thru 7 form the complete cycle of fifths (B-E-A-D-G-C-F-Bb-Eb-Ab-C#-F#). Simultaneously two different modes conflict in line 2. These modes are E-Dorian (E-F#-G-A-B-C#D) and E-Phrygian (E-F-G-A-B-C-D). This conflict arises by adding F# in the right hand and C in the bass line in measure 5. (see ex. 20)

$$\begin{aligned} & \text{WT 0 : E-D-C-Bb-Ab-F#} \quad + \quad \text{WT 1 : B-A-G-F-Eb-Db} \\ & \qquad \qquad \qquad = \text{Cycle of fifths} \\ & \qquad \qquad \qquad (\text{B-E-A-D-G-C-F-Bb-Eb-Ab-C\#-F\#}) \end{aligned}$$

Table 26: Cycle of fifths

No. 8 “OLVAD A HÓ” (SNOW IS MELTING)

The eighth song “Olvad a hó” (Snow is melting) is in the new style. The form is rounded (AABA with refrain BA). It has fourteen isometric syllables with a slight variant in the first and fourth lines (16, 14, 14, 16). The rhythm is the variable *tempo-giusto*.

<u>Form</u>		<u>Syllables</u>
A	Olvad a hó, csárdás kis angyalom, tavasz akar lenni,	16
Á	De szeretnék kis kertedben rózsabimbó lenni!	14
B	Nem lehetek énrózsa, elhervaszt Ferenc Jóska	14
A	A nagy bécsi háromemeletes magos kaszár nyába.	16
	(Snow is melting, oh my pretty little angel, spring is coming. How I wish to be a rosebud in your garden! But I can't be a rose; Franz Joseph wilts me. In the big three-story Viennese barracks.	

Table 27: Form and Syllable Analysis of No. 8

<u>Form</u>		<u>Syllables</u>
A	Esik eső szép csendesen, tavasz akar lenni,	14
Á	De szeretnék a babám kertjébe rózsabimbó lenni	16
B	Nem lehetek énrózsa, elhervaszt Ferenc Jóska	14
A	Budapesti háromemeletes magos kaszárnyába.	16
	(Gentle rain is falling, spring is ready to burst forth. Would I were a rosebud, in my sweetheart's garden. I can never become a rose, Ferenc Jóska keeps me withering In the three-story-high barracks of Budapest.)	

Table 28: Form and Syllable Analysis of B.11.130

Allegro moderato. (tempo giusto) (♩ = 100)

Ol - vad a hó, csár-dák kis an-gyalom,
 ta - vasz a - kar len - ni, De sze-ret-nék kis ker-ted - ben
 ró - zsa-bimbó len - ni! Nem le-he-tek én ró-zsa, el - her-vaszt Fe -
 renc Jós - ka A nagy hó - ci három - e - me - le - tes ma-gon ka-szár -
 nyá - ba.

Ex. 21: Vocal line of No. 8

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Muz. F. 965a); III. Vész-tő (Békés), Szombati Zsuzsa, (16), 1906.; B.

Tempo giusto, ♩ = 66.

130.

E - sik e - só szép ceen-de-sen, ta-vasz a - kar len - ni,
 De sze-ret-nék a ba-bám kert-jé - be ró - zsa - bim-bó len - ni.
 Nem le - he - tek én ró - zsa, el - her - vaszt Fe - renc Jós - ka
 Bu - da-peu - ti há - rom - e - me - le - tes ma - gas ka - szár - nyá - ba.

Ex. 22: The Variant B.11.130

The text is a love song by a soldier who is longing for his lover, who is back in his homeland. He wants to be a rose in his lover's garden, but then he says, "No, I can not, because Franz Joseph wilts me". The text of the variant B.11.130 is almost identical with No. 8, except for a few minor things, for instance, one is snow in Vienna and the other is rain in Budapest. The historical background of these songs is the Hungarian Revolution in 1848. At that time Francis Joseph (1830-1916) was the emperor of Austria (1848-1916) and later he became the king of Hungary (1867-1916). Since Austria refused to accept Hungarian autonomy, a civil war followed this revolution. As a result, many Hungarian village boys were drafted into the war.

