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COLLECTION OF INSTRUMENTAL FOLK MUSIC IN HUNGARY AND ITS SYSTEMATIZATION

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Systematization of instrumental folk music in Hungary is being carried out in two ways. Fairly mechanical ranging in files is being accomplished by distinguishing by numbers, collectors (researchers, functions and types, instruments; and according to localities. There is also musical systematization the fundamental objective of which is to determine distinctions into musical types and styles of instrumental music, independently from other non/musical characteristics. The reason for and aim of such systematization is to determine the genetic and stylistic relations and inter-relationships in instrumental music.

Let me start my report with two comments. One is that I am going to give an account of our work and not lecture on closed research. The other comment is related to the latter. When Oskár Elschek asked me in 1978 to give account of experience gained in the systematization of instrumental folk music in Hungary at the seventh session of the IFMC (nowadays the ICTM) Analysis and Systematization Study Group, which was held in Hungary,¹ I refused his request. I felt that my methods of systematization were too fresh, my results too immature to be publicised internationally. Now I have to admit, blushing, that the systematization of instrumental folk music has not been the main task of Hungarian research of instrumental music. We were not able to deal with systematization intensively due to personal reasons, the reorganisation of our institution,

¹ Studiengruppe für Analyse und Systematisierung der Volksmusik (IFMC) 1978. Debrecen. The papers are published in: *Studia Musicologica Academiae Scientiarum Hungaricae*, 20, 1978. p. 213-379.

rearrangement of departments etc. One of the main obstacles was the fact itself that we had started systematization. Many deficiencies came to light during the work, which would have made our job more difficult, and would have covered reality only in part. In connection with the subject division of the instruments on grounds of linguistic area and its connection with repertoire, for example, it turned out that we had data on instruments only and not on instrumental music on the basis of earlier surveys from a number of territories. Questions of performance, functions and genres can be examined, and the dialect borders of instrumental music drawn, only if we make many-sided new collections. Historical stratification - which is of decisive importance in systematisation - can only be examined if we broaden the material of instrumental collections in manuscript with library research, and compare them with the tunes of live folk tradition. In this field it seemed especially important to compare "verbunkos" music, which played an important part from the end of the eighteenth century, with the live tradition, though there have been significant initiatives in this field, too. During wide scale processing of data, however, it turned out that the varieties of the name "verbunk" and "verbunkos", for example, covered substantial differences in terminology.² This recognition led to the examination of interrelations among instruments, terminology and repertoire, and - returning to "verbunkos" - we also gained a new approach to the sources of Rhapsodies Hongroises by Franz Liszt. The study of sources became prominent, and the investigation for live sources can be regarded as an additional aspect. One example from a Collection from 1832 and a "living" Verbunkos from the 20th century: See attached Example 1, Example 2. Partly due to the collection of dance researchers, we have new data concerning the life of instrumental music from a number of fields from which we had little data or none at all previously. Today we know more about the musical life of Hungarians living beyond the borders of Hungary than was known heretofore; unfortunately that of Hungarians living in Yugoslavia is the least explored, but we cannot boast about that of Burgenland Hungarians either, though some new data is now available from there, also. Having drawn the dialect borders of vocal music and folk dance we were able to mark out the dialects in instrumental music as well and we have also achieved good results in the study of performing style.

All these results are built into the results of systematization sooner or later. Before starting to report on the latter, let me remark though, that the absence of the new generation is an enormous problem in the study of folk music in Hungary. It is probable that social reasons have also played a part in creating the present situation, but whatever the underlying reason may be, it is a fact that young musicologists, who are few in number anyway, do not seem to find perspective in ethnomusicology and traditional national folk music research. The Institute for Musicology of the Hungarian Academy of Sciences has for many years had two appointed researchers of instrumental music. If we add that we do not intend to give

² About the Verbunk-Verbunkos terminology (and musicstyle) changing Tari Lujza: *Lissznyay Julianna gyűjtésének 1800-ból. -The Instrumental music-collection of J. Lissznyay from 1800 - with English Summary - in: Műhelytanulmányok a Magyar Zene-történelemhez 13.*, Budapest 1990. Kiadja az MTA ZIT (published by Institute for Musicology of the Hungarian Academy of Sciences.)

up our interest in the research of instruments, our prospects of systematization are not very favourable.

