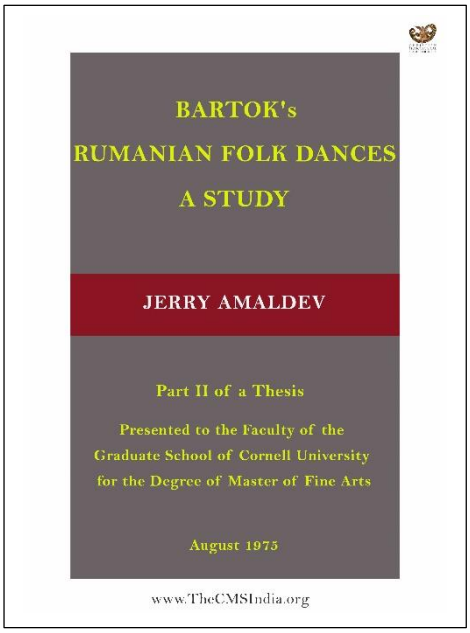
# Bartok's Rumanian Folk Dances-A Study




| | |
|---|---|
| Call Number | RR-1405 |
| Title | Bartok's Rumanian Folk Dances-A Study |
| Topic | Part II of a Thesis<br>Presented to the Faculty of the<br>Graduate School of Cornell University<br>for the Degree of Master of fine arts |
| Author | Jerry Amaldev |
| Publisher/Year | 1975 |
| Total Pages | 89 |
| Language | English |
| Copyright | Author/Publisher |
| Contributor | Jerry Amaldev |
| Key Words | #Bartok'sRumanianFolkDances-A Study<br>#Bartok'sRumanianFolkDances # JerryAmaldev<br>#CornellUniversity #Thesis |

# BARTOK's RUMANIAN FOLK DANCES A STUDY

JERRY AMALDEV

Part II of a Thesis

Presented to the Faculty of the
Graduate School of Cornell University
for the Degree of Master of Fine Arts

August 1975

# BARTÓK'S RUMANIAN FOLK DANCES - A STUDY

Part II of a Thesis

Presented to the Faculty of the Graduate School

of Cornell University for the Degree of

Master of Fine Arts

by

Jerry Amaldev

August 1975

Jerry Amaldev, was Born in Cochin, Kerala, to Mary Moojappilly and Joseph Veleeparambil. A singer from the age of four, Intially he learned Hindustani classical Music from Mr. Madhusoodan Patwardhan, son of Vinayak Rao Patwardan of the Kirana Gharana, in Pune. Further he was groomed in the same by S.C.R. Bhat and K.G.Ginde, disciples of Shri. Ratanjankar of Maharashtra. He got trainning in Hindi film Music as assistant to Naushad Ali. In 1975, he Obtained an MFA degree. In composition from Cornell University, Ithaca, New York and teaching experience there and at Queen's College, Flushing New York, U.S.A before emerging with a unique blend of eastern and Musics in the 1980s He has won the Kerala State Award for excellence in Movie Music three times. He is one of the most distinguished Musicians in South India. He promotes choral singing, his passion, through his chorus, Sing India with Jerry Amaldev.

Robert Palmer

3. Summary

Led by nationalism and scientific curiosity, Bartók collected samples of peasant music of ancient Hungary. He gave some of these modal materials the best possible piano accompaniment, always fitting the harmonies to the melodies.

In Rumanian Folk Dances the collector-scholar and innovative composer that Bartók was, worked in mutual reinforcement.

1. Joc cu Bata in the Dorian mode on A with an oriental melodic peculiarity, has two long periods of unequal length. Each is repeated with a strong sense for the Sam. Avoiding "foreign notes" as far as possible, its harmony is carefully chosen.
2. Braul, in the Dorian mode on D, has 4 phrases of equal length. In the non-traditional harmonic progressions the use of seconds and an evenly paced harmonic rhythm sets this dance in contrast to Joc cu Bata.
3. An adaptation of a high-pitched fluer melody, Pe Loc's tune is hexatonic and has motivic figures imparting to it a characteristic flavor. This dance is made up of two complementary short tunes and a codetta. The accom-

paniment has the peculiar dual quality of being a drone as well as changing harmonies.

4. Buciumeana seems to be in the Phrygian mode on A that uses both the lowered and the raised 3rd degrees. This slow dance consists of two lines of melody lasting 4 bars each. Harmony shows great freedom in using three notes totally "foreign" to the mode. The harmonic rhythm is fittingly slow and fluid.

5. Poarca Romaneasca is in a typical Hungarian scale that has a Lydian feeling plus the lowered 7th degree. The melody on A is marked into groups of 3-3- and 2 beats, another typicality. The harmony strictly follows the melody.

6. Maruntel on A has two sections: the first is an original folk melody, but the second seems to be a composition by Bartók. The melody of the first constantly shifts tone-centers a perfect 5th apart. The accompaniment follows suit. The melody of the second has a quasi Bihar-area-type closing formula.

## BIOGRAPHICAL SKETCH

Jerry Amaldev was born in Cochin, India on April 15, 1939. Although he exhibited musical talent from the age of five, he received no formal training until seventeen. During this time, he met his first musical mentor, Fr. Michael Panakkal, and as a choirboy at the local Carmelite monastery, he taught himself to read and write the Western staff notation. At fourteen, unaided by anybody, he wrote down the music for a song in popular Hindi movie style, and a year later, a Mass in two voices.

He was enrolled in the Pontifical Athenaeum, Poona, India where he received the degree of Bachelor of Philosophy in 1962.

From 1965 to 1969 he worked in Bombay as assistant to Mr. Naushad Ali, the well-known movie music director of India. In September 1969, with help from his brother, Mr. V. J. Carmelus, he came to the United States and began studies in Western music at Xavier University of Louisiana, New Orleans on a scholarship. He took the degree of Bachelor of Music in May 1971. In the same year he was given a scholarship along with a teaching assistantship in the graduate school at Cornell.

I thank Prof. Steven Lubin, Robert M. Palmer, and William W. Austin, who helped me write this study.

# INTRODUCTION

Of all the composers of Western art music, Bartók with his folk music adaptations appealed to me instantly. He approached East-European folk music with the ideal of expressing "in twentieth century terms, Bach's contrapuntal fullness, Beethoven's art of thematic development, and Debussy's discovery of the sonorous (as distinct from the functional) value of chords."[1] I find myself facing some of Bartók's problems while trying to adapt India's music into my Western works.

East-European folk music and India's music are both modal. Bartók addressed himself -- and evolved solutions -- to the problems of incorporating modal materials into a harmonic context. He did this in three ways. In the first, "the composer uses authentic folk melody, unchanged or only slightly varied, providing it with an accompaniment and possibly with introductory and concluding material. Two subdivisions of this genus are distinguishable, in one of which the added materials -- accompaniment, introductory and concluding phrases -- are secondary, while in the other the melody is secondary, the added materials assuming

---

1 Grout, Donald J. History of Western Music. New York: W. W. Norton & Co. Inc., 1973, p. 667.

greater importance." In the second, "the composer uses no authentic folk melody, but invents his own in imitation of folk song." In the third, "the composer employs neither folk melodies nor imitations of folk melodies, but absorbs their essence in such a way that it pervades his music."[2]

I consider the first of these three ways to be the most fundamental. Rumanian Folk Dances[3] is a pre-eminent example of this. Bartók provides accompaniment to six[4] authentic folk melodies. He recognizes, assimilates and enhances them by his arrangements. For me there is much to learn from these. This study represents my efforts in this direction.

---

2 Stevens, Halsey. The Life and Music of Bela Bartók. New York: Oxford University Press, 1964, p. 129.

3 In 1918, Bartók published a set of short piano pieces entitled Roman Nepi Tancok (Vienna: Universal). Boosey & Hawkes translated the title for their American edition (probably following the Hawkes and Son, London, edition of 1939) as Rumanian Folk Dances. Important Bartók scholars such as Halsey Stevens and Jozsef Ujfalussy, use this English title. I shall employ it in the present study.

4 Stevens mentions that there are seven fiddle-tunes in the six divisions of the piano score, the seventh being a second Maruntel beginning at the Piu allegro of the sixth division. I agree that at Piu allegro a new dance tune begins. However, it is not another fiddle-tune but seems to be an original composition of Bartók, an invention of his own in imitation of folk song. More about this on p. 75 and following.

1. External Data

The Long Road to the Szekely Region

Born in 1881, Bartók showed an unmistakable sense for rhythm at three. At four he could play on the piano with one finger as many as forty songs from memory. He had his first piano lesson at five. But it was only at twenty-three that he came across Hungarian folk music for the first time. There were several reasons why it took so long for a trend-setting Hungarian musician to meet with and recognize this most Hungarian of all Hungarian music. Right from the early days of Christianity and King Istvan (ca. 1000), who aligned Hungary with western Europe, indigenous culture became disassociated from "official" culture. Immigration of foreign musicians, especially Germans in the nineteenth century, further weakened the musical culture of the soil. After the defeat in the 1849 War of Independence, Hungary was dependent on Austria economically and politically. The Emperor of Austria was also the King of Hungary. The ruling class was faithful to Austria, and the middle classes fashionably emulated them. Vienna, due also to its proximity, exerted heavy influence on Pozsony, a town full of Germans, where Bartók lived during his crucial formative years.

The urban middle class to which Bartok belonged favored German music. Also, Hungarian composers such as

Erkel, Liszt, and Mosonyi had advanced the view that the effusions of dilettante composers of the early nineteenth century were geniune Magyar tunes. The people of Pozsony considered the tunes of peasants to be primitive, and lowly.

Bartók's mother, Paula, wanted the socially-accepted best for her son. One of Ferenc Erkel's sons, Laszlo Erkel, was selected to be Bartók's piano teacher. Erkel grounded him well in the music of the eighteenth and nineteenth centuries. At his age and in these surroundings, Bartók had no chance either to develop a national consciousness or hear a peasant song.

In 1899 Bartók came to Budapest to study at the Royal Academy of Music. The capital city, ridiculed by the radical poet Endre Ady as a "suburb of Vienna" for its political and social conservatism, was being awakened to a sense of national pride by a generation of young scholars and writers. Anti-Viennese political activities erupted sporadically with their fair share of demonstrations, shouts, and violence. It did not take too long for Bartók to regret the spineless cultural life of Pozsony and its shameless adulation of Vienna. The days of his middle class propriety were over. It was time for him to judge things for himself, and if

necessary, to rock the boat a little.

But at the academy, a citadel of conservatism, no slogans for change echoed. Istvan Thoman, professor of piano and one-time student of Liszt, introduced him not to a Magyar nepdal (Hungarian folk song) but to Wagner's Walküre.

Towards 1903, the political din was reaching a feverish pitch. A defense bill increasing Hungary's share to the imperial army was introduced in the parliament. People clashed with the police in protest almost daily. Oddly enough, the tune of "Gott erhalte", the Austrian national anthem by the amiable Haydn, was a constant incitement to these bloody events. Three years in the capital had turned Bartók into an ardent radical. He took to wearing national costume and suggested to his mother that his younger sister, Elza, be called Böske, (the Hungarian equivalent), from then on. He felt increasingly that his music should have relevance to his native land.

The large symphonic poem, Kossuth (1903), in honor of the hero who led the war of Independence in 1849, was the result. Apart from the name, however, it contained little that could be truly called Hungarian.

Programmatically it was modelled after Strauss' Zarathustra and Heldenleben. It contained not even a trace of verbunkos[5] or a peasant melody.

Ujfalussy suggests that when composing Kossuth Bartók began to look for a Hungarian musical idiom. He asked Böske for the words of two folk-art "gypsy slop" (sic) tunes which he thought were in fact a form of geniune folk music. Such tunes were generally thought to constitute true folk art. He even tried to arrange them experimenting primarily with strict imitation. Apparently nothing came out of those early experiments until Bartók recognized the real when he heard Lidi Dosa, a woman from the Szekely region in Transylvania -- some 500 miles southeast of Budapest in the East Carpathian mountains -- sing a folk song of Kibed. There was no one to guide him in his search for the genuine. So he decided to be his own guide to collect "the finest examples of Hungarian folk

---

[5] Cf. Stevens, Halsey. The Life and Music of Bela Bartók. New York: Oxford University Press, 1964, p. x: "German Werbung means recruiting. The verbunkos was a dance performed by uniformed Hussars with the purpose of attracting young idlers, getting them intoxicated, and inducting them into the army."

songs, and to raise them to the level of works of art with the best possible piano accompaniment ..."[6] This was in December 1904.

