

# Tonal Prolongations in Bartók's Hungarian Folktunes for Violin and Piano: A Case Study

JOHN KOSLOVSKY

This paper offers an analysis of a single work by Béla Bartók, the Hungarian Folktunes for violin and piano (1927). Perhaps one of the most striking examples of tonality in Bartók's oeuvre, Heinrich Schenker alludes to this piece in a personal correspondence with his pupil Felix Salzer after hearing a recording, lauding it for its beautiful use of "line." Using Schenker's comment as a starting point, this paper first discusses the context in which the Hungarian Folktunes were conceived and then recorded by Bartók and his friend and colleague Joseph Szigeti; it also details aspects of the manuscript and of the compositional processes that brought the piece to its final form. The paper then provides an extended formal and Schenkerian interpretation of each of the work's seven movements and of the work as a whole in order to reveal the multiple levels of tonal sophistication Bartók is able to achieve in so modest a piece. As a test case in Bartókian tonality, then, this study contributes to the existing literature on Schenkerian approaches to Bartók, but it does so by bringing analysis into closer proximity to the history of Schenker studies.

---

It is no secret that Heinrich Schenker deplored the music of his time. His writings provide a seemingly endless barrage of scathing remarks: witness the oft-cited preface to *Counterpoint I*; the random polemical outbursts scattered across the *Tonwille* and *Meisterwerk* volumes; and an entire monograph dedicated to "The Decline of the Art of Composition."<sup>1</sup> On top of all the disparaging comments he ever made, Schenker would even at times use his own analytical approach in order to demonstrate the sheer inferiority of a contemporary composer.<sup>2</sup> In short, he was about as pessimistic as anyone could be about modern music, and did little to restrain his pessimism.

Despite Schenker's hostile attitude towards modern music, there is evidence that he had occasional sympathy for a contemporary work. In a letter written to his pupil Felix Salzer on December 31, 1933 Schenker writes:

---

An earlier version of this paper was read at the annual meeting of the Music Theory Society of New York State (April 2010). I would like to thank Allen Cadwallader for offering many helpful suggestions to some of the preliminary analyses for this paper, and László Somfai and László Vikárius for supplying me with the correspondence between Bartók and Universal concerning this piece.

<sup>1</sup> Schenker's monograph was not published during his lifetime, and has only recently been transcribed, translated, and discussed by William Drabkin. See Schenker 2005.

<sup>2</sup> One of Schenker's most well-known analyses comes from a small passage of Stravinsky's Piano Concerto in the opening essay to *Das Meisterwerk in der Musik*, vol. 2 ([1926] 1996, 17–18). For a recent discussion of Stravinsky's concerto, see Traut 2000.

Let me take this opportunity to make a strong recommendation to you, as a collector of recordings: Col. IX 31, “Hungarian Folk Tunes” for violin and piano, played by Szigeti and Bartók, composed by Béla Bartók. For the first time this is something by Bartók that commands downright — — respect: different from Liszt and Brahms and others, and yet in regard to the line, beautiful, very beautiful!<sup>3</sup>

Schenker did not usually have such a positive outlook on Bartók’s music.<sup>4</sup> Just six months earlier he wrote in his diary: “Radio: Bartók commits music-murder (Piano Concerto no. 2).”<sup>5</sup> In fact, we could imagine that Schenker disliked Bartók’s music in general, as he did most modern music. The above comment of praise, then, truly stands out as an anomaly.

Salzer, quite unlike his teacher, was keen to discover tonal coherence in the music of Bartók and in other composers on the edges of the tonal tradition such as Hindemith, Debussy, Ravel, and Stravinsky. In his 1952 textbook *Structural Hearing* Salzer provided the first Schenkerian-based analyses of Bartók’s music.<sup>6</sup> Many other studies followed Salzer’s: while some continued the search for prolongations in Bartók (both tonal and post-tonal), others pointed out the shortcomings of the prolongational approach to this repertoire and adopted other methods.<sup>7</sup> In large part, prolongational analyses of Bartók’s music have been criticized for their *ad hoc* nature and lack of adherence to the context-driven norms of tonality—indeed, without such an adherence prolongational analyses of Bartók (and of any other composer) appear superficial, at best.

But what of a piece that Schenker himself thought “commands downright respect” for its “beautiful, very beautiful” use of “line” (*Linie*)?! Given the importance of both Schenker’s theoretical ideas and Bartók’s music, it behooves us to pursue the potential for prolongation in the Hungarian Folktunes, despite the known nature and context

---

<sup>3</sup> *Schenker Documents Online*, [http://schenkerdocumentsonline.org/documents/correspondence/FS-40-1\\_19.html](http://schenkerdocumentsonline.org/documents/correspondence/FS-40-1_19.html) (accessed May 13, 2012) [transcribed and translated by Hedi Siegel]. The Columbia record number Schenker refers to is not “IX,” as he writes, but “LX.”

<sup>4</sup> For a recent discussion about this letter and about Schenker’s correspondence with Salzer, see Siegel 2012.

<sup>5</sup> “Rundfunk: Bartók begeht einen Musikmord (Klavierkonzert No. 2)” (Federhofer 1985, 221).

<sup>6</sup> The Bartók analyses in *Structural Hearing* include the Bagatelle, Op. 6, No. 4; the Bourrée from *Mikrokosmos* (Book IV); the “Poco Andante” from *Ten Easy Pieces for Piano*; Piano Concerto No. 3, first movement; *For Children*, no. 32; String Quartet No. 5, second movement; and “Ukrainian Song” from the *Petite Suite*. The number of Bartók analyses in *Structural Hearing* outnumbers that of any other twentieth-century composer.

<sup>7</sup> For a sampling of prolongational analyses of Bartók and discussions of its applicability, see Travis 1959, 1970; Antokoletz 1982; Wilson 1984, 1992; Agawu 1984; Straus 1987; Morrison 1991; Parker 2003; and Laufer 2004. Milton Babbitt was the first to comment on the use of prolongational analysis in Bartók in his 1952 review of *Structural Hearing*. See Babbitt 1952, 264–65.

of Schenker's praise: as a casual comment in a New Year's greeting letter. We do not know how Schenker came across this recording or how many times he heard it: had he obtained a copy of the record and listened to it on multiple occasions, or had he simply heard a single performance on the radio?<sup>8</sup> Despite this contextual uncertainty, I will use Schenker's remark as an entryway into a piece revealing a remarkable use of local and global tonal procedures.