When we compare the variants B.11.130 and No. 8, B.11.130 reveals a more explicit isometric structure of the tune that he sets as No. 8. In No. 8, line 1 (A) is in 16 syllables. This is contrasted by line 1 of the variant B.11.130, in which the eighth notes are replaced by quarter-note values. This gives us 14 syllables. While the contrasting line 2 (B) is also 14 syllables, the last line recaps line 1 with the original 16 syllable schemata. The simple outline of the melody of variant B.11.130 clarifies the structure of the first pattern of long-short-short-long which is repeated in line 2 (A). So, the entire line A is nothing more than 4+4+4+2. This is the basic structure of all three A lines, so this variant reveals the isometric structure of 14, 14, 14, 14. Thus, these closely related variants appear, on the surface, to enfold different syllabic types: No. 8 in hetero-metric structure characteristic of the new style; and the variant B. 11 .130 in isometric structure characteristic of both old and new Hungarian Folk Song. The surface difference between these variants is due to the principle of "adjustable" or "variable" *tempo giusto* that is

exclusive to the new Hungarian Folk Song style.⁴⁰ On the deeper syllabic structure level, these variants are essentially the same. The difference in texts is the source for the “adjustable” feature in which No. 8. Text syllables require the eighth note subdivisions of the quarters. Why does Bartók choose one variant over another in his arrangement of No. 8? Perhaps there are two reasons. One is that the No. 8 variant is less repetitious and therefore more interesting. The second reason is that the choice may have to do with the overall relation of the eight songs. No. 8 is an ideal combination, in that its range is wider (e.g. compare line A of each variant, in which No. 8 has a boundary of a ninth D to E, whereas variant B.11.130 has an octave range). No. 8 is rhythmically more varied, and line A of No. 8 already reveals the larger modality of Aeolian/Dorian (D- E,-F-G-A-[]-C-D). Line A of variant tune B.11.130 is exclusively pentatonic; incomplete form (G-[]-C-D-F), which is less conducive to a climactic ending of the whole set of songs. This choice of a more varied type is in keeping with Bartók’s own comment. In the early settings the tune was more interesting and prominent than the accompaniment, i.e. he was working with “arrangement” of folk tunes. In his later development he turned to “composing” with folk tunes, where a tune was less important and the accompaniment became more modern and daring.

Variety in No. 8 is also seen in the comparison of lines 1 and 2, in which the repetition is not exact. In variant B.11.130 the repetition of lines 1 and 2 is almost the same. Furthermore, the second measure of line 1 in No. 8 has an upper neighbor rather than a lower neighbor, as it did in B.11.130. This creates a greater tension in No. 8,

⁴⁰ See Chapter 2, n.26, p. 17.

because the upward motion to the second modal degree (E) in D Aeolian/Dorian function as a ninth of the D chord (D, F, A, C, E) or the eleventh of the entire B-flat chord of this segment (B-flat, D, F, A, C, E). In variant B.11.130, the lower neighbor (C) is simply the seventh of the implied G chord (G, Bb, D, F). This difference allows the voice to sound more expressive in No. 8 and appropriate for the meaning of the text “Oh my little angel” (csárdás kis angyalom). Perhaps the upper neighbor (E) contributes to the literal word painting, which points upward to “angel.” In variant B.11.130, there is no reference to “angel”. This reference is entirely omitted, hence the repeat of the lower neighbor. We may assert that the repetition in the less interesting variant is a reflection of the continuous falling of the rain. Bartók heightens the romantic mood of the text in No. 8, which is minimized in B.11.130.