From now on he would devote large amounts of time and energy to collecting, arranging, and studying folk music and finally evolving his own musical idiom from it.

The Orient in the Occident

While listening to these six short pieces, two aspects in particular caught my attention: the oriental flavor of the melodies and the carefully controlled harmony.

Being a musician from the East, I am quick to note melodic configurations that remind me of home. Orientalism in Western art-music is as old as European Christianity. It extends from the Roman Church's plainsong to Ravi Shankar's Concerto for Sitar and Orchestra (1971). The modes, the melismas, and the preponderance of vocal music over instrumental music are ideas originally learned from the East. This phase lasted clearly through the Renaissance.

---

6 Ujfalussy, Jozsef. Bela Bartók. Boston: Crescendo Publishing Company, 1972, p. 60.

Even during the distinctly occidental Baroque era, with its sturdy major-minor tonal system, the equal stress on harmony and melody, and the emergence of idiomatic instrumental writings, the elaborate melodic ornamentations hark back, as it were, to the East. During the Classical period the East exerted hardly any influence. During the Romantic period we have the pseudo-orientalism of Brahms, Liszt, Bizet, Erkel, and Tchaikovsky on the one hand, and the "authentic", or at least the best-intentioned, orientalism of Mussorgsky, Borodin, and Rimsky-Korsakov. From the last decade of the nineteenth century to the present day we find in the works of Debussy, Ravel, Falla, Stravinsky, Bartók and others more of the real thing. Geniune musical insight and respect led Debussy and Ravel to incorporate oriental elements in their works. Nascent nationalism led Falla, Kodály, and Bartók to preserve the original folk tunes and to enhance it with fitting harmony. Rumanian Folk Dances is one of the best examples of orientalism in Western art-music, a subject which fascinates me greatly.

It is relevant here to trace back in history the roots of the oriental flavor in Hungarian music. In this context I am referring to the old Hungary which contained the present Hungary, parts of Czechoslovakia, Rumania,

Poland, and Yugoslavia. From about the fourth century, Hungary, located in the Carpathian Basin, had been culturally shaped by waves of people migrating from Asia: the Ostrogoths from north of the Black Sea, the Huns and the Avars from Turkey, and the Slavs from the eastern slopes of the Urals. The Magyars, belonging to Finno-Ugric races arrived towards the end of the ninth century. They apparently mingled well with the tribes already present. Then the Tartars under Jenghis Khan (1214) and the Turks under the Ottomans (1301) invaded Hungary. In this melting pot the Gypsies, presumably from the north-west of India, established themselves in the fifteenth century with their own brand of passionate music. The Turks occupied Hungary till the end of the seventeenth century leaving still-evident marks. The folk poetry of the Magyars incorporated Turkish motifs, and their folk music apparently assumed characteristics of Turkish music also.

It was the influences and cross-influences of these different oriental tribes that Bartók discovered on his music-collecting tours. Methodical and gifted as he was, he soon sensed a commonality present in the various musical sub-cultures. This set him on a treasure hunt

from Hungary to Rumania, to the whole of Central Europe, to Turkey, and to North Africa.

Bihar, Busitia, and Bartók

While collecting music in Rumania, Bartók's headquarters was Bihar, a territory on the border between Hungary and Transylvania. From 1909 to 1914 his tours through various districts and counties of this area became numerous. In his meticulously written notes and manuscripts names of places such as Koloz, Szolnok-Daboka, Also-Feher, Torda-Aranyos, Maros-Torda, Torontal, Hunyad, Szatmar, and Maramaros appear recurrently. Of these, Maros-Torda, Torontal, Torda-Aranyos, and Bihar are mentioned as source-territories of the individual items in Rumanian Folk Dances. (See Bartók's notes from the score in the Appendix.)

The last two dances, Poarca Romaneasca and Maruntel, are from the district of Belenyes[7] in Bihar. Here, in the summer of 1909, Bartók met a secondary school teacher named Ion Busitia. It was the beginning of a life-long

---

7 In the transcriptions found in Rumanian Folk Music, Vol. I, Bartók uses the Rumanian name of the place, namely, Beius.

friendship. Bartók corresponded with him always in Rumanian. Rumanian Folk Dances is dedicated to him in Rumanian. In the dedication Bartók conscientiously avoids the Hungarian "Janos" and uses the Rumanian equivalent, "Ion". And he shows high respect by addressing him as "Prof.".

Magyar and Modern

It would be naive to think that nationalism alone sustained Bartók's enormous enthusiasm for the peasants' music and allowed him to endure the loathsome ordeals while staying in the villages. He had other reasons.

Victor Bator, the first curator of Bartók Archives in New York City, in his "Foreword" to Bartók's Rumanian Folk Music (The Hague, Netherlands: Martinus Nijhoff, 1967) states that Bartók's involvement with folk music was not a mere adjunct to his personality as a concert pianist and composer. It was a powerful force in his life.

It began on a low key as a collector of folk songs. But in 1912 it reached a more substantial level when he published a study of folk songs under the Rumanian

Academy of Science. No name of this book is explicitly mentioned. But it is supposed to contain folk songs of the county of Bihar, Hungary. In this study, Bartók made some use of the method of presentation by the Finnish ethnomusicologist, Ilmari Krohn. That was the point when Bartók the composer-pianist became Bartók the pioneering scholar-ethnomusicologist.

Bartók loved being an ethnomusicologist. To him it was another field of creative endeavor, just as composing or performing. At times he even overestimated its importance as, for example, when World War I broke out he wrote to Ion Bianu in Bucharest: "Whatever happens, I shall always remain a devotee of this work. The study and publication of Rumanian Folk Music is my life's passion and ambition."

In 1938, it was mentioned as "the all important work that really makes my life worth living". Therefore, it is understandable that during concentrated ethnomusicological studies Bartók did little or no composing. The following chart gives us a clue to this.

1901-1912 seven compositions.

1913-1914 folk music studies.

1914-1922 twenty compositions. Folk music studies

were interrupted by war and political upheavals.

1923-1925 Colinde-related works. Only two compositions.

This work pattern recurs throughout the rest of his life. Rumanian Folk Dances is one of those rare occasions when the collector-scholar and composer met in mutual reinforcement: the collector-scholar in him searching for the Magyar, and the composer in him pushing him to be modern.

And so, Bartók's hungarian music had to be at once Magyar and modern-European in character. To his astonishment he had come across pentatonic melodies in Debussy's works. A trip to Paris would be timely. It was then that he had to go to Paris to take part in the international Rubinstein competition. In one of his letters from there he put the treasures of the Louvre and the works of the greatest of the European composers on a par with Hungarian folk music. This may not be thought of as exaggeration borne out by disproportionate enthusiasm. He was not prone to inordinate emotional effusions. He must have really esteemed folk music that highly because to him it contained authentic and time-tested musical substance crystallized through the inborn talent of the peasants.

This may at first look too far-fetched, but it was in fact a part of the philosophical outlook he expressed in 1921:[8]

> "...peasant music is the result of the reshaping work of a natural force operating unconsciously: it is the instinctive creation of the human masses without artificiality. It is a natural phenomenon, just like the various forms of the animal or vegetable kingdom. As a result, its individual organisms -- the melodies themselves -- are examples of the highest artistic perfection."

To him peasant music was the most perfect and the most varied. It had an amazing force of expression, and was completely devoid of silly sentimentality or superfluous embellishments. Bartók felt that folk melodies, in their own way, were just as perfect as any large musical masterpiece. This he expressed in a Hungarian pamphlet, A magyar nepdal, 1924.[9]

To make these gorgeous natural phenomena relevant to his beloved Hungary and to the world at large he had to pass them through the "reshaping hands of a genius",[10]

---

8 Ujfalussy, Jozsef. Bela Bartók. Boston: Crescendo Publishing Company, 1972, p. 76.

9 Ibid., p. 71.

10 Austin, William W. Music in the 20th Century. New York: W. W. Norton and Co., 1966, p. 229.

his own. In the case of Rumanian Folk Dances, the reshaping was done mainly through its unorthodox harmony.

I remarked earlier that the harmony of the Rumanian Folk Dances was carefully controlled. A detailed analysis of each of the dances will be given in the second section, "Internal Data." Here some general remarks are appropriate.

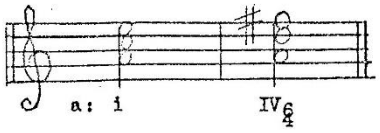
The harmonic language of Bartók prior to his contact with folk music can be found in a number of published works. Among them, Kossuth, the Study for the Left Hand, the Scherzo and the two Fantasias show harmonic kinship rather with the styles of Liszt, Brahms and Strauss than with that of his own later works. How could it have been otherwise? He had been taught to follow the grand German-Romantic tradition in this respect.

Now in front of him were fascinating melodies with strange features. They were ancient, and they were unadulterated. He would not alter anything in them to suit a "foreign" harmonic theory; but then, how was he to arrange them? Could he find the answer in the melodies themselves? He answered some of these questions in his autobiography:

> "It was decisively important for me to study all this peasant music because it showed me how to be completely independent of the universally prevailing major and minor scale system. For the majority -- and most valuable -- of the melodies I collected during my research tours moved in the old church tonalities, that is, in the Greek and certain other even more primitive (pentatonic) modes, and show the most varied and freely changing metrical and rhythmic patterns performed in both rubato and 'tempo giusto'. It is now clear that the ancient scales, that are no longer used in our folk-art music, made possible new types of harmonic combinations."[11]

Some of these "new types of harmonic combinations" found in Rumanian Folk Dances are:

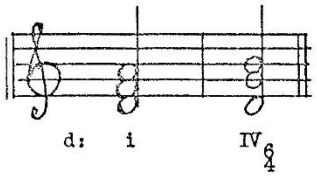
1. Results of using for the most part notes belonging to the mode, and of using "foreign" notes sparingly.
2. The use of seconds.
3. Results of unorthodox voice leadings and progressions.
4. Adaptation of drone into pedal-point-like usage.
5. Modulating drone as in Pe loc.
6. The use of second inversion of chords instead of chords in the root-position. The innovative chord change in the Dorian mode appears thus in Joc cu bata:



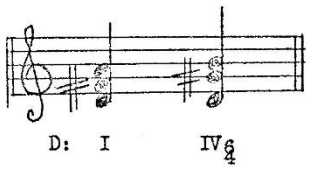

---

11 Bartók, Bela. The Life of Bela Bartók. Tempo, Autumn 1949, p. 3.

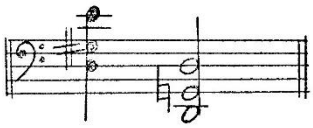
And thus in Braul:




7. The same technique of chord production is used in Poarca Romaneasca. The mode involved here being Lydian on D, the chord appears thus:

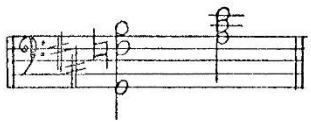



8. Due to transposition involved in the melodies themselves abrupt harmonic change also occurs. Thus in Poarca, again, a change from $E^7$ in the third inversion to G major in the second inversion is made keeping D as the common note. Thus:



9. In a basically Lydian mode you do not expect a ♭ VII to I progression. However, the Rumanian Folk music has melodies in which the lowered seventh degree is used in a Lydian context. Accordingly, Bartók uses the progression of $G^7$ to A, as found

in Maruntel:



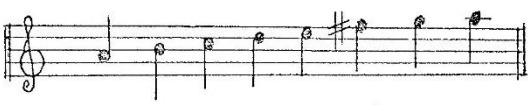
We shall look into the details of these and other points in the next section.

---

2. Internal Data

Joc cu Bata

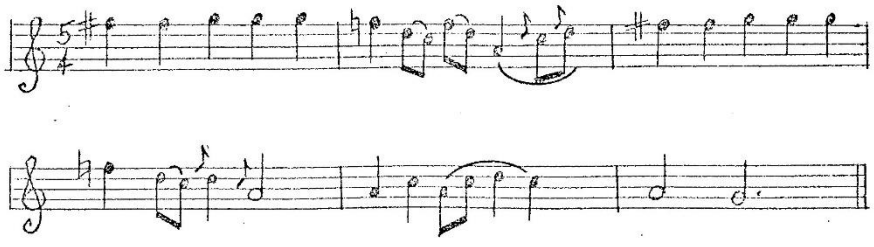
This merry and energetic melody on A is based on the ecclesiastical Dorian mode.