To this end, I first trace the history and genesis of the Hungarian Folktunes: from its origins as a set of piano pieces, to an arrangement for violin and piano by Joseph Szigeti, and finally to a recording made by Bartók and Szigeti. Using the manuscript, Bartók's correspondence with Universal, and the published score, I discuss the resultant form of the piece and examine details of Szigeti's arrangement and Bartók's revisions. Then, I offer a section-by-section analysis of the entire work from a Schenkerian perspective, in the hopes of illuminating Schenker's intuition about this piece and, more crucially, exposing some of Bartók's most sophisticated thinking about tonality.

### Genesis of the Hungarian Folktunes

The history of the Hungarian Folktunes can be traced to Bartók's earliest experiments with Hungarian folk music and his desire to set this music to piano accompaniment. It was already in 1904 at the age of twenty-three that the composer decided to collect folk songs specifically with the purpose of writing a set of piano pieces, raising the folk song, as he put it, "to the level of art song."<sup>9</sup> In the summers of 1906 and 1907 he made his first excursions into the Hungarian countryside to gather music from various rural communities. The tunes that he gathered on these excursions became the basis for the first two volumes of a piano collection he entitled *Gyermekeknek* ("For Children"). It was published in Budapest in 1908–09 and totaled 42 individual pieces. In these works, Bartók sought to highlight the folktune as the principal interest of the piece while treating the piano accompaniment, as he puts it, "as the mounting of a jewel."<sup>10</sup>

Two items stand out in connection with these early piano works. The first is that, as Bartók completed these two volumes and began another two based on Slovakian folktunes (another 43 pieces), he received a letter from his publisher Karl Rozsnyai

---

<sup>8</sup> Schenker's diary does not provide us with any further clue. On the day he wrote his letter to Salzer he simply notes: "reciprocate; draw [Salzer's] attention to a Bartók recording." See n. 4 for citation.

<sup>9</sup> Bartók, quoted in Fischer 2001, 99.

<sup>10</sup> Fischer 2001, 100. For a discussion of Bartók's harmonizations of folk tunes, see Antokoletz 1984.

instructing him to keep the new volumes explicitly in the realm of “classical harmony... even more strictly...than in the ones already published, without any modernization.”<sup>11</sup> The second notable item is that, in later years, Bartók described *Gyermekeknek* as a way to “acquaint the piano-studying children with the simple and non-romantic beauties of folk music.”<sup>12</sup> Thus, we are left with an impression that Bartók had a sense of classical tonality in mind when harmonizing these tunes, and that he intended them not for the concert stage but for young students learning the piano.

In 1926 the Hungarian violinist Joseph Szigeti (1892–1973), who had met Bartók in the 1910s but with whom he had never established any relations, arranged seven pieces from *Gyermekeknek* for violin and piano, dedicating them to the composer.<sup>13</sup> As László Somfai explains, Szigeti first sent his arrangement to Universal Edition, who by then owned the rights to Bartók’s music. The publisher duly forwarded the work to Bartók for inspection. The composer was deeply impressed by the arrangement and, after suggesting some changes to the work, instructed Universal to publish it with the simple title Hungarian Folktunes (*Ungarische Volksweisen*); it appeared in 1927.<sup>14</sup> As a result, Bartók and Szigeti began a long-lasting friendship and collaborated on many artistic projects: they concertized together throughout Europe and later North America; Bartók wrote a number of works expressly for Szigeti (most notably his *Contrasts*); and Szigeti helped arrange and edit Bartók’s compositions. Somfai even suggests that the Hungarian Folktunes in part helped to popularize Bartók as a composer. If he is correct, then the meeting between Bartók and Szigeti on January 7, 1930 in London to record the Hungarian Folktunes for Columbia records is truly an important moment in the composer’s life.<sup>15</sup> The recording they made was the very one that Schenker heard sometime in December 1933 and that prompted him to recommend it to Salzer for his record collection.

---

<sup>11</sup> Rozsnyai, quoted in Suchoff 2004, 50.

<sup>12</sup> Bartók, quoted in Suchoff 2004, 50. Leon Botstein has even gone so far as to deem Bartók’s aesthetic as an explicitly political act. He writes: “The [*Gyermekeknek* pieces] were, like the *Mikrokosmos* from twenty years later, a pedagogical-political act....Here, for a new generation, was the essence of a new antiromantic modernist Hungarian culture and the basis for a radical departure from the destructive legacy of late nineteenth-century Hungarian nationalism.” (Botstein 1995, 45–46).

<sup>13</sup> The manuscript to Szigeti’s arrangement is located in the Wien Bibliothek im Rathaus (former Stadt- und Landesbibliothek), MHc 14300.

<sup>14</sup> Somfai 1992, 158–60.

<sup>15</sup> The 1930 recording of the Hungarian Folktunes was re-released by Columbia records in 1972 (*The Art of Joseph Szigeti*), and can also be found on compact disc. See *The Art of Joseph Szigeti*, vol. 2. Biddulph Records, produced by Eric Wen (1989); *Bartók at the Piano*, vol. 1. Hungaroton Records, edited by László Somfai and Zoltán Kocsis (1991).

But the story of the Hungarian Folktunes becomes somewhat more complicated when we consider the precise way in which Bartók received, commented on, and returned the manuscript to Universal. It also presents a compelling case for tonal prolongations. For one thing, Szigeti's original collection consisted of not seven but six arrangements. Initially he sent three items to Universal. Two of these were identical full scores—one to be kept at the publisher, the other to be sent to Bartók—and the third was a separate violin part, which also remained at Universal. While the items that stayed at Universal contain only light markings, the score that Bartók received and sent back is heavily annotated. It contains not only Szigeti's and Bartók's handwriting but also that of Josef Venantius Wöss, a copy editor at Universal.

There are a number of striking comments on Bartók's copy, which are echoed in his written correspondence with the publisher. The first of these is dated September 26, 1926, when Bartók sent back the initial six songs. While he made clear his wish to call the work "Hungarian Folktunes," he also requested three global changes to be made. One of these is somewhat trivial: Bartók wanted key signatures to be added to all the songs except one, writing that it was "more practical." The other two changes are more substantial and are related. Firstly, Bartók wished to completely change the order of the songs, group them into larger movements, and connect them with *attaccas*.<sup>16</sup> He not only indicates this change on the manuscript but also writes about it in his letter. Secondly, and as a result of his newly-conceived grouping of songs, he asked for a seventh song to be arranged and then connected to one of the other songs. Wöss makes absolutely certain that Bartók's changes are implemented by noting them down on the front page of the manuscript and preceding them with the word "ACHTUNG!" in a thick marker.