Let us proceed now with the report on systematisation itself. After a number of efforts and work processes, which were always considered temporary solutions, the first serious step was making simplified catalogue cards for the existing transcriptions. I do not want to dwell long on them since we have given up the method by now. It was most suitable for establishing a kind of mechanic order and search for a system, but it required too much room. It contained the collector's name, the place of collection, the instrument etc. - that is to say all necessary data. It was possible, for example, to find certain tunes according to instruments. **Example 3.** With the introduction of the computer, such data storing demanding too much room became unnecessary. I have to remark that I worked about three quarters of a year adapting the material to the computer, but I was hardly able to start the job: I have not worked with the computer for over a year - aptitude, writing a book, among other things, have prevented me. My personal reason is that I have no aptitude for the computer. At the moment, I am unable to achieve more with it than with manual work, even though it takes a shorter time. It is true that all data can be summarized in many ways in a minute and I can get information about a certain area or performer, one instrument or another, and summarize data; still the computer is unable to provide the help I really need, that is help with musical systematization. To obtain this assistance, I myself would need to be more talented in this field, so I keep on using the manual method with the reservation that I consider data storage to be of basic importance. For the time being, there is a slight musical surplus I add; namely, I write the first line of the pieces under the appropriate heading with sol-fa letters and the indication of rhythm used in solfeggio. This is what a computer card looks like: **Example 4.**

There is something I did not even count on: interesting correlations are undoubtedly perceived concerning the ways of opening in Hungarian instrumental music. The ways where, on which grade of the scale, and in what direction a tune starts, were dealt with by Pal Jardanyi in vocal music.³ This does not, of course, answer the question of the full tune range of Hungarian instrumental music, nor that of the stylistic characteristics of Hungarian instrumental music.

When commencing the job with the computer, I had to think over again the questions of the systematization of instrumental music. My work was made harder by the fact that, apart from Béla Bartók's typology of Rumanian instrumental folk music,⁴ which was an inspirative initiative, there was no other international or Hungarian example to follow - I refer, of course, only to the systematization of instrumental music. One type from the Hungarian - instrumental Music, see **Example 5.** We know that vocal music had a great influence on instrumental

³ See: *Corpus Musicae Popularis Hungaricae VI. Népdaltípusok - Types of folksongs I.* by Járdányi Pál and Oldsvai Imre, Budapest 1973. *CMPH VII. Népdaltípusok - Types of Folksongs 2.* edited by Oldsvai Imre in the system of Járdányi Pál., Budapest 1987.

⁴ Béla Bartók: *V olksmusik der Rumänen von Maramures München 1923.* New edition: *Rumanian Folk music i. instrumental Melodies* edited by Benjamin Suchoff-Victor Bator, The Hague 1967. p. 7. ("Grouping of the Melodies").

music in Europe, and the styles of vocal and instrumental music are considerably merged. In the case of vocal music played on instruments, it is often difficult to decide if we are faced with literal or pseudo - literal performance, or instrumentality completely separate from the text. Differences do not only derive from social strata and geographical and ethnical distinctions, but from the constant prevalence among musicians, of an improvisatory disposition - especially among professionals - which can also bring about difficulties. While in vocal music we are able to count on comparatively stable forms, in instrumental music, forms and structures can vary from one performance to the other. As for tune, the performer may insert a tune picked up casually into the traditional framework, as if it had always been there. Thus we cannot count on finished and absolutely stable tunes. That is why I think that (retaining the principle that in the case of absolute instrumental music - that is music completely independent of vocal music - there is a tune fund systematised on a genetic and stylistic basis) we should establish a geographical system in which the personal rendering of performers will become more evident, since the latter order is strictly based on a classification according to villages and counties. Although this will only prove useful for those who investigate both dialectal-territorial and personal performing style, and ethnic units, and not for those who seek an answer to the stylistic relationships of tunes, I do think the system is indispensable.

The cadence order used in vocal music seemed applicable to many examples of absolute music (dance music, especially that based on a contra-dance rhythm and repetition of motives), as the quality of cadence characteristic to double of simple periods, at least in Hungarian instrumental music, particularly that with an even rhythm. It is most characteristic, moreover, of the tune - compass and intervals in which the tune is moving.