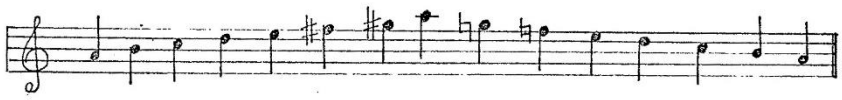
However, it has the following peculiarities:

It uses both the raised and the flatted sixth degree of the scale. The Dorian mode uses the raised sixth (F# in our case) always.

The use of the raised sixth and the flatted sixth is methodical. The raised sixth appears only in ascending melodic lines while the flatted variety appears only in descending lines. This consistency in usage reminds me of the Indian rāga practice in which a melody on the ascent (āroh) uses the natural (shuddh) ni ("ti") and on the descent (avroh) uses the flatted (komal) ni ("te"), as for example, in the following melody based on rāga Bindrāvanī Sārang:



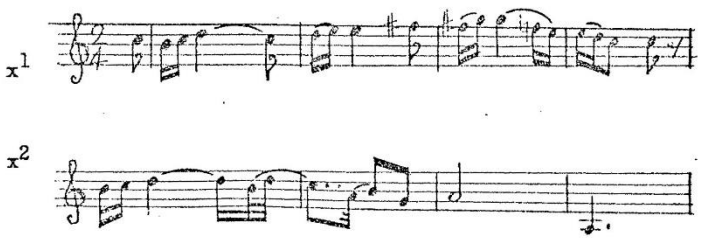
This may also be a clue to the Turkish influence which has roots in the Maqām system of Arabia, the Dastgāh system of Persia, and the Echos system of Byzantium. A vestige of similar practice is still found in the melodic minor scale in which the sixth and seventh degrees are raised while ascending and flatted while descending.



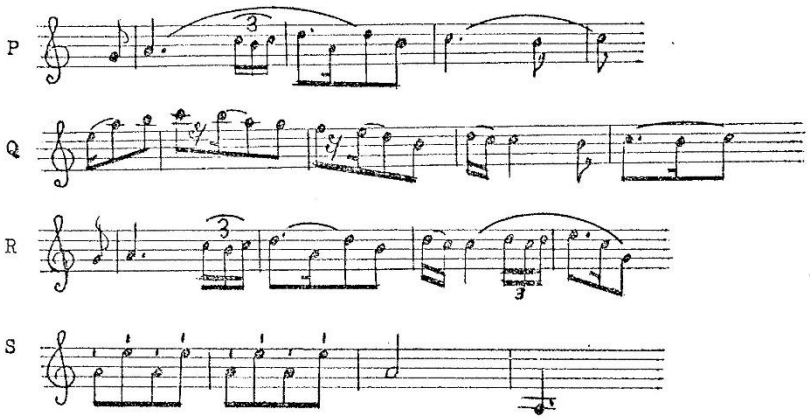
The Melodic Form

Joc cu Bata, in $\frac{2}{4}$, consists of two long periods of unequal length. Each is repeated. The first period, X, is eight bars long. It has two phrases: $x^1$ and $x^2$. The second period, Y, is sixteen bars long. Let us name the first phrase of Y, P, the second phrase Q, the third R, and the fourth S.

PERIOD X:



PERIOD Y:



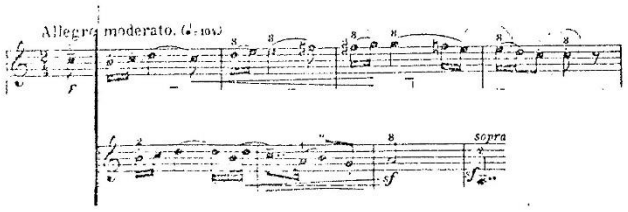

From the melodic standpoint, therefore, the piece can be diagrammed thus:

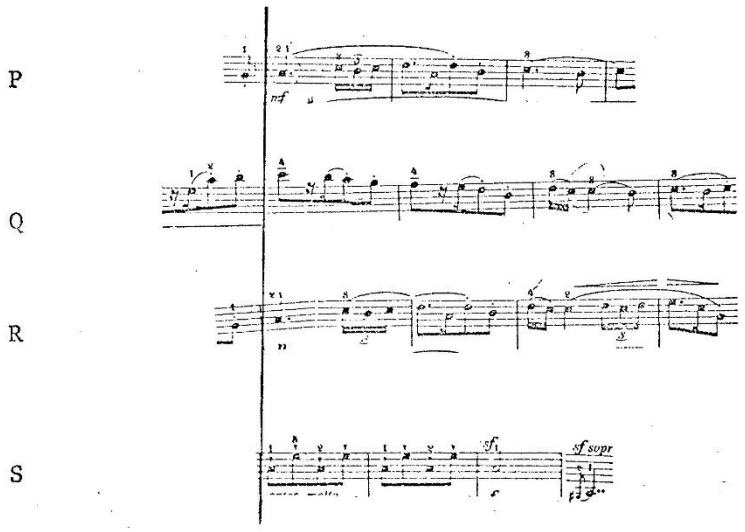
$$X: (x^1 - x^2 - x^1 - x^2): \; // \; Y: (P - Q - R - S): \; //$$

Each phrase is about four bars long. But the use, or non-use of anacruses keep them from sounding square. The illustration below bears out how the basically four-bar phrases compare with each other, particularly with regard to their lengths and anacruses:

$x^1$

$x^2$

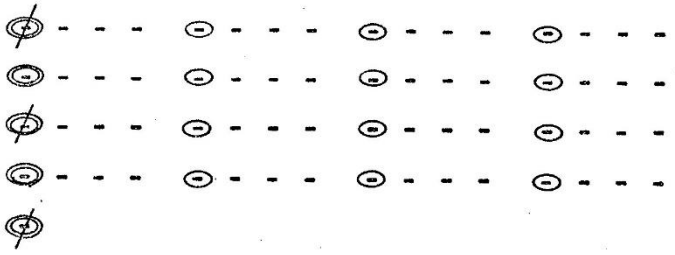





Of the six phrases, all except two, ($x^2$ and S), have anacruses. No two anacruses are identical with regard to pitch and rhythm except those of phrases P and R. This, in turn, permits variety for phrase endings. And so, the last bar of each phrase varies in duration and/or rhythm. Each phrase lasts three bars with an incomplete bar as anacrusis, and another incomplete bar as ending. Exceptions are: phrases $x^2$ and S which have no anacruses.

Discussion of phrase structure in terms of its duration is important. Because of the built-in evenness of phrase length the listener is led to feel four bars

as a rhythmic unit. This unit, then, becomes a big measure, as it were, with the first beat getting a stronger down beat, or the Sam.[12] These Sams, in their turn, begin to order themselves into more-accented and less-accented down beats. Thus:



⊖ : down beat. ◎ : Sam unaccented. ⊘ : Sam accented.

In Joc cu Bata the total number of bars is 48, allowing 12 4-bar cycles. And it ends on bar 49, which is the end of bar 48. The accented Sams fall on the first beats of cycles 1, 3, 5, 7, 9, 11, and finally, 13.

A close look at the melodic shape of period X reveals its beautiful organic growth. The melody rises from B using three short sequential figures (♬♩ ♪), reaches

---

12 Sam, pronounced sum, is the Indian musical term for the first mātrā (beat) of a tāl (rhythmic cycle). All rhythmic cycles end on the Sam of an imaginary last cycle which is dropped after its first mātrā. This usually happens at the very end of a piece.

g at the highpoint, descends to c first and then settles on A which is reinforced by the use of G as the penultimate note and then to AA below C.[13] The range used is only an octave: G to g, AA being considered as merely an extension of A.

Similarly, the melodic shape of period Y shows how the line rises to c' after a preparatory phrase encircling c. Then it descends quickly to A. This is only to repeat phrase P with a slight change. Hence at this point the phrase is designated as R. Then the melody dips to G as the lowest note, reiterates A and e several times before reaching the concluding A.

Both periods show generally arch-like contours delineated predominately by step-wise motion. The mood of the melody is joyful and expansive. Even though the tempo marked is allegro moderato, there is no feeling of hastiness due to the metronome marking: ♩ : 104. The syncopations add to the forward propulsion of the four-note

---

13 The capital letters, C, D, E, F, G, A, and B, represent the 7-note scale beginning on middle C. The next higher octave is represented by small letters: c, d, e, f, g, a, and b. The notes above this octave are shown with a notch after them: c', d', e', etc. The octave below middle C is BB, AA, GG, etc. And the one still lower is shown as BBB, AAA, GGG, etc.

figures of the first and similar measures.

Harmony

This is the most personal contribution of Bartók. He uses harmony in Joc cu Bata sparingly and then only to enhance the melody. The harmonies are carefully chosen and "textured" in such a way as to bring out the rhythmic bounce of the dance.

To preserve the modal quality of the tune, Bartók tries to avoid in the larger part of the harmony notes foreign to the Dorian mode. The exceptions are: C♯, D♯, G♯, A flat and E flat. Of these, C♯ always functions as a Picardy third, since it appears only at the ends of periods. The D♯ occurs only after the middle of the piece, well after the modality on A has been established. Even then it lasts just for two beats, functioning as leading note to E. Its recurrence in bars 41 and 42 is similarly fleeting and functional as the leading note to EEE. The D♯ enlivens the harmony by removing the tonic feeling of A since it (D♯) is a tritone above A. G♯ occurs twice in the $E_7$ chord, functioning as leading tone to A in bars 30 and 46. The A flat seen as a chromatic passing tone in the descending bass line in bar 38 has no special significance

except that of harmonic variation in a repeated passage. Finally, E flat is used just once as an upper leading note to a seventh chord on D. This, too, is used to bring variety to a repeated passage.

The rest of the harmony is fairly triadic though Bartók takes exceptions to traditional voice-leading rules: e.g., the series of descending second-inversion chords in bars 17 and 18, the seventh chords in bars 29, and 30 and in bars 44, 45, and 46.

Another spicy feature of the harmony is the use of seconds, a Bartók specialty. In this piece they are unevenly distributed. They occur only in the diapente, the lower pentachord, of the mode. The combinations are:

D-C in bars 2, 3, 11, 36, and 38.

C-B in bars 4, 19, 23, and 37.

G-A in bar 12.