On January 4, 1927 Universal sent Szigeti's seventh arrangement to Bartók for inspection. Eight days later (January 12) Bartók returned the arrangement to Universal with just one alteration. With all of Bartók's annotations highlighted, Wöss sent the original manuscript along with the final song to the engraver on February 9, 1927. A proof was made and then sent to Bartók, and about one month later (March 20) the composer told Universal that he would like to hold onto it in order to look through it with Szigeti in early April.

Example 1 provides an illustration of the foregoing discussion. The very left of the table shows the location of each tune in the original piano collection, along with their expression/tempo indications; for the reader's reference, it also provides the numbering

---

<sup>16</sup> Szigeti indicated just one *attacca*: between the Andante non molto and the Allegro Vivace. This connection was retained in the final version—as it happens, these are the only two pieces to remain in the same order by the final version. Bartók had already used the idea of connecting otherwise non-consecutive songs with *attaccas* in *Gyermekeknek*. However, the grouping here is entirely new.

<i>Gyermekeknek</i> (Rozsnyai), vols. 1–2 (1908–09) <i>For Children</i> (Boosey & Hawkes), vol. 1 (1945)	Szigeti's ordering (1926 manuscript)	Bartók's re-ordering and grouping	Hungarian Folktunes (1927 publication)
Vol. 2, no. 28: <i>Parlando</i> (B&H: Vol. 1, No. 25)	I	I	I = I, 1
Vol. 1, no. 13: <i>Andante</i> (B&H: Vol. 1, No. 13)	II	III	III = I, 2
Vol. 1, no. 18: <i>Andante non molto</i> (B&H: Vol. 1, No. 18)	III	IV	IV = I, 3
Vol. 2, no. 42: <i>Allegro vivace</i> (B&H: Vol. 1, No. 40)	IV	II	V = II, 1
Vol. 2, no. 33: <i>Andante sostenuto</i> (B&H: Vol. 1, No. 31)	V	VI	VII = II, 2
Vol. 2, no. 38: <i>Poco vivace</i> (B&H: Vol. 1, No. 36)	VI	V	II = III, 1
Vol. 1, no. 6: <i>Allegro</i> (B&H: Vol. 1, No. 6)	VII (added later)	VII	VI = III, 2

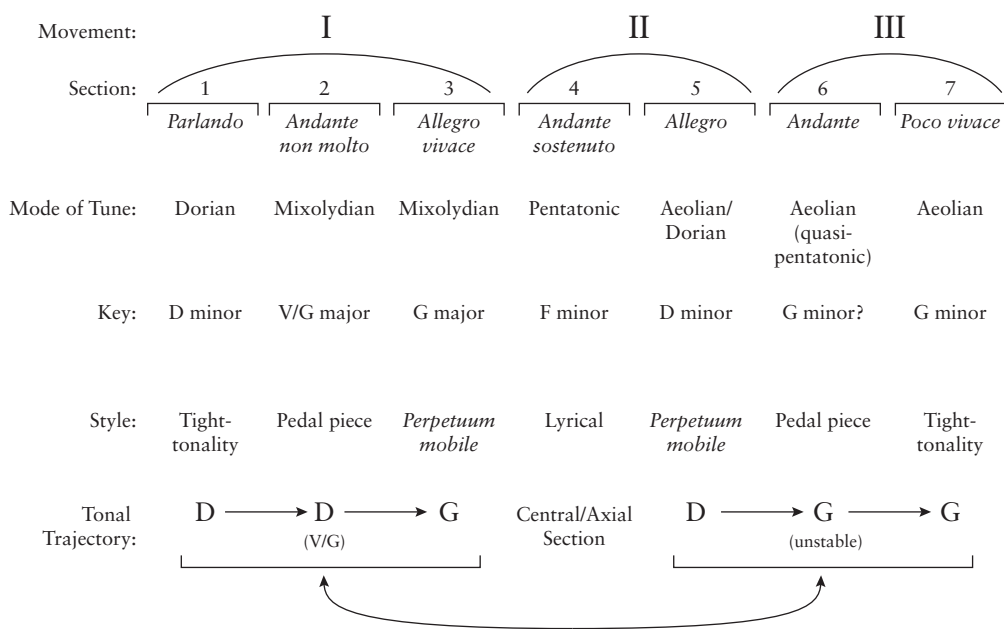
**EXAMPLE 1**

Evolution of order of tunes in the *Hungarian Folktunes for violin and piano*

from the 1945 Boosey & Hawkes republication (marked “B&H”), which is slightly different from the earlier Hungarian publication.<sup>17</sup> The order of the tunes as shown on the example corresponds to Szigeti’s original ordering on the 1926 manuscript, numbers for which are given in the second column. The third column then shows Bartók’s initial re-ordering and grouping of the selected works into three movements (shown with brackets). The fourth column is the order in the 1927 published version of the piece. It reveals one final change: movements II and III were reversed, though the internal order of the tunes within those movements remained intact. Since there is no indication of this change on the manuscript or in the correspondence, it must have happened after the proof was sent out. In all likelihood, it was a decision Bartók and Szigeti made when the two met in April 1927 to review the proof.

Example 2 provides a formal scheme of the published version of the piece, indicating the movement and section divisions, tempi and expressive markings, and modes and key

<sup>17</sup> For a detailing of each edition and the genesis of each folk song, see Lampert (2008, 70–91). Bartók revised a number of pieces for the 1945 Boosey & Hawkes edition of “For Children,” in many cases making pieces less tonally-oriented.

**EXAMPLE 2**Formal Scheme of the *Hungarian Folktones*

areas; it also includes an interpretation of general stylistic features. There are two ways to interpret the overall architecture of the work. The most obvious way follows Bartók's division into three movements. After the introductory *Parlando*, each movement follows a slow-fast sequence: 1) *Andante non molto*—*Allegro vivace*; 2) *Andante sostenuto*—*Allegro*; 3) *Andante*—*Poco Vivace*. Another way to interpret the overall form involves an underlying key scheme, which is given on the bottom of Example 2. Seen in this way, the work divides into two parts encompassing two tonal trajectories: D–D–G and D–G–G, with a central section in F minor (*Andante sostenuto*).<sup>18</sup> This is due not only to the uniqueness of the key but also to the notes of the folktune, which make up a pentatonic collection more clearly than any other song.<sup>19</sup>

Two further clues strengthen an interpretation based on the key trajectories. The first concerns the general stylistic feature of each song. On Example 2, I call this the “Style” category, and identify four distinct styles: “tight-tonality,” “pedal piece,”

<sup>18</sup> Szigeti changed the keys of two pieces from the piano collection: the *Parlando* is now in D minor instead of E minor; and the *Andante* is in G minor instead of D minor. Bartók retained Szigeti's keys.