The main difficulty with instrumental pieces lies in the phenomenon that certain periods of the tune can exchange places, moreover, one that played the part of the interlude in one piece can become the main part in the other. These facts spring from the improvisatory way of formation. We have to count on too many "heterogeneous" tunes or tune units in this category as well. **Example 6.** - a type of transcription, with different tunes and structural analysis. Layers of instrumental music based on, or interfering with vocal music present other, even more serious problems. The latter are greatly limited as concerns genre. One factor is common to these pieces, that is the rendering based on declamation. This declamatory tendency is to be felt beyond the various social sources and different styles of the tunes, as well as the aesthetic value they represent.⁵

As for instrumental variety, the performance of vocal rubato songs without words seems to develop in two directions: 1) towards giusto dance music, 2) with a sort of backward stream, towards a more improvisatory free recitative. In cases when, for example, the same tune has both rubato and giusto versions - perhaps from completely different ages or territories - it does not seem practical to place them in the same circle, merely to realize genetic connection, at all costs. The

⁵ About two types of declamative instrumental music and their connection to the laments s. Lujza Tari: Die instrumentale Volksmusik im ungarischen Begräbnisritus in: *Studia Musicologica Academiae Scientiarum Hungaricae* 16, 1974, p. 55-87.

decisive element here is rather genetic or stylistic relationship; of course, we mark with a reference card where and in what substance the same tune appears. It can now be seen clearly that Hungarian instrumental folk music has fully preserved a tendency partly absorbed from vocal music, which is characteristic of rubato pieces, that is, the strong declamatory character in which grace notes melted into structural melisms follow, or, in a traditional rendering, even cover the spinal sound of the tune. We can, therefore, call one large layer, the declamatory layer of Hungarian instrumental folk music, including layers which may have no vocal restrictions whatever, like the Shepherd Looking for His Sheep, or some funeral tunes, and even the slow *hállgató* ("=to hear") of the 19th century. The other instrumental layer is the motivic layer (partly in touch with pipe music), which has been worked on lately by Bálint Sárosi in his thesis. (PhD thesis, 1989.) Besides these, the border lines of two or three other layers are becoming distinct, with several types and sub-types. If we carried out systematization on grounds of historical layers, there would be many more categories. The group of pieces following fashionable European dances that gained ground in Hungary, such as the polka, waltz, and mazurka etc. would mean another layer. One more possibility to differentiate is offered by a great variety of instrumental music borrowed from other peoples, including gipsy folklore.

④ Lafatskán.
ANDAN
TINO.
N^o 78.
muzika.

Tyjo dolac

Vollis
cillo etc.

[Collection: Magyar Népták. Veszprém Vármegyébe 1832. / Hungarian Tunes
from the Region of Veszprém]

2. AP 2778/a Zalaegerszeg (Zala m.)
primás: Sántori Kálmán (ut,
apány 78 évelő)
gy. Berbék János - Kertész
Gyula 1952. II. Papgyerő =
Tari Lujza 1982. / transcription /

♩ = 126

1-2.
ptika
(1-2. Violin)
bőgő
(Contrabass)

I II etc.

I II etc.

etc

② / 2. page

AP 2778/a (contin.)

$\text{♩} = 132 - 138$

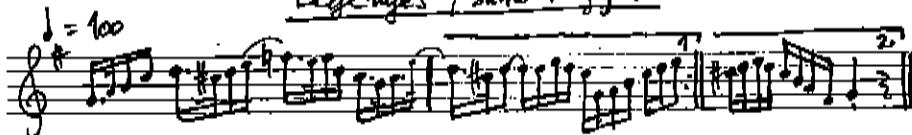
Handwritten musical score for a single melodic line in treble clef, 2/4 time. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent triplets and sixteenth-note patterns. The notation includes various ornaments such as slurs, accents, and 'tr.' markings. The piece concludes with 'etc.' and a dotted line.

③ (a) AP 6603/e₂

Ördögösfüres Szolnok - Doboka (Romania)

4 tagú banda (2 prim - kontra - ^{magyo} - bőgő)

Legényes / Sári magyar



Kéttagú A B₂ + köváték
aav bbr ccr

Kallós Zoltán 1967. primás: Merei Ferenc 60 é.
Győr Év, hó Enkecs Kora

e₁ után attacca;
attacca: e₃

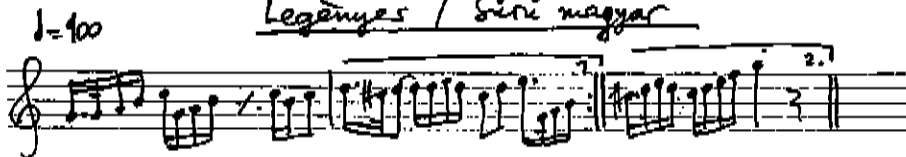
MTA Szakszerelő

③ (b) AP 6603/e₂

Ördögösfüres Szolnok - Doboka

4 tagú banda (2 prim - kontra - ^{magyo} - bőgő)