Despite harmonic novelties used, the harmonies, in basic progressions, are traditionally oriented. Except for a few "gropings" in bars 17, 18, and 19, and 45, 46, and 47, the bass line always is clearly related to A. For instance, the bass line of the first phrase is:

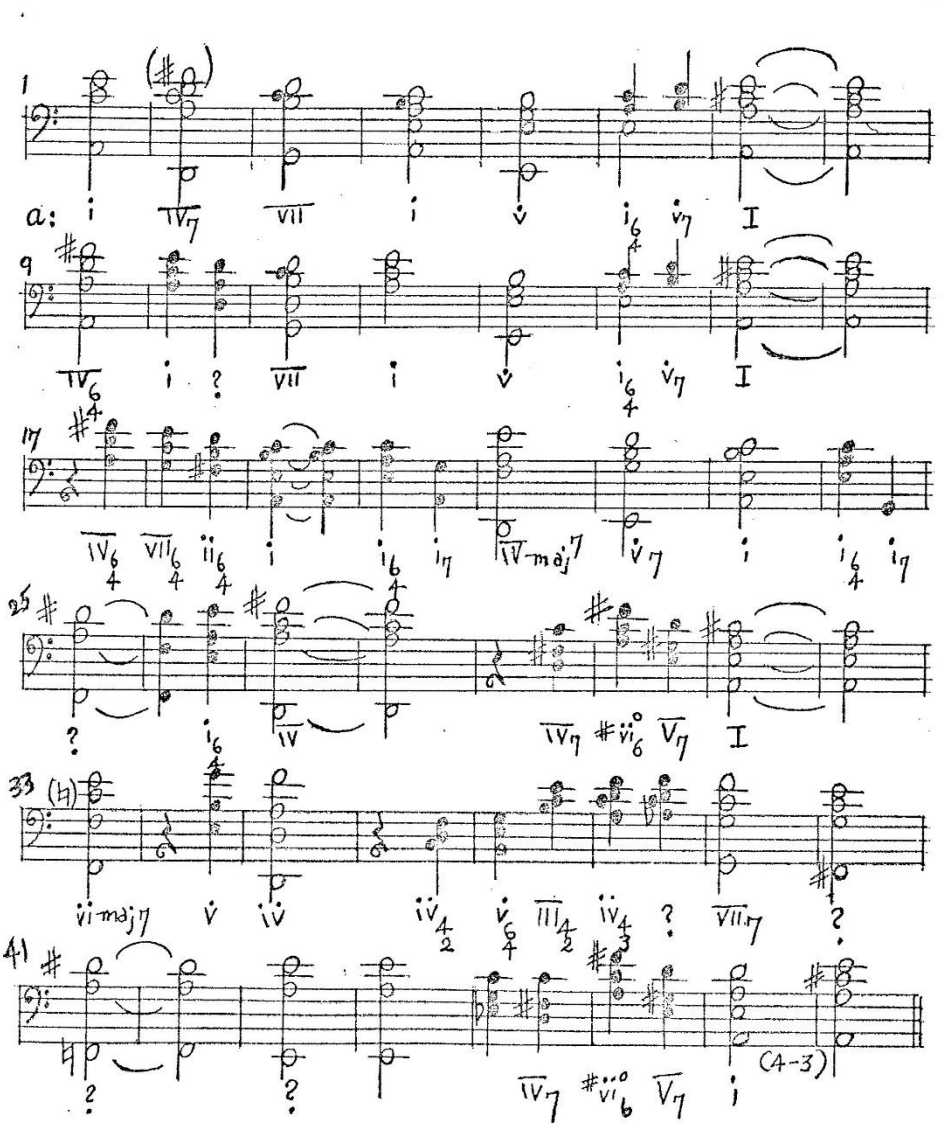
AAA, DDD, GGG, ... AAA.

There are progressions that suggest deceptive

cadences. E.g., in bars 24 and 25 the bass line descends from GGG to FFF. And in bars 40, and 41, it descends from FFF# to FFF.

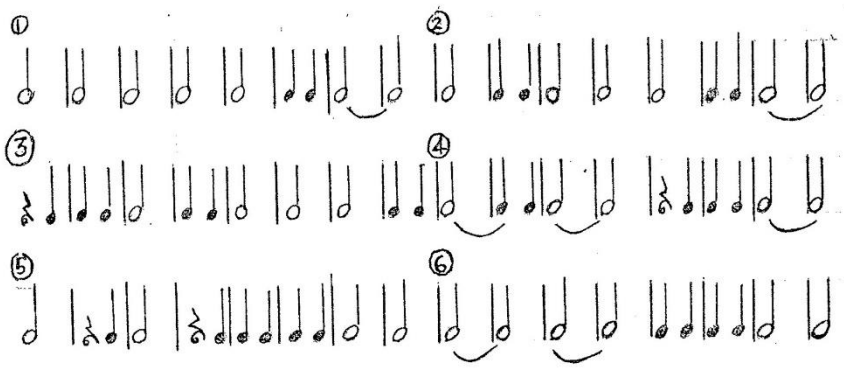
The harmonic reduction of the left hand score brings out the distinctive features of this piece's harmony. I trust the traditional harmonic analysis helps to demonstrate the gentle blend of tonal harmony and Bartók's own brand of modal harmony. Obviously, there are spots that defy this type of analysis.

Harmonic reduction

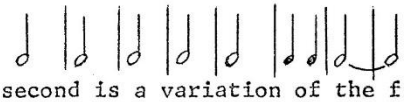


The Harmonic Rhythm

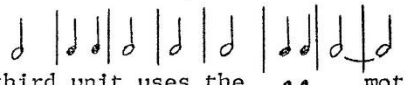
The rhythm created by the changing harmonies in the piece can be notated as follows:




8 bars make a unit. The first unit is:

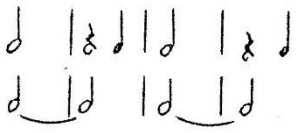


The second is a variation of the first. Thus:

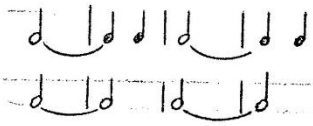


The third unit uses the  motive from the second. The ending of the fourth unit is similar to those of the first and second units. Units 5 and 6 are similar, too, because the second halves of both are rhythmically identical, and the first halves can be considered as related to each other. The first half of unit 5 has stress on the half notes. The quarter notes seem to bring a dotted-note effect to the

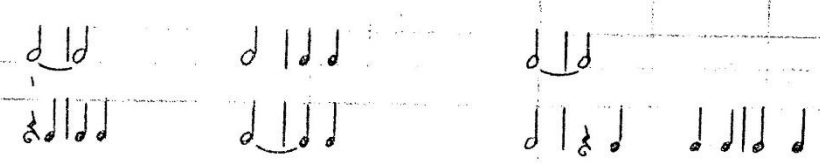
half notes. The first half of unit 6 has two stressed notes due to the ties. Thus the first halves of units 5 and 6 look like this:



But the rhythmic pulses in them come off thus:



We notice rhythmic cohesion in the changing harmonies. The basic rhythmic units are: , , and  . Bartók combines these variously while sustaining the metric pulse of $\frac{2}{4}$ unbroken. Note examples of the combinations Bartók makes of these basic rhythmic units.



These two-bar units, in turn, are combined with each other variously. A look at the eight-bar units will bear this out.

There is increased activity of the harmonic rhythm in the cadential areas of each 8-bar unit. And as each of

these units progresses, the activity increases. The harmonic rhythm of this piece is, therefore, highly logical, strongly structured, richly varied, deceptively simple, and always tailored to enhance the melody.

---

Braul

The shortest dance tune of the collection, this, too, is in the Dorian mode. Bartók, however, gives us a feeling of change by moving the pitch center from A to D, and tempo from Allegro moderato (♩: 104) to Allegro (♩: 134). The accompaniment is adequate, but sparse when compared with that of Joc cu Bata.

The Melodic Form

Braul, in $\frac{2}{4}$, consists of four phrases in all. Each phrase is four bars long, which, according to me, do not group themselves into two periods.[14] Each of the first three phrases seems to drive the melody onward until it settles on the tonic preceded by the fifth degree below, AA. The melodic form of this piece may be diagrammed thus:

//: 1 - 2 - 3 - 4 : //

---

[14] Because in such a grouping the ending of the second phrase would function as an answer to that of the first, as in Joc cu Bata where phrase $x^1$ ends inconclusively on the third degree of the scale, which is resolved by phrase $x^2$ with its last note on the tonic, preceded by the lowered 7th degree. No such phrase polarity is felt in Braul.

1. 

2. 

3. 

4. 

Although every phrase is of equal length and compatible rhythmically, several details off-set the feeling of squareness.

1. The ending of phrase 3 with  instead of .
2. The use of the quintuplet in phrase 2.
3. The tenuto effects in phrases 2 and 3, and the absence of it in phrases 1 and 4. Phrase 3 has an additional tenuto on its last note which further removes the evenness of the phrases.
4. The crescendos of phrases 2 and 3.

5. The pedal marks. By avoiding pedal altogether in the second half of phrase 3, uniformity of pedalling is removed.

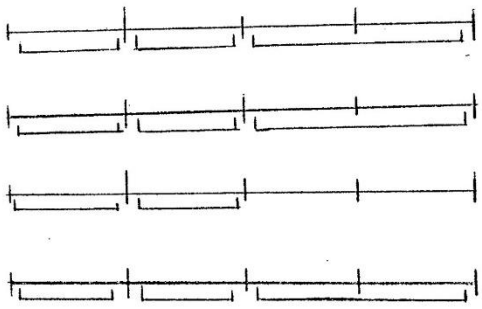
Diagrammatically:

Phrase 1

2

3

4



The first phrase ranges between D and B, a major 6th. The second ranges between G and c, a minor 7th. And the fourth phrase ranges between AA and A, an octave.

Each phrase begins with a four-note figure:

1. DEFG
2. GABG
3. GABG
4. DEFA

Phrases 1 and 4 are identical in rhythm:

Phrases 2 and 3 have identical beginnings but their endings are different. The highest notes occur in phrases 2

and 3. The growth of melody is orderly. Ascending from D, phrase 1 articulates A with the help of G and B. Phrase 2 begins on G, climbs to c and quickly returns to G. Phrase 3 begins again on G, climbs to c but goes down to D after circling around F. Phrase 4 begins on D, ascends to A and settles down on D with the anacrusis of AA in the penultimate bar.

The melody uses step-wise motion predominantly. Out of a total of 53 intervals, 32 are made by step-wise motion. There are altogether 10 skips, of which

5 are perfect 4ths,

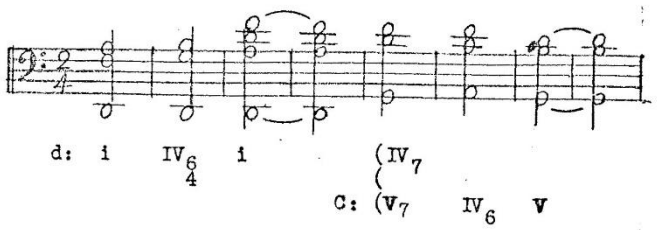
4 are major 3rds, and

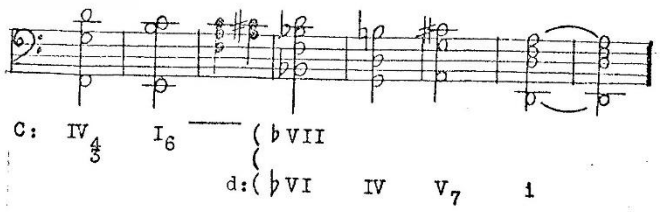
1 is a minor 3rd.

The dance is sprightly (allegro ♩: 134) but dainty because of the dynamic marks: p, staccato.

Harmony

The chords are not unusual, but the progressions are.





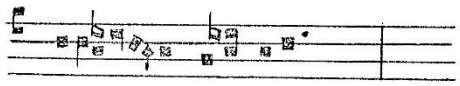

The progression i - IV$\frac{6}{4}$ - i with the raised sixth (B natural) arrests my attention because I am used to i - iv - i of the minor scale. Bartók uses IV$\frac{6}{4}$ due to melodic reasons of the Dorian mode. Just as he did in Joc cu Bata (on A) with the second inversion of the D major chord. In the second phrase a dominant seventh is introduced on G, and even though the melody moves from G to c via B, Bartók avoids $V_7$ - I in C major. Instead, he gives us a formula of deceptive cadence by moving the bass line from G to A, but substitutes $F_6$ chord for the expected A minor.

In the third phrase the deceptive cadence is used traditionally, complete with the flatted six degree, appearing for the first and only time and a regular V of D minor preceding it. Although the notes of the chord do not include E, the feeling of a V chord is enhanced by the movement of the bass line from AA to BB flat.

In bars 12 and 13, making D the common note, Bartók modulates from B flat major to $G_7$ in a mediant relationship.

This brings color and change to the harmony, establishes the Dorian mode with the raised 6th degree (B natural) and functions as the IV- chord in a traditional IV - V progression to the cadence.

There are only two notes foreign to the Dorian mode included in the harmony: B flat and c#. The use of B flat may be considered as belonging to the mode if we recall that later ecclesiastical practice did allow the lowered sixth degree in order to avoid the tritone between F and B. A quick glance at any piece in Mode I (Dorian) dated later than XIth century in the Liber Usualis (Tournai, Belgium: Desclée Company, 1961) will bear this out. For instance, on p. 40 we see the use of the lowered 6th from the first Christe eleison onward in the ninth mass sub-titled "Cum jubilo".




The c# is used as the leading note in a V - i cadence. This could have been substituted by a VII - i progression. But Bartók did not make that choice.

The use of seconds in the harmony coincides with the common-note usage mentioned earlier, and a few suspensions.