<sup>19</sup> The aggregate of notes in the tune is F–(G)–A♭–B♭–C–E♭. G, the foreign note, functions as both a neighbor and passing tone.

“perpetuum mobile,” and “lyrical.” This unveils a type of stylistic symmetry, with the central song acting as a dramatic focal point of the work, or minimally as some kind of interlude. The second clue relates to a detail on the published score: though he does not group the last three songs into a single movement, Bartók (or Szigeti) must have heard a connection between the Allegro of movement II and the Andante of movement III, as he supplies an additional “ad libitum attacca” between movements II and III, something not found between movements I and II. This may well explain the last-minute reversal of movements II and III mentioned above.

In sum, Bartók’s reordering, grouping, and addition of *attaccas* transformed the Hungarian Folktunes from a set of individual pieces into a genuine song cycle. The piece should be understood thus on four interacting levels: 1) as a set of independent folk melodies that Bartók collected and transcribed; 2) as a set of piano pieces intended for the instruction of children; 3) as an arrangement of tunes for violin and piano by Szigeti; and 4) as a song cycle for violin and piano by Bartók and Szigeti. It involves a multi-layered collaboration between various rural peoples, Bartók, and Szigeti, and spans some twenty years.

While revealing a general concern for large-scale tonal coherence through the re-ordering and grouping of tunes, the manuscript of the Hungarian Folktunes also demonstrates how Bartók took pains to alter and refine many of the details to Szigeti’s arrangement. Even though Szigeti largely remained faithful to the piano works (though adding occasional notes and violinistic effects like harmonics and double/triple stops), Bartók provided several adjustments for reasons of voice-leading, doubling, and contrapuntal continuity, oftentimes altering his own piano version. Examples 3 through 5 show, for instance, how Bartók refines Szigeti’s voice leading at three cadential points in the Andante non molto, each one a half cadence including one or more suspensions.<sup>20</sup> Close study reveals Bartók’s concern for the proper treatment of the 4–3 suspension (G–F♯) over the dominant sonority. Since the folktune alone does not make the final step from G to F♯, Bartók seamlessly transfers the G from the violin to the piano from where it resolves.

In a few cases Bartók provides written commentary to his changes. Such is the case in his alteration of the Allegro (the original “seventh” song; see Example 6). Bartók marks a passage with added triple stops in the violin, mm. 22–24 (m. 21 is given for context). He writes the following on the manuscript: “N.B. In the three measures marked with the sign \*——\* I would prefer the following version: [Example 6] namely in order

<sup>20</sup> Annotative lines, boxes, numbers and slurs are added to highlight the particular change made. Dynamics, articulations, and phrasing slurs have been removed for readability.



Szigeti

Bartók

**EXAMPLE 3**

Bartók's alteration of the Andante non molto, mm. 7–8

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

Szigeti

Bartók

**EXAMPLE 4**

Bartók's alteration of the Andante non molto, mm. 12–16

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

Szigeti

23

Bartók

23

### EXAMPLE 5

Bartók's alteration of the Andante non molto, mm. 23–26

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.

Szigeti

21

Bartók

21

### EXAMPLE 6

Bartók's alteration of the Allegro, mm. 21–24

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.

Szigeti

8

Bartók

8

**EXAMPLE 7**

Bartók's alteration of the Poco vivace, mm. 8–11

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.

to avoid octave doublings of the bass voice in the violin part.”<sup>21</sup> Upon closer inspection, the doublings that Bartók would prefer to avoid would in fact create blatant parallel octaves between the violin and piano: D/D–C/C–B/B. Bartók's solution is to replace the violin's C in mm. 22–23 and B in m. 24 with an inner-voice pedal tone D.

There are even places where Szigeti made no apparent “error” in his voice leading or doublings but where Bartók still requested a change, specifically in order to strengthen the harmonic and contrapuntal dimensions. Examples 7 and 8 shows two such places in the Poco vivace. Here, Bartók makes use of voice exchange and parallel thirds, both common techniques of tonal voice leading. While in Example 7 the piano briefly crosses

<sup>21</sup> “N.B. In den mit \*——\* bezeichneten 3 Taktten wäre mir folgende Fassung lieber: [Example 6] und zwar um die Oktavenverdoppelung der Bassstimme in der Violinstimme zu vermeiden.”

The image displays two musical staves for measure 25 of the Poco vivace. The left staff is labeled 'Szigeti' and the right staff is labeled 'Bartók'. Both staves are in G major (one sharp) and 2/4 time. The Szigeti version shows a rising piano line in the inner voice. The Bartók version shows an alteration where the rising piano line is left in the inner voice, with lines indicating specific note changes between the two versions.

**EXAMPLE 8**

Bartók's alteration of the Poco vivace, m. 25

Hungarian Folk Tunes by Bela Bartók; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

over the violin part in Bartók's version, in Example 8 he prefers to leave the rising piano line in the inner voice. As it turns out, these particular alterations will become significant when we examine the tonal structure of the Poco vivace.

Having examined both global and local changes to the manuscript, and having provided a basic interpretation of the overall key trajectories, we now turn our attention expressly to a prolongational analysis of the Hungarian Folktunes by examining both the structure of individual songs and that of the larger trajectories. The first trajectory (Parlando-Andante non molto-Allegro vivace) and the axial section (Andante sostenuto) will undergo detailed treatment, while the second trajectory (Allegro-Andante-Poco vivace) will receive broader commentary.