A comparison of line B of the two variants at first suggests very little difference because of the linear contour and exact melodic content. However, the rhythm reveals a distinct contrast. In No. 8, the long-short-short-long pattern continues from that of line A (line 3), whereas in variant B.11.130 the indication is an augmentation of this rhythm into slower and broader triplets. Why does B.11.130 project this broader feeling given that the text is identical? The line states, “Franz Joseph keeps me as a withering flower.” The soldier has to go back to the barracks cannot bloom in the spring. Apparently No. 8 does not reflect this aspect because it would detract from the expressive function of the upper neighbor (E) of line A (line 1). By focusing on the latter, the emphasis of the song is on the romantic love, not the depressing departure to the barracks.

In B.11.130 there is no explicit romantic reference in line A (line 1) and so, the emphasis is in line B. The change of emphasis in No. 8 away from the depressing element to the romantic one is in keeping with the trend of the whole set of eight songs. Song No. 1 expresses unrequited love, departure, and death. In the middle song (Song No. 5), love is there but fickle, whereas in Song No. 8 love remains and is intensified by the unwilling departure. At the end love prevails, despite the circumstances of the poor soldier.

The folk tune itself is incomplete D-Aeolian (D-E-F-G-A-[]-C). The melodic range is more than an octave, from D to F. When the bass line supplies Bb at m. 4, the entire pitch collection is colored by the bass harmony or tonality, and the mode is expanded to the complete D-Aeolian (D-E-F-G-A-Bb-C). (see ex. 23)

1

01 - vad a hó, csár-dás kis an-gyalom,

D-Aeolian (D-E-F-G-A-Bb-C)

Ex. 23: Song No. 8 (mm. 1-4)
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The first cadence in measure 6 is based on the D-minor seventh chord (D-F-A-C), and that is also a symmetrical substructure of the larger bimodal symmetrical

construction. Antokoletz shows that the bass line to the first cadence (m. 6) has a secondary pentatonic collection (D-F-G-Bb-C) from the larger D-Aeolian. (see ex. 24)

3
Ol - vau a hó, csán-dás kis an-gyalom,

5
ta - vasz a - kar len - ni, De sze-ret-nék kis ker-ted - ben

Secondary pentatonic collection (D-F-G-Bb-C) D-minor 7th (D-F-A-C)

Ex. 24: Song No. 8 (mm. 1-8)
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At measure 10-13 in the supporting bass line, the third pentatonic collection (E-G-A-C-D) is revealed as part of the larger D-Aeolian mode. The secondary pentatonic collection has the sixth degree (Bb), while it does not have the second degree (E), whereas the third pentatonic collection includes the second degree, but omits the sixth. The significant chromatic conflict happens above this bass line, for example between B

and Bb of the D-Dorian and D-Aeolian modes. Thus, in this D-bimodal complex, a symmetrical imbalance is produced by these sixth degrees.⁴¹ (see ex. 25)

Third pentatonic collection (E-G-A-C-D)

Ex. 25: Song No. 8 (mm. 9-13)
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D-Aeolian : D-E- F- G-A- Bb - C

Secondary Pentatonic Collection: D-()-F-G-() -Bb - C (no second degree)

Third Pentatonic Collection: D- E- ()-G-A- () - C (no sixth degree)

Table 29: Secondary & Third Pentatonic Collection

⁴¹ Ibid., 44-48.

Antokoletz also points to mm. 15-16 with the Eb triad establishing the bimodal conflict within the larger D-Phrygian (D-Eb-F-G-A-Bb-C) and D-Aeolian (D-E-F-G-A-Bb-C) complex. The entire pitch collection (D-Eb-E-F-G-A-Bb-B-C) itself again results in bimodal chromatic symmetry.⁴² (see ex. 26)

14

rene Jós-ka A nagy hé-csi három-e-me-le-tes

Eb triad (Eb-G-Bb)

D-Phrygian (D-Eb-F-G-A-Bb-C) & D-Aeolian (D-E-F-G-A-Bb-C)

= Bimodal Chromatic Symmetry
(D-Eb-E-F-G-A-Bb-B-C)

Ex. 26: Song No. 8 (mm. 14-16)

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⁴² Ibid.