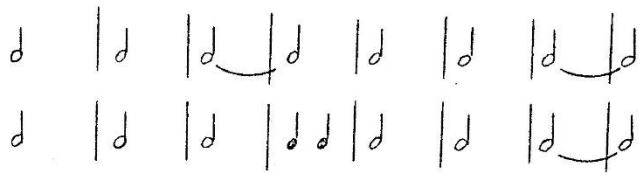
In this piece they occur in the diatessaron, the upper tetrachord, of the scale. The combinations are:

D-C in bar 7, and

C-B in bar 10.

The usage of these suspensions and their resolutions are identical to those found in bars 3 and 19 of Joc cu Bata. Was this intended as a stylistic characteristic, or as a unifying compositional device, or was it simply a pianistic habit of Bartók? There can be no definite answer to this.

The harmonic rhythm may be notated thus:

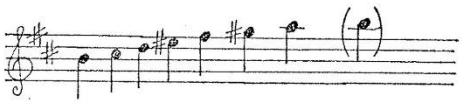


Four bars make a unit. But the last two units seem to be combined into one 8-bar unit. Thus we have actually three units, the third having as its ending the first (or second) unit. There is no increased activity at the cadence. The overall harmonic rhythm is intended to be simple, even, and regular in contrast to that of Joc cu Bata.

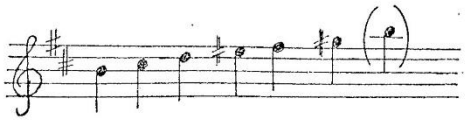
---

Pe Loc

This, easily recognized, oriental melody apparently uses only six notes. The seventh degree of the mode is not used at all. To make sure that this indeed is the case, let us look at the accompaniment. Bartók does not use A# in the accompaniment. This means he ruled out the raised 7th degree completely. So, then, should we suppose that the scale may be the following?

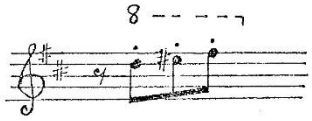


Or should we think it is hexatonic? Knowing the musical traditions of India, where rāgas made up of pentatonic, hexatonic, and heptatonic scales are commonplace, and knowing that there is much in common between the ragā-system of India and the maqām-system of Arabian countries, I am inclined to think that the scale in question is hexatonic, as follows:



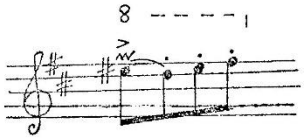
The melody is faithful to the notes of the scale. There are no accidentals, and no raising or lowering of any degrees. Instead there are some motivic figures giving Pe Loc its characteristic flavor.

1.



Characteristics: the ascending order,
the staccato marks, and
the augmented second followed by a half-step.

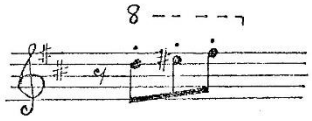
2.



Characteristics: the short trill,
the staccato marks,
the augmented second, and
the repeats of this figure.

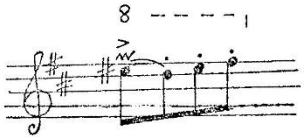
The melody is faithful to the notes of the scale. There are no accidentals, and no raising or lowering of any degrees. Instead there are some motivic figures giving Pe Loc its characteristic flavor.

1.



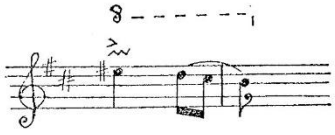
Characteristics: the ascending order,
the staccato marks, and
the augmented second followed by a half-step.

2.



Characteristics: the short trill,
the staccato marks,
the augmented second, and
the repeats of this figure.

3. The trills characteristically happen only on F♯ and E♯. And the following note is always a degree lower, never higher.

4. 

Characteristics: the descending order, as contrasted with the ascending order of motive 1, the position of the notes in the bars, and the recurrences throughout the piece with or without trill on the first note.

5. The register. The original tune was meant for the peasant flute called fluer which Bartók describes in his Introduction to Volume One of Rumanian Folk Music as follows:

> "It is a recorder like instrument made from wood, about 12-15 inches in length. It has six fingerholes and whistle-like mouthpiece, ... As for the registers, the first, second (an octave higher), and third (a twelfth higher) are used, with preference to the second."

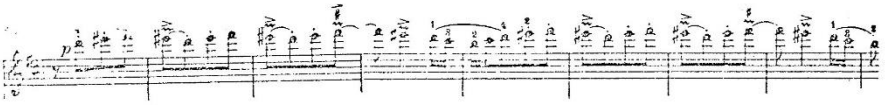
It is perhaps with an idea to come as close to the original sound quality as possible that Bartók wrote this piece in

this higher register.

Melodic Form

Pe Loc is made up of two complementary short tunes, A and B, with a short coda made up of the basic motive.

A

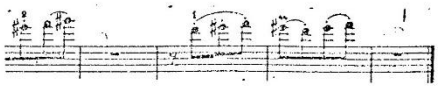


B

a

B

Coda



The Comprehensive form, then, would appear to be thus:

A - B - a - B - coda.

The little "a" is a variation of A. Each of the short tunes is made up of two equal halves, almost identical. Let us call them x and x in A, and y and y in B.

A

x

x

B

y

y

a

x

x

B

y

y 

Coda 


From the melodic stand-point, therefore, this piece can be diagrammed thus in detail:

A: (x – x) – B: (y – y) – a: (x – x) – B: (y – y) – Coda.

Each segment such as s, s, y, y, is 4 bars long. Each of them has an anacrusis of the length of three eighth-notes. The coda is also 4 bars long. Bartók insists on a last measure of deliberate silence. With it the piece ends on the down beat of the 41st bar, which is the beginning of an imaginary 11th segment, the Sam.

Departing from his procedure in Joc cu Bata, Bartók here does not use many devices to avoid the feeling of regularity in phrase lengths. The singular device employed here is removing the accompaniment a bar at a time. These silences occur regularly in the last bar of the 4-bar segments in question. Including the one at the very end, there are 5 such silences in the piece.

A comparison of A and B brings interesting features out. The fundamental intervallic configuration of A is

The first time it functions as anacrusis, the second and third times it constitutes the main body of the segment. The ascending order of the configuration raises, as it were, a question. Segment x is repeated immediately increasing the feeling of the query.

The fundamental configuration of B is

The first time it, too, functions as an anacrusis, the second and third times it constitutes the main body of the segment. The repeated c♯ and the plaintive half-step following it, (d), gives, as it were, an accommodating, none-too-definite, answer to A. This feeling of plaintiveness and indefiniteness is augmented by the following y segments. In this way, A poses a question, B answers it. A modified A, that is, "a", poses the question again, and B answers it. The coda picks up A's query, and poses it. But there is no answer. Only silence.

A weaves itself around e#, while B centers around c#. A has the range of a major 6th, and B that of a diminished 5th. The shape of the melody is not arch-like, but undulatory, pendulum-like. The mood is playful, the tempo being Andante, ♩ : 116. Syncopations are rare, and the dynamic level very subdued: pp, piu p, p, and ppp.

Harmony

Much of the harmony is a drone-like effect. The drone is built up of the interval of the perfect 5th: BB - F#. The first twelve bars have this simple drone. Then bars 13 and 14 raise the F# to G. Bars 15 and 16 have the regular drone only to be changed into the subdominant effect in bars 17 and 18. At 20 the drone pauses for a while. From bars 21 through 27 the drone seems to have moved a minor 3rd higher: to D - A - d. Occasionally a D - G# - d and D - G# - c# are thrown in. From bar 29 the drone descends until in the second last bar we are back to BBB - FF# - BB.

To my mind this is a very fine adaptation of the drone into subtle harmonic colorations. As the drone moves in parallel 5ths and octaves, and sometimes in minor 6ths and octaves, vague feelings of mediant (BB - G - B with d

in the melody as in bars 13 and 14, and 17 and 18), diminished mediant (D - G# - D with e#' in the melody in bar 35) chords are felt. In this adaptation of the drone, the boredom, felt particularly by western ears, is avoided, yet full-scale harmonies are also avoided. It is as if we have the indispensable drone, and yet we do not have it in the strict traditional sense.

The notes that are not found in the melody's scale but used in the harmony-like drone are G, A, and E. G is used to bring a change for the accompaniment of B. This is the only major usage of a foreign note. A and E occur fleetingly in a quasi-chromatic descending movement of the drone. This is a negligible deviation.

Bartók avoids the use of seconds in this piece entirely. In terms of harmony the points of melodic cadence show no special handling, except the introduction of rests at those crucial spots. At the final cadence, in the second last bar, the drone just barely makes it to the original notes: BB - F#.

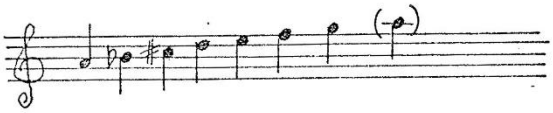
Harmonic reduction of the usual kind is not possible with this piece. Even if it were, it would not bring out any clue to a better understanding of the simultaneity of the sounds. With regard to the harmonic rhythm the piece

is very slow paced. The first major harmonic change happens only in bar 21. The pitch center seems to shift from BB to D. It remains there for about eight bars. The area of highest harmonic motion is from bars 29 to 39. The "harmony" changes in almost every bar in a downward, sometimes chromatic, trend. Melody being most important, harmony and related ingredients are underplayed.

---

Buciumeana

This sad and slow melody on A is best said to be based on a special and certainly oriental scale:



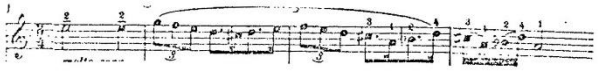
Although a case of Phrygian mode on A could be argued for in order to explain the lowered third degree, I prefer to speak of the lowered 3rd as a varied use of the raised 3rd. The scale has the melodic range of only a minor 7th. The raised third degree is approached always from the 4th, as in bars 4, 5, 5-6, 8, 9, 9-10, 12, 13, 13-14, 16, 17, 17-18. The lowered third degree is approached in ascending and descending orders. Examples of the use of the lowered third degree in the ascending order are found in bars 12 and 16. Examples of the use of the lowered 3rd degree in the descending order are found in bars 11, and 15. The use of the raised third predominates the use of the lowered third in both orders by 12 to 4.

Apart from the consistent approach of the raised 3rd degree from the 4th, there are two characteristic usages of intervals: first, the consistent downward skip of a

major 3rd from c♯ to A; second, a similarly consistent upward skip of the major 3rd from B- flat to d. Notice that the first notes of the interval of the major 3rd are approached in both instances through half-steps: c♯ is approached from d, and B- flat is approached from A. By this intervallic manipulation, Bartók carefully avoids the augmented 2nds plentifully found in the preceeding melody, Pe loc.

The Melodic Form

Buciumeana, in $\frac{3}{4}$, consists of two lines lasting 4 bars each. Let me call them A and B.

A: 

B: 

A is presented twice. So is B. Thus, schematically, the form is as simple as:

A : // B : //

In order to bring more substance into the folk material,

Bartók gives different accompaniments to the repeated sections.

There are two points in common between A and B. One, the last two and two-third bars of A and B are identical in melody. Two, both A and B have the same range: a minor 7th, A - g.

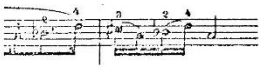
A seems, to me, to have two segments: c and d:

c:  d: 

B seems to have three segments: e, f, and d.

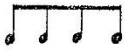
e: 

f: 

d: 

Thus, the melodic form may be diagrammed in detail as:

A (c – d): // B (e – f – d): //

There is no anacrusis to either A or B. The regularity of the 4-bar lines is somewhat off-set by uneven and different subdivisions of the beats. E.g.,  ,  , and  . Melodic line A begins on e, skips to g and

quickly scales down by a triplet to rock back and forth on d, then makes another downward triplet to c# and settles down on A after tip-toeing on A - B - flat - d - c# twice. Melody B begins on g with a delayed downward motion ( g - d - f - d), pauses on c, skips to A, begins a stepwise upward movement to d, then rocks back and forth on d, makes a triplet downward to c# and settles on A just as it did in A.

Both lines of melody begin on a high note and gradually step down to conclude on the key-note. In the first, the action seems to be centered around d before reaching A. In the second, in addition to this, a new tone is explored: c. The mood is gracefully sad with the metronome marking of ♩ : 74. There is no syncopations in the melody. There are a few in the accompaniment.