**The First Tonal Trajectory: Movement I****Parlando**

Example 9 provides the score to the Parlando and Example 10 an analysis in five layers: from a deep middleground (Layer 1) to four subsequent layers leading to a foreground interpretation. As indicated in the formal schema to the Hungarian Folktunes (Example 2), the Parlando is one of the two most tightly-knit tonal songs of the entire work. The folktune alone conveys a strong sense of line and closure. It comprises two basic phrases, labeled "A" and "B" on Example 9. A is a four-measure phrase ending on  $\hat{2}$  (E), and B is a five-measure phrase that descends  $\hat{3}-\hat{2}-\hat{1}$  (F-E-D). These phrases combine to create a basic interrupted period structure, with an antecedent that ends

on a half cadence followed by a consequent that leads to a decisive PAC. This phrase structure happens twice in the *Parlando*: mm. 1–14 (which includes a full restatement of B), and mm. 15–23. But despite the strong presence of an interrupted period structure, the interruptions function only at the level of the phrase. As Example 10 makes clear, the global trajectory lies not in the use of interruption but in a large-scale register transfer effected at m. 15, at the return of the initial tune (shown in Layer 3). Thus, we are dealing with a one-part structure that subsumes a two-part form.

The note A,  $\hat{5}$ , also permeates the texture, but is best viewed as a superposition of an inner voice that receives further embellishment through a neighbor tone B (Example 10, Layer 5). The strong sense of tonality conveyed by the tune is heightened by Bartók's harmonization. To be sure, his harmonic syntax closely conforms to that of eighteenth-century harmonic syntax, though not without its own idiosyncrasies, in particular the use of mixture on the IV<sup>7</sup> and VI chords. It is no wonder, then, that a Schenkerian background with recursive layers of analysis can so easily explain this song. And since Bartók follows the tonal structure of the folktune with his harmonization, we are reminded of his comment about "the mounting of a jewel."

It is important to note that the above-mentioned register transfer is *not* of Bartók's making but of Szigeti's. That is to say, the original piano work by Bartók does not include mm. 15–23, the repetition of the opening nine measures. Most striking is the specific means by which Szigeti returns to the opening tune at m. 15: he not only places it in a higher register but also harmonizes it with a transformation of the tonic via a 5–6 shift. Locally it functions as a diatonic VI chord (major), which adds great contrast to the mixture VI chord (minor) heard throughout. Furthermore, the 5–6 motion enacted by the return is none other than a large-scale repetition of the superposed inner-voice neighbor motive A–B(b)–A. An analysis of the next section, the *Andante non molto*, will show that Szigeti's expressive register transfer gives birth to a linear progression with even greater structural implications.

#### **Andante non molto<sup>22</sup>**

Examples 11 and 12 provide the score and a foreground analysis of the *Andante non molto*. Once again the folktune conveys two distinguishable units, labeled A and B on Example 11. These units make three phrases: AA || BA || BA (shown as I, II and III on Example 12). Unlike the *Parlando*, this song is based not on a closed tonal structure but on the composing-out of a single D chord that functions as a large-scale dominant pedal of G major, the key of the ensuing *Allegro vivace*. While this enables Bartók to

<sup>22</sup> The Boosey and Hawkes republication of the *Hungarian Folktunes* labels this song "Andante con moto."

**A** **B**

Parlando

*simile*

*p*

7 **B** *poco rit.*

*poco rit.*

14 **A** *a tempo*

*f*

*a tempo*

*f*

The musical score is for a piece titled 'Hungarian Folk tunes, Parlando' by Bela Bartok, arranged by Joseph Szigeti. It is written for piano and violin in 3/4 time. The score is divided into three systems. The first system (measures 1-6) is marked 'Parlando' and 'simile'. The second system (measures 7-13) is marked 'poco rit.'. The third system (measures 14-17) is marked 'a tempo' and 'f'. The score is for piano and violin.

### EXAMPLE 9

*Hungarian Folk tunes, Parlando* (score with annotations)

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.

B

19

*poco rit.*

*poco rit.*

*attacca*

**EXAMPLE 9**  
(cont'd.)

exploit the mixolydian character of the tune, the sense of dominant pedal itself is further heightened by the use of an expanded cadential six-four, which comes to rest at the end of each of the three phrases (mm. 8, 16, and 25).<sup>23</sup> Besides the extended V, the only prominent harmony in this section is a striking subdominant at m. 12, which functions as a middleground neighbor chord to the structural dominant pedal; this IV chord, after proceeding deceptively from V, progresses back to the dominant via a local  $\text{II}^7$  (mm. 14–16). Because of the dominant pedal, the song does not employ any single structural progression but retains a single *Kopftón* D, the very same D that closed the *Parlando* (i.e., in the same register). In fact, the note D will later unveil a structural and expressive significance reaching across all three movements of the *Hungarian Folktones*.

Beyond its basic harmonic framework, the *Andante non molto* carries a tremendous resonance with Schenker's comment about Bartók's "beautiful use of line," for it is saturated with linear progressions of various spans (3rd, 5th, 6th, and 8ve) and with contrapuntal combinations between the inner and outer voices (voice exchange, parallel thirds and tenths, and canon procedures). It also makes use of a recurring incomplete neighbor figure, D–E / E–D (marked with brackets in Example 12), adding yet another contrapuntal dimension to the song. To be sure, it is the prevailing pedal point that enables the free passage of the combined linear progressions and the contrapuntal intricacies, resulting in an abundance of polyphonic techniques.

In the first phrase, mm. 1–8, two voices serve to expand the dominant sonority through canonic imitation. The upper voice first acts as the *dux* and the inner voice as the *comes* in a descending linear fifth-progression from D to G. In mm. 5–8 it is now the

<sup>23</sup> Bartók's treatment of 6–5 is much looser than his treatment of 4–3, as he often moves to "5" (the note A) earlier and/or from another voice (see mm. 7–8). Despite this, the sense of  $\text{V}\bar{4}\text{--}3$  is never lost.

Layer 5

Layer 4

mm. 10-14

Analysis of the Parlando (in five layers)

The image displays a musical score for 'Parlando' in five layers. The top system, 'Layer 5', shows a melodic line in the treble clef and a bass line in the bass clef. The bottom system, 'Layer 4', shows a similar melodic and bass line. The score is divided into measures, with measure numbers 1, 4, 5, 9, 10, 14, 15, 18, 19, 20, and 23 marked. Harmonic analysis is provided below the bass line, including chords such as I, IV<sup>7</sup>, (HC) V, VI<sup>b</sup>, III V, I, VI, IV<sup>7</sup>, (HC) V, I<sup>6</sup>, VI<sup>b</sup>, III V, and I. A tempo marking 'mm. 10-14' is present in the bottom system. The score is written in a key signature of one flat (B-flat).