CHAPTER 5

CONCLUSION

The purpose of this study was to determine Bartók's characteristics through the study of vocal styles of folk tunes. In order to understand their characteristics, the study was focused on two different approaches. First, Bartók's classification system was summarized and then applied to his *Eight Hungarian Folk Songs* as basic for understanding the relation of vocal style to text expression. Second, the method of contemporary analysis was also applied to the eight songs to examine the relation between vocal part and accompaniment.

This study has shown that an understanding of Bartók's musical thought is based on synthesis of several categories of research. The first category has to do with his methodological approach to the classification of the Hungarian folk materials. This category and its principles are embodied in his major study, entitled *The Hungarian Folk Song*, first published in 1924 in the original language. In this study, all aspects, including stanzaic form of the tunes, rhythmic schemata, melodic construction, its modalities, as well as range and caesuras, are presented in the categories of old, new, and mixed Hungarian folk song styles. Bartók's scientific discussions are followed by his tabulations of the transcriptions of the tunes. In this study of the classification system, methodology was used to compare variants of the tunes in the eight songs. The second category of this treatise was the study of the *Eight Hungarian Folk Songs* in terms of the folk characteristics of the first category. The third category is the study of the *Eight*

Hungarian Folk Songs from the perception of theoretic-analytical techniques relevant to contemporary art music. All of these categories combined were ultimately employed for the purpose of providing a deeper understanding of Bartók's approach to vocal style and its expressive harmonic elaboration.

The results of the study of three categories related to the folk sources, Bartók's absorption of them into his folkloristic methodology, and his infusion of these processes and methodology into his own original compositional idiom have led to several realizations. Not only have I achieved a deeper understanding of his music in general, but also of performance practice in the songs of this study and the larger body of his music in general. Questions of approach to traditional romantic vocal execution vs. a more objective, vocal quality was at the forefront of these investigations. It became evident in Bartók's simplification of the original transcriptions that a kind of purity was intended. More specifically, *tempo giusto* or *parlando rubato* styles naturally lead to relatively greater or lesser freedom in the timbral range and expression. This issue of vocal timbre and style is also evoked by contour, range and features of greater or lesser degrees of note repetition in conjunction with contour. Greater repetition naturally implies less sweeping linear shapes, so one's interpretation is partly determined by these aspects. Stylistic approach is also modified according to harmonic support and its own expressive implications, and that is in conjunction with text meaning. Ultimately, regardless of these specific issues, the singer's general stylistic approach is influenced by the social sources of these tunes. Romantic songs are expressions of the individual composer, i.e., based on greater personal subjectivity. Folk music is, in contrast, a collective communal expression.

Bartók did not simply borrow or copy melodies of the folk tunes for his original work, he developed his own way to incorporate the folk elements into his music by detailed study of the melodic and rhythmic characteristics of the peasant tunes. He used modes and the pentatonic scale, which are derived from the peasant tunes themselves. Polymodal combination was employed by Bartók as a compositional outcome of the folk modalities. The basic source of modal combination can be traced to the symmetrical pentatonic form of the Hungarians. The way Bartók incorporates the folk elements is remarkable. He discovered the nature of Magyar peasant music, and his effort brought his folk-song arrangements to the same level as European art songs. Ultimately, these settings still belong to Bartók's early approach based on the concept of folksong arrangement, where the accompaniment is secondary to the tune. As Bartók said, the tune is like the jewel and the accompaniment mounting for the jewel. Later, after World War I, he moved to composing with folk songs, where the accompaniment became more complex and primary. There, like in the *Eight Improvisations on Hungarian Peasant Songs*, Op.20 (1920), he used more daring, dissonant harmonies, while the tune is just a secondary element. Nonetheless, Bartók's evolution begins in such settings as these *Eight Hungarian Folk Songs*.

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