Harmony

Of all the dances in Rumanian Folk Dances this has the greatest freedom of harmonic language. There are three strongly foreign notes used in the accompaniment that, in my judgment, in no way reinforce the modality of the melody, notwithstanding a case that could be made to show that

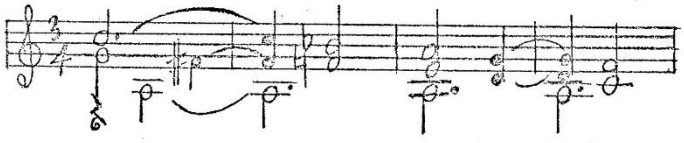
these foreign notes make the modality distinct by way of contrast. The notes are B (bar 4), F# (bar 7), and G# (bars 15, 16, 17, and 18).

Melody A has two versions of accompaniment. Both have AA as their pedal point. Here the use of the pedal point is another adaptation of the drone. The reduction of the two versions is as follows:

First version:

A: I VII$_{6}^{6}$ -II$_{6}$ I

Second version:



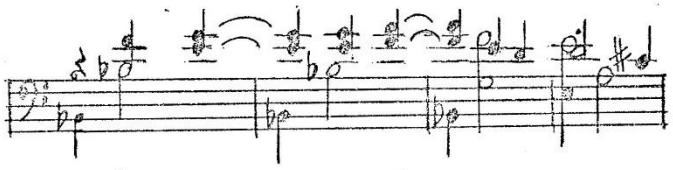
a: i$_{7}$ vi$_{6}$ ? i vi$_{6}$

In the first version the top line is the most active. It moves from c# to E with a leap from B- flat to F. The middle voice is less active. During the first three bars it works as part of the drone, being the perfect 5th above A, namely E. Then it moves step-wise to C#. In the second version, both top voices are equally active. With a slight exception in the first bar, that is, bar 7 of the

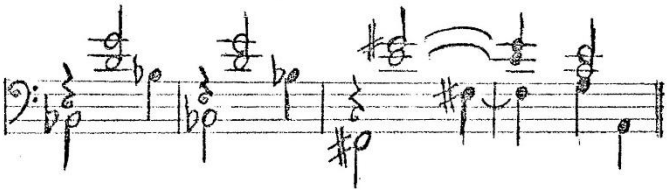
piece, both voices move in parallel 4ths. In conjunction with the melody these accompaniments do not spell any non-traditional triads.

Melody B, too, has two versions of accompaniment. In the first, the crucial note is B- flat in the bass line. The upper voices of the accompaniment use predominantly thirds with two suspensions in bars 13 and 14. The bass moves from repeated B- flats to GG to E to A. There is no use of a pedal point. But the repeated occurrence of B-flat in both versions of B seems to take its place. The reduction of the two versions appears thus:

First version:



Second version:



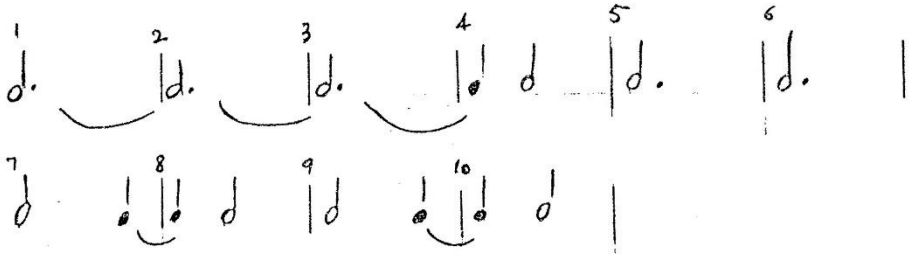
In these two versions all the three voices are almost equally active. The bass line of the second version, however, has very little movement. Among the upper voices, the middle voice is the most active.

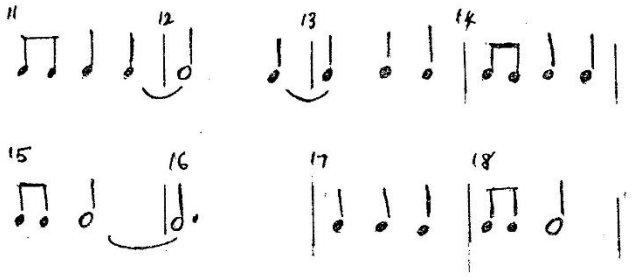
In the first version the top voice of the accompaniment

moves from F to G, G to A, and then to F and concludes on E. The inner voice moves in thirds below the top voice with the already mentioned exception of suspensions.

In bars 15, 16, and 17, I think, Bartók uses two chords built from the whole-tone scale. In this instance, B- flat, c, D, E, F♯ and G♯. In bars 15 and 16 the lowest note is B- flat. In bar 17 and the first beat of bar 18, the lowest if F♯. The only common note in these two versions of the whole-tone chords is G♯. The G♯ is introduced in bar 15 and sustained until the very last note of the melody where it is resolved upward to A. B- flat is also introduced from bar 15 but not sustained throughout. An F♯ in the bass is made to clash with an F natural in the melody. The F♯ lasts for 4 beats, and then from nowhere A appears in the bass line to resolve whatever tension was built up in the melody by the B- flat.

The harmonic rhythm of the piece may be notated as follows:






There is no symmetry in the harmonic rhythm. Both the character of the harmonies, and the pulse given to these harmonies are fluid in nature. There is no interplay of rhythmic units as found in Joc cu Bata. There is hardly any change in the harmonies in the first 6 bars. Activity begins with bar 7 and continues at a brisk pace through 15, then it slows down and ends quickly.

In the bars where the harmonies are static, Bartók sustains interest by using broken triads on every beat of the bar and syncopation. Thus despite the slow harmonic rhythm of the piece, the pace of the rhythmic pulse is kept alive by this technique. By these means the fourth dance in this collection is imparted a bitter-sweet feeling of graceful melody.

---

Poarca Romaneasca

This fast (Allegro, ♩ : 132) Rumanian Polka can be said to be based on the Ionian mode for simplicity's sake. The tonus finalis is A, but the key signature is of two sharps. Bartok begins this dance with a tonic-dominant drone clearly on D. With the tune also following this key, outlined unmistakably by the main notes of the melody in the first two bars, the feeling I get is not that of the Ionian mode, but of the Lydian. This is directly due to the drone and the use of the G# grace notes. This happens through bars 1 to 10. Then from bar 11, as if to confirm this fact, the melody and the drone shifts to the pitch-level of G. This time the drone is made-up of G and D, while the Lydian feeling is retained by the use of the c#. One cannot take too much satisfaction in these findings, because there is one anomaly that refutes the pure Lydian mode argument. That is the presence of a lowered 7th degree as the penultimate note of the melody, namely, G.

This scale, with its Lydian feeling and the lowered 7th degree below the diapente, is said to be typically Hungarian. There is another detail which is also typical

of this piece: the melody marked into groups of three beats, three beats, and two beats, as Bartók himself mentions in the introductory notes.

The melodic form of the Poarca may be sketched thus:

Drone a: // $(a_1 - a_2)$ A: // $(A_1 - A_2)$

After four bars of drone rhythmically presented, the melody a is introduced on the higher octave. This short segment is only 8 beats long with the above mentioned 3, 3, and 2 pattern. There follows an identical repeat. At bar 11, $a_1$ is presented. $a_1$, too, has three bars with the melody ending on e. $a_2$ is exactly the same as $a_1$ except for the ending on A, the finalis.

This material, with the exception of the 4-bar drone, is fully repeated an octave lower as represented in the sketch by A, $A_1$, and $A_2$.

Melody a outlines the D major triad in the fashion of a broken chord with grace notes on d, a, and g# on the second half of every beat in the first two bars. In the third bar of the melody, that is the 7th of the whole piece, the tune uses e and quickly moves down to B. Melody $a_1$ begins on G, outlines the G chord in broken chord fashion, complete with grace notes B, d, and c# on the

second half of every beat in the first two bars of this segment, and in the $\frac{2}{4}$ bar, (bar 13), makes a four-note ascending figure from A to e, omitting B, in the key of A major. The ending of $a_2$ occurs in bar 16, and it uses A three times: first as the first eighth note of the first beat, second as the first sixteenth note of the second eighth note of the first beat, third as the half note covering the second and third beats of the bar. Thus purely from the melodic point of view this dance is mono-motivic, the motive being:

With regard to the lengths of these three segments, I note $a$ and $a_1$ to be identical. But $a_2$ has three bars of $\frac{3}{4}$. Thus $a_2$ has an extra beat. Such is not the case when we compare this dance with the original version notated as 18d on page 87 of Rumanian Folk Music, Vol. I. There Bartók does not use two meters, but

only one, the $\frac{2}{4}$.[15] It is clear that at the time of Bartók's first collecting, he was not aware of the mixed meters of the dance. But later he must have recognized them and in Rumanian Folk Dances in 1918. But this, too, is arguable. If he corrected himself in 1918, why did he not incorporate the correction in 1940 when he finished his Rumanian Folk Music? Why did he leave the transcriptions of these dances if $\frac{2}{4}$ throughout in Rumanian Folk Music? The possible explanation is that Bartók decided to use the mixed meter in Rumanian Folk Dances.

Although the meters are mixed, the number of bars in the whole piece is significant. There is a total of 28 bars, of which 4 bars are devoted to the rhythmic drone as introduction. The melody proper has exactly 24 bars. a has three. $a_1$ has three, and $a_2$ has three. Thus the format of the bar distribution is as follows:

a --- --- --

a --- --- --

---

15 Note: There are four closely similar melodies given on page 87. I believe that melody 18d is transcribed by Bartók as Poarca Romaneasca. 18d has the place of origin marked as Beius (Bihar) which is the Rumanian equivalent. Bartók, in the notes for this dance in Rumanian Folk Dances, uses the Hungarian equivalent, Belenyes. The three other versions found on p. 87 are closely related.

$a_1$ --- --- --

$a_2$ --- --- ---

Each segment is three bars long. Therefore at the end of each segment one expects the Sam. Thus the piece ends with a high rhythmic punch on the first beat of the next cycle, which coincides with the end of the last beat in the cycle. There is yet another reason why the Sam in this instance is felt vigorously. The beginning of each segment has a Sam, the first beat of the cycle. There are four segments. Thus there are four beginnings. These four beginnings group themselves into accented, less-accented, accented, less-accented pattern demanding an accented beginning at the end of the fourth segment.

Harmony

More than anything else, it is the harmony of this piece which makes me think that the mode is Lydian. The consistent use of G# against D as in bar 7, and 10 clearly throws the augmented fourth of the Lydian mode into relief. This is made even more clear in bars 17, 18, 20, and 21 where the triads built from d contain d explicitly. Notes that are not included in the Lydian mode do appear. But

they are found on weak beats or in passing. E.g., DD♯ in bar 12, DDD♯ in bar 15, and bar 24, and EEE♯ in bar 23.

The most obvious chord change that spells out the Lydian mode is found thus:

in bars 6 and 7 

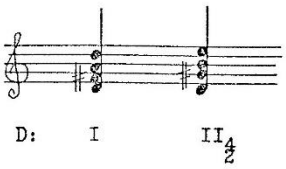
In bars 8 and 9 Bartók keeps a steady D chord but plays around with the 6th (B) on the second beat in bar 8, the 7th (c♯) on the third beat in bar 8, and the second beat of bar 9, and then makes the major change from a clearly D major chord to the third inversion of E seventh chord. More chordal changes are found in bars 11, 12, and 13. The key here is G major. We have a straightforward G major chord in the whole of Bar 11, with the exception of the CC♯ on the second half of the second beat. Then, in bar 12, on the second half of every beat we find e minor, B major without the F♯, and e minor in sequence. Bar 13 is a wholesome A major. Thus the modulation at this cadence is, from the traditional point of view, from vi to II, with G as the key. Bar 14 is like bar 11 containing, for all practical purposes, the G major chord. Bar 15, with the exception of the second beat, has an e minor chord. And

the modulation again is from e minor to A major, another vi to II cadence.