**EXAMPLE 10**  
Analysis of the Parlando (in five layers)



Layer 3

Layer 2

Layer 1

I<sup>5</sup> ————— 6 I<sup>6</sup> V I

I ————— 6 V<sup>7</sup> I

I ————— 6 V<sup>7</sup> I

EXAMPLE 10  
(cont'd.)

**A**  
Andante non molto

*f* *p dolce*  
*p* *più p sempre legato*

8 **B** **A**  
*poco cresc.* *dim.*  
*f* *mf* *dim.*

16 **B**  
*p* *p* *espr. sonore*

**EXAMPLE 11**

Hungarian Folk tunes, Andante non molto (score with annotations)

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

The musical score for Example 11 (cont'd.) is presented in three systems. The first system begins at measure 21, marked with a circled 'A'. The upper staff (treble clef) features a melodic line with eighth-note patterns, starting with a 'sonoro' marking. The lower staff (bass clef) provides harmonic support with chords and single notes, marked 'pp'. The second system continues the melodic and harmonic development, with a 'poco rit.' marking above the upper staff. The lower staff shows a change in dynamics to 'mp'. The third system concludes the example with an 'attacca' marking at the end of the lower staff.

**EXAMPLE 11**

(cont'd.)

inner voice that leads the descent and the upper voice that follows. While the inner voice progresses through the octave from D, the imitating upper voice progresses once more through the fifth and then adds a step, since it must resolve the suspended G to F# over the dominant (4–3). Linear progressions by third also come to the fore in the opening eight measures. At the very outset a rising third D–E–F# (mm. 1–2) emerges from the lower voice, an echo of the structural descending third of the *Parlando*, F–E–D. Soon thereafter a diminution of the third progression (one by melodic inversion) pierces the texture in the violin (B–A–G, m. 3). Upon closer inspection, it appears that these fifth and third progressions are related—the latter simply divide the former into two parts. Both the rapid rearticulation of B–A–G in the violin and the accent (>) on the note B in the piano part (both in m. 3) support this interpretation.

Measures 9 to 16 continue to make use of the descending fifth- and ascending/descending third progressions. Just like the “A” tune, the “B” tune outlines a descending fifth; however, the latter also incorporates the coupled incomplete neighbor figure D–E / E–D. Once again Bartók postpones the resolution of G to F#, but now this postponement is a result of the deceptive motion to IV at m. 12. At the very moment of deception, a rising third emerges from the inner voice (G–A–B, punctuated by accents) to open up the space once again for the descending fifth progression D–G, which will now make its extra step to F#. And just before the cadence we again hear the diminution of the third progression (B–A–G). This motivic repetition is marked on Example 12 with a coda sign.

The final phrase, mm. 17–26, presents further contrapuntal intricacies through the use of a long-range “motion from an inner voice” and through the use of *Stimmtausch*.<sup>24</sup>

<sup>24</sup> I use the German word “Stimmtausch” instead of the English “voice exchange” to highlight the structural nature of the voice leading and registral changes.

The image displays a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky, Op. 181. The score is in 3/4 time and G major. It features three systems of music for Dux (I), Comes (II), and a third system (III). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Breath marks (v) are present in the second system. The score concludes with a final cadence in the third system.

### EXAMPLE 12

## Analysis of the Andante non molto

Example 13 provides a view of this procedure on three staves. Through stepwise motion, the voice on the middle staff reaches from the inner-voice note A<sub>4</sub> (m. 17) to the *Kopfton* D<sub>6</sub> (m. 25). Its complete linear ascent can be broken into two spans of the sixth, which conforms to the division of the phrase units B and A. These sixth spans can be further subdivided into spans of the third: in large part, this follows the phrasing slurs in the piano part. Meanwhile, two final descending fifth progressions D–G accompany this

**EXAMPLE 13**

Concluding linear progressions in the *Andante non molto*, mm. 17–26

overarching linear ascent, the first in a lower voice, and the second in the upper voice. While the first (mm. 17–21) reaches into the lower register and then concludes with the incomplete neighbor E–D, thus spanning an octave, the second (mm. 21–25) progresses from the *Kopftón* D to F# (fifth + step), resulting in a *Stimmtausch* with the rising voice. Were it not for Bartók's careful reworking of the voice leading in general and the 4–3 suspension in particular (refer back to Examples 3–5), these deeper contrapuntal procedures would not have emerged.

Just like the *Parlando*, the *Andante non molto* ends in a higher register, though this transfer of register originated in Bartók's piano work.<sup>25</sup> The manner by which this *Kopftón* is reached comes from the careful working of the *Stimmtausch* between the inner and outer voices just described: the ascending inner voice reaches over the descending outer voice at the very end, making absolutely sure that this high D is retained. The music has now traversed two octaves from its original disposition at the beginning of the *Parlando*. These register transfers propel the music towards the third and final song of the first movement, the *Allegro vivace*, which reasserts D<sub>6</sub> from the *Andante non molto* and descends  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ . Example 14 shows this large-scale tonal trajectory and

<sup>25</sup> Szigei added an octave sign in the right hand of the piano at mm. 21–26, thus ensuring the effect of reaching into a higher register. This octave sign could be interpreted as an expressive over-reaching of the structural pitch boundary.

Parlando                      Andate non molto                      Allegro vivace

I                      V                      I                      (Pedal) V                      4—3                      I                      (IV<sup>b</sup>)                      I                      V                      I

D                      —————> (D)                      —————> G

**EXAMPLE 14**First tonal trajectory of the *Hungarian Folktunes*

correspondingly the background structure to the *Allegro vivace*. Of particular interest is the way in which the descending fifth progressions we encountered in the *Andante non molto* (heard, incidentally, in multiple registers) actually foreshadow the structural descent of the entire first movement.

**Allegro vivace**

As we examine more closely the concluding section to the first movement, we are struck by a number of factors—the folkish and mixolydian quality of the tune, the simplicity of the piano accompaniment, and the use of relatively few harmonies. Of all the tunes chosen by Szigeti for his arrangement, the *Allegro vivace* is the only one not based on an actual song but on a flute melody. Even without the accompaniment this melody conveys a definite sense of descending linear motion (Example 15). As the example shows, the tune divides into four phrases, each of which contains two parts (shown with brackets). Of the four, only one does not conclude on G, the third phrase. For this reason, I label the phrases A–A′–B–A′′. Despite its generally descending motion, though, it would be mistaken to assert any kind of structural progression from the tune alone. Instead, we must look closely at Bartók’s harmonization and Szigeti’s arrangement to uncover the tonal prolongations.