Legényes / Sári magyar



Kéttagú A B + köváték
aav bbr ccr

Kallós Zoltán 1967. primás: Merei Ferenc 60 é.
Győr Év, hó Enkecs Kora

e₁ után att.
attacca: e₃

MTA Szakszerelő

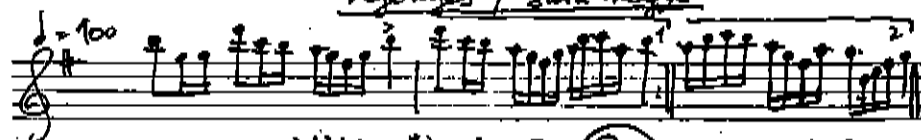
③ (c)

AP 6603/e₂

Örköngösfűres Söluok - Dobota

4 tagú banda (2 pium - kontra - lögö)

legényes / Sűrű magyar



Kettagi, köjatekkel*) A B (C CCV) *) = interladium

Kallós Zoltán

1967.

pium: Nerei Ferenc

60é.

Gyűjtő

Ev. hó

Énekes

Kora

e₁ attacca.

attacca : e₂

MTA Székesszék

ed: 8 ③ (d)

AP 7195/g

Mézóbanda

Karos - Torda

ed: 8 (b3) 4

ciuralom

Fürtetés

♩ = 116-120
Poco ritato



(Sűrű a bokor a tető)

Kallós Zoltán

1968.

Puci Péter

54.

Gyűjtő

Ev. hó

Énekes

Kora

je előadás!

MTA Székesszék

3. (e.)

AP Number of the Record

Name of the village and region
instruments megye



Titel of music

musical periods /all periods in other catalog cards/

Structure, f.e. A B C D
A B C D
A B C D
A B C D

Collector Gyűjtő Date of coll. Év, hó. Player (Singer) Énekes age Kor

Remarks

MFA Szekesrhely

4.

Number of Comp. 285	Number of Rec. AP 3235/d	ev. Published Melodie CMPH III/A 502.
MELODY	l l r r' . d' t' l s t' l . s r	
PLACE	PASZTÓ (HEVES megye) ANDRÁSFALVA (Bukovina) - KAKASO (Tolna m.)	
RECORDER	BAJECZKY Benjamin 1963.	
INSTRUMENT	ACCORDEON (Gypsy Band: 2 pr-2 k-cimb-bogo- cl) Song	
TITEL of the Melody	CSÁRDAS / MENYASSZONYKISERŐ	
FUNCTION	WEDDING (Accompanying tune t. the church) DANCE MUSIC	
PUBLISHED	Corpus Musicac Popularis Hungaricae III/A 502. (dates) (Plate)	

5.

① a

b

②

③ a

b

④

⑤

⑥

etc.

⑥

AP 15.137/a₁₋₃ (a₁)

♩ = 138 - 144 → acc. el 152

Invrăbița veșe Jărticis

Ōradna (Bentare - Neseard.)

prim: Fruzsa Titus (48.)
brăca: Căbețuț Constantin (39.)
gă. Konkoly Elemér 1986.
Ref. Tanzișe 1988.

prim
lep.

brăca
A

folclorismu gijoral

160 - 19... majd 160 - 2 168 közt megadante

A v

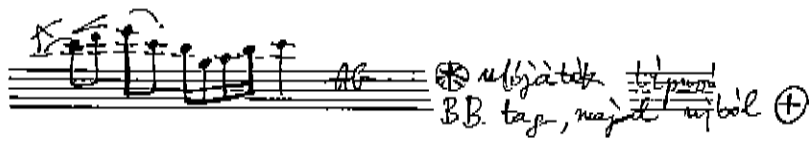
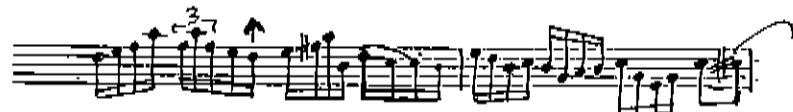
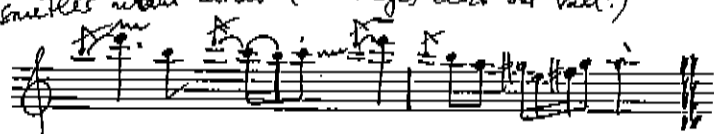
B

legato celer

AP 15137/a₁₋₃



*Jönnek a néni zarátk (a falgés előre sár vált.) előrel, magt.



MTA 1992. február

6. / 2. page

AP 15.137/a
1-3

3.)

prim (D) $\text{♩} = 160-168$ *a3*

(E)

sf *bb*. B tag (ismétlésel)
Coda

teljes forma: I AA_v||BB_v|| % | II kajatek CC_vCC_v||+BB_v|| % | III DD_v||BE_v||+BB_v||+Coda

↓
= kajatek típus