Bars 17 through 28 is the exact repetition of the melody, but the harmonies are varied. The basic progression of D to the third inversion of $E_{7th}$ chord occurs twice and the chords at the cesura in bar 19 are $E_{7th}$ to b minor. These sequences of chords are repeated in bars 20 through 22, though the accompaniment happens above the range of the melody. In bar 23 the chord, as spelled out by the right hand, is clearly G major, and left hand merely adds a number of F#s in the bass along with an E#. I would consider the harmony in this bar as the third inversion of the G major $_{7th}$ chord. Then we see an E minor to A major modulation in bars 24 and 25. Finally in bars 26, 27, and 28, the chords are G major 7th, G major with a superimposed D major for the first two beats in bar 29, $G_{6th}$ on the third beat, and a clear A major chord with a 4-3 suspension in bar 28.

Thus Bartók uses the following chords and their progressions to delineate the Lydian mode on D in an apparently

A major scale:[16]

bars 6-7: 


bars 12-13: 

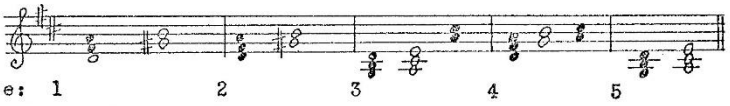

bars 19-20: 


bars 27-28: 


There are only two instances of the use of 2nds: in bar 8 and bar 22. In bar 22 it is used as a suspension.

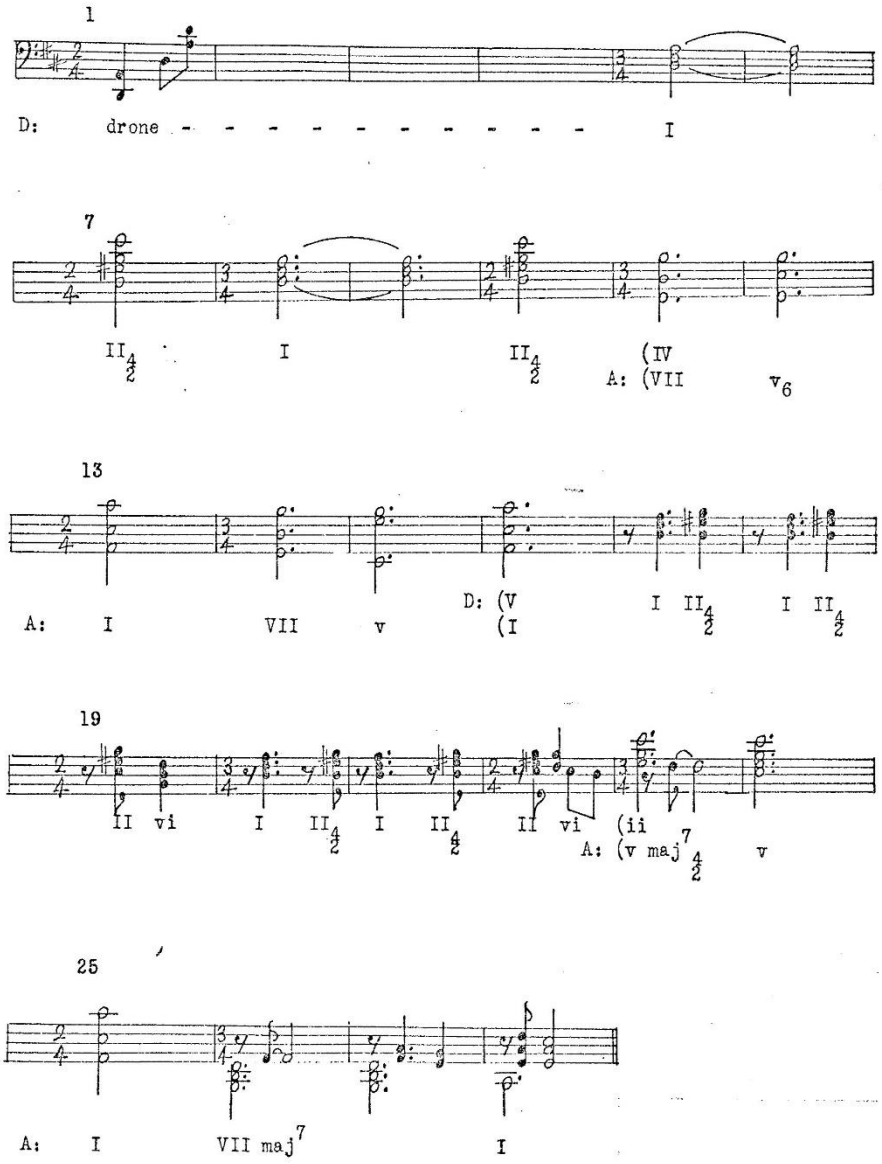
---

16 A case may be made for the piece being on A with the key center moving from D down to A.




In this case the Lydian effect would be created by the use of the pentachord built from the 4th degree.

The harmonic reduction is noteworthy:



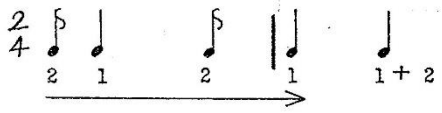
In the first half of the piece, designated in the melodic form by a-a-$a_1$-$a_2$, the harmonic rhythm is fairly slow and regular. Each bar has one chord. But in the second half of the piece, designated by A-A-$A_1$-$A_2$, the harmonic rhythm is active. From bars 17 through 22 there are two chords to every bar. With the exception of bars 24 and 25 there are two chords, or at least a feeling of chordal enrichment, in every bar from 23 through 28.

Approaches to cadences do not show any marked increase in harmonic rhythm. There is no interplay of rhythmic units worth mentioning.

---

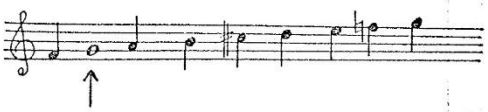
Maruntel

Bartók gives much useful information about this dance in his Introduction to Volume One of Rumanian Folk Music, p. 40. This dance is to be performed by many couples. The boy and the girl face each other, but the boy performs as if in a solo dance. If 1 means right foot, 2 means left foot and → means moving slightly to the right, the motions of the dance may be described thus:



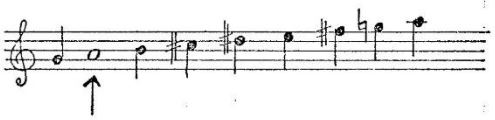

> "The same motion and steps are repeated during the whole melody and performed on the same spot as those of the first two bars; the position of the dancer remains practically unchanged. The girl, however, performs neither steps nor motions. She does not even look at her beau and seems rather annoyed by all this 'showing off'. One wonders whether this peculiar behavior of the girls may not be the remains of a very ancient, traditional village etiquette, according to which the girl has to show a neutral or unconcerned -- if not an averse or contemptuous -- air in the face of any courting attempt of the boy. Such a phenomenon reminds us strongly of certain love scenes in animal life, for example, the courting of doves."

The main structural chracteristic in this piece, as in Poarca Romaneasca, is the scale. It is indigenous to the Bihar area. Bartók notes it as:



Finalis on G

When transposed to A it appears thus:



Finalis on A

It is my view that the first dance in Maruntel is built on the diapente of this scale. The structure of the melodic lines can be sketched as A, $A_5$, A, $A_5$. Here, following Bartók's own style of abbreviation, $A_5$ means the musical material is just the same as that of A, but transposed a perfect fifth lower. Thus, although it may be an expedient way to say that this melody is on A, it is incorrect to think of the A major scale, notwithstanding the g#. This, obviously, is the reason why Bartók uses two sharps instead of three in the key signature. Evidentally the scale is unusual and cannot be fitted into the major-minor system. Bartók uses what is economical and dictated by the melody.

In his introduction to Volume One of Rumanian Folk Music, Bartók mentions that the "transposing" structure

mentioned in the previous para is one of the characteristics of "old"-Hungarian folk melodies. How did this structure get into the Bihar area? Bartók speculates:

> "One theory would be the supposition of a purely mechanical procedure, that is, it would explain the origin of this structure in terms of a mechanical change of register, that when the violinist repeats the two sections he simply goes over to the neighboring lower string. According to another guess, it would be explained by supposing foreign, especially Hungarian, influence at work. Several circumstances make acceptance of the latter hypothesis rather difficult..."

Bartók, then, is in favor of the theory of "mechanical change of register". This may be the reason why he clearly, and abruptly, transposes the accompaniment also. He introduces the G natural in the second half of the first beat of the fifth bar, even though throughout the previous four bars, G was sharp.

The melodic form of this first Maruntel may be shown thus:

$$A - A_5 - A - A_5$$

The dance begins without drone or introduction. The Poarca had ended on A major chord. This dance begins on D chord. A is four bars long, composed of two segments lasting two bars each. The tune begins on the 5th of the scale

(D being the finalis of the pentachord), briefly encircles g#, goes back to a, the 5th, rolls back to d only to roll up to the 5th again. This time the first bar is repeated note-by-note but makes the caesura on e. The repeated melodic material in these short segments is:

$A_5$ is exactly the same but transposed down to G. The melodic material of the first segment outlines the D major triad, clearly so in the second bar. The delay on g# in the first bar may be overlooked. So also, when transposed, the melodic material outlines the G major chord.

The length of the phrase is 4 bars, made up of segments of two bars each. Thus the first Maruntel may be outlined in this regard thus:

A: 2 bars + 2 bars )
) repeated.
$A_5$: 2 bars + 2 bars )

There is a total of 16 bars. 4 bars make a unit. Thus, with regard to Sam, the thrust of the rhythm is as follows:

Θ--- ---- ---- ----

Θ--- ---- ---- ----

⊖--- ---- ---- ----

⊖--- ---- ---- ----

The four Sams occurring at regular intervals from themselves into an accented, unaccented, accented, unaccented pattern, forcefully demanding an accented Sam to appear at the beginning of the next bar, the 17th, which I have marked as the 1st bar of the next Maruntel, Piu allegro. Sure enough, Bartók begins the new Maruntel on the 17th bar with a change in tempo, ♩ : 144.[17]

There are only two chords involved in the first 8 bars: D and the third inversion of the $E^{7th}$ without the 5th (B). The use of AA in bar 6 against a G chord, and use of GG in bar 8 against an incomplete D major chord are a Bartókian specialty, the seconds. In bar six, it works like a 9th chord, and in bar 8, it works like a suspension.

In the next 8 bars the chords are F# minor, b minor in the second inversion, F# diminished with a minor $^{7th}$ added, and an implied $G^{7th}$ chord moving into the A major chord at the end. The progression is unusual. If the f#

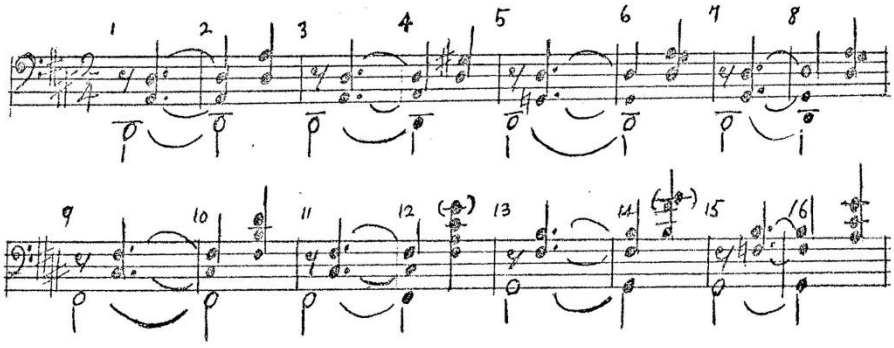
---

[17] Incidentally, I have not been able to find out the meaning of the two asterisks placed after the metronome marking for this piece. Did Bartók perhaps want to make a footnote about this Maruntel, and forget to actually write it in? Or is it a printer's devil?

minor chord is i, the progression may be noted thus:

$$i,\ iv^{6}_{4},\ i^{o7th},\ G\ maj.\ ^{7th},\ and\ A.$$

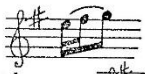
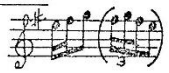
The clash between FFF and g♯ in bars 9 and 11, between CC♯ and e in bar 12, between GGG and FF♯ in bars 13 and 14, between F♯ and G in bar 14, between BB and c♯ in bar 15, and between BB and A in bar 16 are largely responsible for the enrichment of the harmonies in these 8 bars. The harmonic rhythm may be notated thus:




The acceleration of the harmonic rhythm in the second half is evident. However, this is only a preliminary to what is to follow, namely Bartók's own Maruntel, beginning from Piu allegro.