Example 16 provides a formal snapshot of the *Allegro vivace*. It shows the order of the individual phrase segments, the harmonies (a sparse use indeed, befitting the rustic quality of this folktune), and a division of the piece into three sections. The outer sections, labeled “tonic drone,” define the tonal space through a single 8/5 chord in the piano (G/D/G) supporting the mixolydian tune in the violin. In these sections the violin presents the A and A′ phrases, along with fragments of B and A′′. The central section,

**EXAMPLE 15**

Original flute melody of the *Allegro vivace*, as transcribed by Bartók  
(from Lampert 2008, 90)

TONIC DRONE			STRUCTURAL PROGRESSION				TONIC DRONE			
Introduction			Repetition							
A'' (frag.)	A	A'	B	A''	B	A''	A	A'	B (frag.)	A'' (frag.)
I			IV $\flat$	I–V–I	IV $\flat$	I–V–I				
mm.: 1	19	27	35	45	52	62	73	81	89	97

**EXAMPLE 16**

Form diagram of the *Allegro vivace*

labeled “structural progression,” uses just two phrases of the folktune, B and A'' (in their entirety), and is the only section of the piece to consist of any harmonic progression. As Example 16 shows, Bartók writes this progression twice (marked “Repetition”)—the B phrase is supported by an altered subdominant sonority (IV $\flat$ ) and the A'' phrase with the concluding I–V–I progression. Crucially, this last progression can only be made possible through the addition of the leading tone, F $\sharp$ . Since the A, A', and B phrases all contain F naturals, there is no chance to supply the leading tone. However, the A'' phrase contains no F $\natural$ —this provides Bartók with the prime opportunity to introduce an F $\sharp$  and initiate a cadential progression, one that is softened on the surface by the continued role of G as a pedal. Example 17 reproduces mm. 35–68 of the *Allegro vivace* to show precisely how Bartók manages this.

**B**

35 *mf cresc.*

*cresc.*

*sempre Ped.*

**A''**

42 *molto rit.* *f* *a tempo* *sempre cresc.*

*molto rit.* *a tempo* *f* *sempre cresc.*

47

**EXAMPLE 17**

*Hungarian Folk tunes, Allegro vivace, mm. 35-68 (score with annotations)*

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.



52 B

*ff*

57

*ff*

*m.g. m.d.*

*m.g. m.d.*

61 A''

*molto rit.* *a tempo* *f*

*molto rit.* *a tempo* *f*

EXAMPLE 17  
(cont'd.)

Example 17 (cont'd.) is a musical score for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part is in the upper register, featuring a melodic line with various ornaments and a long, flowing phrase. The score is marked with measure numbers 65, 66, 67, and 68.

EXAMPLE 17  
(cont'd.)

Example 18 is a musical score for piano and violin, illustrating a deep middleground progression. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part is in the upper register, featuring a melodic line with various ornaments and a long, flowing phrase. The score is marked with measure numbers 1-34, 44, 45, 50, 51, 61, 62, and 68. Above the staff, the progression is labeled A-A', B, A'', B, A''. Below the staff, the progression is labeled I, I, IV $\flat$ , I, V $^7$ , I.

EXAMPLE 18  
Deep middleground progression in the Allegro vivace

While the flanking tonic drone sections do little to alter the specific meaning of the melodic pitches, the central section fuses piano and violin, giving birth to the tonal prolongations and the descending fifth progression. Examples 18 and 19 demonstrate this with two middleground sketches. Example 18 shows how the descent takes place twice in the central section: first as a middleground descent, then as the structural descent. For convenience, an alignment with the phrase structure of the piece is provided (compare with Example 16). Example 19 then demonstrates further melodic parallelisms of the descending fifth-progression (in the tonic drone sections), and illustrates the extended prolongation of the *Kopftön* D. This D asserts itself as the *Kopftön* not only because of

Tonic Drone                      Progression                      Repetition  
(A'')A-A'                      B                      A''                      (Structural Progression)                      B                      A''                      Tonic Drone  
A-A' (B-A'')

1                      34                      35                      44                      45                      51                      52                      61                      62                      68                      110

I                      IV  $\frac{9}{4}$                       I                      V                      I                      IV  $\frac{4}{4}$                       I                      V<sup>7</sup>                      I

**EXAMPLE 19**

More immediate middleground interpretation of the Allegro vivace

the opening section (though it figures prominently there, as well), but because Bartók holds the D over as a 9–8 suspension figure as he progresses through the IV $\flat$  chord (along with a 4–3 suspension), which only resolves at the very end of the B phrase.

Two other compositional details point to the larger tonal process at play. The first is how Bartók elides the first four notes of the A'' phrase (G–C–C–D) with the end of the B phrase (m. 44, see Example 17). This is the precise moment where the 9–8 and 4–3 suspensions resolve. It gives birth to the IV $\flat$  sonority and structural  $\hat{4}$ , and it provides an anacrusis to the final phrase. The second detail to point out occurs directly after this moment (mm. 44–45). As the violin melody progresses downwards from C to B, the piano, whose top voice is also a C, progresses upwards to D. This can be seen as a registral coupling of the *Kopftón* D and hence a further prolongation of this structural tone. Its descent to structural  $\hat{4}$  occurs only when the B tune returns once again (mm. 52–61). The C in the piano moves back into the violin one octave higher, from which the upper voice descends to the tonic, closing both the Allegro vivace and the movement. Both of these factors explain the structure of the piece, and also give the reasoning for the repetition of the B and A'' phrases.

### The axial section: *Andante sostenuto*

While the opening songs to the Hungarian Folktunes demonstrate a combined effort in projecting a global tonal trajectory, the central-axial section of the work, the *Andante*

sostenuto, can be seen as a stand-alone piece. As pointed out earlier, this folktune is unique in the song cycle for its key (F minor), its mode (pentatonic), and for its general stylistic trait (lyrical). The words to the folk song add an extra layer of lyricism: “Even the trees are weeping where I pass by...”<sup>26</sup> Just like the *Parlando* and the *Andante non molto*, this song features a melody that can be divided into two parts: A and B, each of which spans three measures (Example 20). At the same time, Bartók does not harmonize each occurrence of the respective units the same way. Based on his harmonization, we could view the shape of the piece as in Example 21: Part I consists of A1, B1, B2, and A2; and Part II contains A2, B1, B2, and a final A2 (extended).