This bring us to a controversial subject. Who composed this tune? Is this a genuine folk tune, or an instrumental

piece originally meant for the fiddle, or for the peasant flute, the fluer?

A thorough search through all the Maruntels in Vol. I of Rumanian Folk Music revealed that this dance is not included there. The rhythmic spirit of this dance, though, may be found in 11a, 15e, and 15z. I am also referring specifically to  in bar 5 of 11a, which tallies exactly with  of bar 1 of Piu allegro. In 15z the last two bars follow the concluding formula common to many Maruntels. Compare it with the ending of Piu allegro at bars 15 and 16.

15z:

Piu allegro's ending:

Piu allegro's ending is related to the concluding formula of the Bihar-area type dances. Piu allegro's concluding formula, however, is not found in the dances mentioned by Bartók on p. 47 of Rumanian Folk Music, Vol. I. Only dance 296b, and 374b come close to the formula. Many variants of this formula are found in dances No. 8, 11b, 15b, c, e, i, k, l, r, t, u, x, 17, 18a, b, c, d, e, 25, 26a, b, 70b, 80c,

85, 87, 113d, 118a (which is Maruntel VI proper), 138, and 142. Therefore, in my opinion the concluding formula of Piu allegro as well as the entire dance piece are compositions by Bartók which he permeates with the characteristics of the Bihar-type instrumental folk dance music. This is a fine example of the second method of adapting folk materials into a harmonic context that Bartók evolved. (See Introduction). This is also an example of the paradoxical "truth without authenticity" in folk-derived music mentioned by De Falla.

Piu allegro may be outlined in terms of melodic form thus:

B: // C: // B: // C: // $c^8$ $c^8$ incomplete Coda

In this diagram segments, B, C, and $C^8$ are repeated. The 8 stands to show that C is played an octave higher.

B seems to be in the Lydian mode on C. Bartók at no point in the piece avoids the use of C and G simultaneously in the accompaniment for B. The melody of segment B begins on the third degree of the scale, ascends quickly to the fifth and returns quickly again back to the third. Then, it climbs again to the 6th degree, a. Bar 3 is exactly the

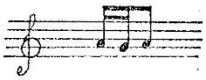
same as bar 1. In the fourth bar in which this segment concludes, the finalis, C, is reached. The entire segment B is repeated.

The melody of segment C begins on G, the seventh degree of the Phrygian mode on A. This happens in bar 9. The melody repeats G and c three times in staccato fashion to the rhythm of eighth notes. Then it circles around B-flat and makes one more staccato jump between G and c. From here it crosses to e, using d as a passing note, only to settle down on c with the lower neighbor, B. (In strict Phrygian this should have been B- flat.) When C is repeated, it has a different ending in the last two bars, which is akin to the typical closing formula of the Bihar-area-type dances.

The coda is five and a half bars long. It begins on the second beat of bar 40. It is made up of two motives of C, and an extension of the closing formula:

Motive 1:

Motive 2:



The extension:

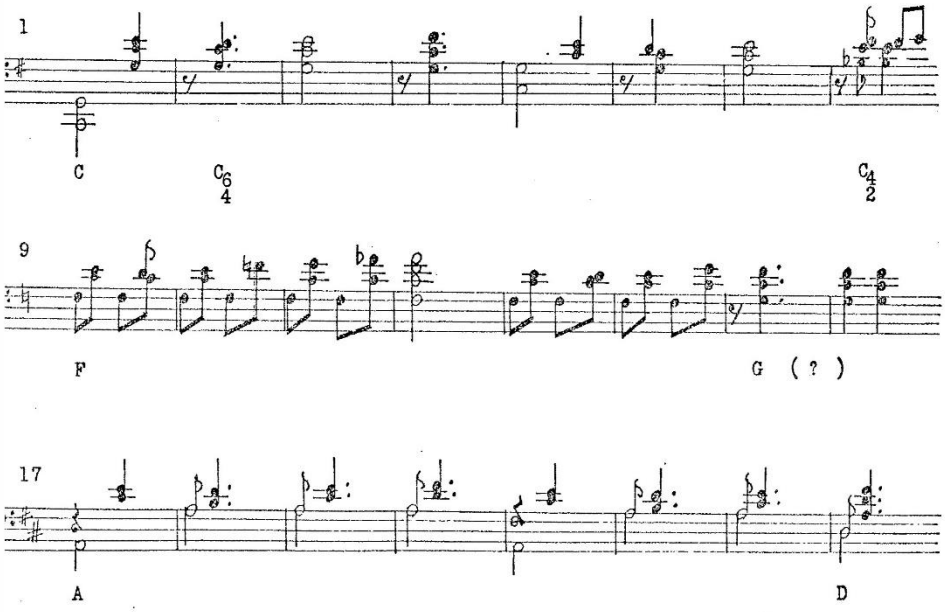
Harmony

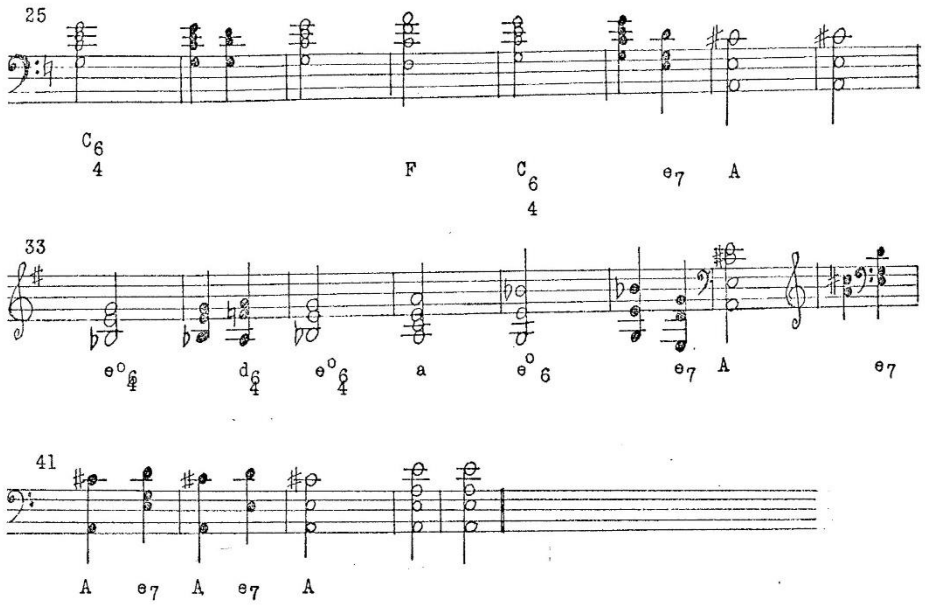
As mentioned earlier, B, when presented in the first 8 bars, consistently uses C and G. This is yet another instance of the use of the drone. For the most part, the harmony for these 8 bars looks like the second inversion of the C major chord. The ninth is used in bars 2 and 6. The 11th is used in bar 4. On the second beat of bar 8 the third inversion of the $C^7$ chord is used. The B- flat in the bass line does not slide down to AA as in traditional voice leading, but descends directly to FF. From bar 9 through bar 14, the constant is FF and C with the major seventh, major 6th, major 9th and minor tenth appearing one after the other to add color to the harmony. In bars 15 and 16, where the closing formula takes place, a suspended $G^7$ chord with the $9^{th}$ in the melody is used. The 4-3 suspension of the $G^7$ is resolved by moving C to BB,

but the chord remains unresolved.

From the bar 17, B is reintroduced and the harmony pivots on A major. When the melodic line hits a c natural, the chord used is the second inversion of D major. When melody C comes the chord is the second inversion of C major. In bar 28, at the conclusion of C, the chord is F major. In bars 31 and 32 where the closing formula occurs again, the harmonic movement is from a short-lived g minor to A major. The coda uses the A major chord predominantly with interruptions of e-diminished seventh.

The harmonic reduction of the main progressions in this piece is as follows:






From the reduction, I note the following details in the harmony:

1. The use of the second inversion of the C major chord in bars 1-8.
2. In bars 8 and 9, the $C_{\frac{4}{2}}$ does not resolve to $F_6$, but goes directly to F major $7^{th}$.
3. The progressions: F to G in bars 14-15, and G to A in bars 16-17.
4. The progressions: D to $C_{\frac{6}{4}}$ in bars 24-25, and $C_{\frac{6}{4}}$ to $e^7$ to A in bars 29-30 and 31.
5. The use of seconds in bars 2, 6, 8, 9, 13, 18, and

22 is mainly to avoid the monotony of the repeated chords. For example: in bar 2, D is used just to avoid a straight series of second inversion C major chords. This is true of the seconds in bar 6, too. The seconds in bar 8, first function as abruptly introduced dissonant notes which become a suspension, and are resolved by retardation, not by a step-wise downward motion.. In bar 13, D is used as a second just to bring a change in a series of F major $^{7th}$ chords. In bars 18 and 22 the seconds are again used to avoid the monotony of an A major chord that otherwise would last for three consecutive bars.

6. The main progressions in bars 1-16 are:

C to F to G major$^{7th}$.

The progression in bars 17-32 are:

A to D to C; F to C to e$^{7th}$ to A.

The main progression in bars 33-45 are:

e$^{o}$ to e$^{7th}$ to A.

7. The harmonic rhythm of the piece is fairly slow, as shown in the reduction. But an impression of rhythmic and harmonic vitality is engendered by subdividing the duration of each chord into a series of eighth-note fractions.

---

Appendix

1. Bartók's notes from the score

"1. Joc cu Bata - Dance With Sticks - or a game played with a stick. From Mezoszabad, district of Maros-Torda, in Transylvania. Merry and energetic with a gaily syncopated melody.

2. Braul - Waistband Dance. The word actually means: a cloth belt worn by men or women. From Egres, district of Torontal, now a part of Yugoslavia. Gay and quick in duple measure.

3. Pe Loc - Stamping Dance. Translation is: "on the spot." Undoubtedly a dance in which participants do not move from a certain location. From Egres. Rather slow with a steady step and a melody notable for small intervals. Like bagpipe music.

4. Buciumeana - Hornpipe Dance - Dance from Butschum, the district of Torda-Aranyos in Transylvania. Graceful, in three-quarter measure with a haunting melody.

5. Poarca Romaneasca - Rumanian Polka - Rumanian Children's Dance. Poarca is a game played by the country children. From Belenyes district of Bihar on the border between Hungary and Transylvania. Quick and lively with a broken-chord melody marked into groups of three beats, three beats, two beats.

6. Maruntel - Quick Dance. A fast dance using very small steps and movements. From Belenyes."

The original folk tunes collected by Bartók may be found in his monumental ethnomusicological work, Rumanian Folk Music, The Hague, Netherlands: Martinus Nijhoff, 1967.

The originals of the pieces discussed in this study may be found in Volume I of the above mentioned book as follows:

| | | | |
|---|---|---|---|
| 1. | Joc cu Bata | p. 364 | No. 425 A III.c. |
| 2. | Braul | p. 136 | No. 110 |
| 3. | Pe Loc | p. 184 | No. 183 |
| 4. | Buciumeana | p. 181 | No. 175 |
| 5. | Poarca Romaneasca | p. 87 | No. 18.d. |
| 6. | Maruntel | p. 140 | No. 118.a. |

marggam

Digital Library of Christianity in India

www.marggam.com

**An international forum for interdisiplinary discussion, and dissemination of knowledge,on Art, Literature and Music of about thirty million Christians in India**

Support Our Ongoing Projects

- Marggam - Digital Library of Christianity in India.
- Aramaic Project - Reclaim Syriac to Reaffirm Identity.
- Encyclopaedia of Syriac Chants.
- Resources for Researchers.
- Directory of Christian Songs.
- Music Iconography.
- Christian Art.

---

CHRISTIAN MUSICOLOGICAL SOCIETY OF INDIA

www.TheCMSIndia.org

Christian Musicological Society of India, Josef Ross, Ist Floor, Peter's Enclave, Opp.Kairali Apts, Panampilly Nagar, Kochi, Kerala, India-682036, Phone: +91 9496244981, +91 9446514981, Email - info@thecmsindia.org