Example 22 provides a four-layer analysis of the *Andante sostenuto*, from a basic background progression to a more detailed foreground interpretation. The background structure is not one of Schenker’s *Ursatzformen*—it has been derived as a transformation of a basic three-line *Ursatz* (Example 23). Note that while it sacrifices the basic tonic-dominant polarity, the background still follows all the rules of strict voice-leading. In addition, the chord that substitutes for V can be construed as the dominant of A $\flat$  (V<sup>7</sup>/III), the relative major. A $\flat$  major figures prominently in this section and, along with the pentatonicism, slightly weakens the sense of F minor.

Layer 2 of Example 22 provides a deep middleground sketch. Twice we hear the underlying progression: the first closing at m. 12; and the second at the very end, the ostensible structural close. Layer 2 also reveals that the structure of the *Andante sostenuto*, just like that of the *Parlando*, is grounded in a tonic 5–6 shift. What is more, the nature of this shift, combined with the substitute chord, is meant to highlight a simple neighbor motive that opens the song and that expands in the inner voice at the background (C–D $\flat$ –C). Layer 3 brings out other features, such as octave couplings and another subsidiary articulation of the structural progression at the start of Part II. Finally, Layer 4 provides a more detailed picture as to how the tune and accompaniment work together in articulating the tonal prolongations; importantly, it reveals the continuous unfolding of thirds in all the voices and at various levels (both ascending and descending). Though it runs somewhat contrary to Bartók’s “mounting of a jewel,” one cannot ignore the way in which the melody and accompaniment must work together to provide the background linear third progression.

The final measures (25–29) of the *Andante sostenuto* bring us once more to questions about the larger tonal implications of Szigeti’s arrangement and Bartók’s groupings. As noted above, these measures correspond to Bartók’s harmonization labeled A2 in Example 21, but with an alteration and extension of that harmonization. Bartók utilizes the substitute dominant chord that contributes to the structural progression (E $\flat$ <sup>7</sup>),

<sup>26</sup> Lampert 2008, 85–86.

**A** *Andante sostenuto* **B**

6 **B**

10 **A** **A** *pp*

**EXAMPLE 20***Hungarian Folktones*, *Andante sostenuto* (score with annotations)

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

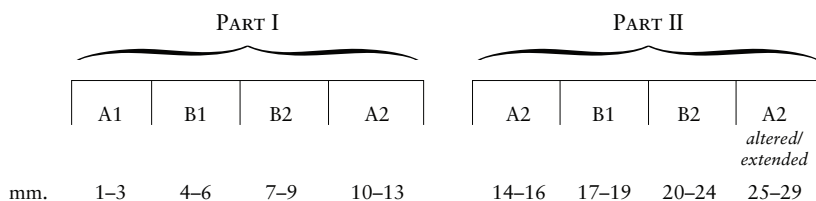
15 B

20 B

25 A

*pp* *ppp* *pp* *ppp* *p* *pp* *p* *attacca*

EXAMPLE 20  
(cont'd.)

**EXAMPLE 21**Form diagram of the *Andante sostenuto*

but displaces it by one beat and then commences with a short circle of fifths sequence at m. 26: E $\flat$ , A $\flat$ , and onto D $\flat$  major, which arrives at the expected moment of tonal closure—a strikingly deceptive motion.<sup>27</sup> This initiates a short cadential extension not present in the original folk song (mm. 27–29), blurring the lines between A $\flat$  major and F minor even further. If we interpret the extension in A $\flat$  major, the D $\flat$  chord sets up the expectation of a plagal cadence. But this plagal moment fails to achieve its intended goal of A $\flat$ , and Bartók closes the work in F minor. Or does he? At the arrival of the supposed tonic at m. 29 he obscures closure by inserting a D $\sharp$  into the texture, thus recalling the constant alteration of D $\flat$  and D $\sharp$  that has permeated the song (see Example 22, Layer 4). The obscured closure through the added D launches the music directly into the next song, in D minor, whose goal tone lies in the same register. We see that there are larger connections in mind, and just like in the *Parlando* and *Andante non molto* the note D takes on a greater significance spanning across the whole cycle. One could even call it, in the words of Edward T. Cone (1982), a type of “promissory note” to the entire work.

**The final tonal trajectory: the last three songs**

Like the first three songs of the *Hungarian Folktunes*, the final three can also be interpreted as part of a larger tonal trajectory. It is the above-mentioned note D, reinstated at the end of the *Andante sostenuto*, that once again becomes the thread weaving the fabric of the music. Example 24 provides this second tonal scheme. While the similar prolongation of the note D is readily visible when compared to the first trajectory (Example 14), one thing that stands out as different is the fact that there is but one structural descent instead of two (the difference in notation reflects this). Though the *Allegro* composes out a descending fifth progression from A to D, its support is not strong enough to give a full *Ursatz* interpretation (discussed below); the *Andante*, like

<sup>27</sup> One could say that the circle of fifths progression began with B $\flat$  at m. 23, though gesturally speaking it is separated from the rest.

mm.: ① ④ ⑧ ⑪ ⑫ ⑭ ⑰ ⑳ ㉔ ㉔

Layer 4

$I^5$  — 6       $III^6 \frac{V^7}{III} I I^5$  — 6       $\frac{V^7}{III} VI! I$

mm.: ① ④ ⑧ ⑪ ⑫ ⑭ ⑰ ㉑ ㉓ ㉓

Layer 3

$I^5$  — 6       $III^6 \frac{V^7}{III} I I^5$  — 6       $\frac{V^7}{III} I$

**EXAMPLE 22**

Analysis of the Andante sostenuto (in four layers)



mm.: ① ⑫ ⑭ ⑳ ㉔ ㉙

Layer 2 Layer 1

$I^5$  — 6  $V^7/III$   $I$

**EXAMPLE 22**  
(cont'd.)

① ② ③ ④ ⑤

$I$   $V$   $I$   $I$   $V^7$   $I$   $I$   $V_b^7$   $I$   $I$   $N$   $I$   $I$   $N$   $I$

**EXAMPLE 23**

Transformation of *Ursatz* to derive the background of the Andante sostenuto

Allegro Andante Poco vivace

$I$  —  $D$  —  $I?$  —  $G$  —  $I!$  —  $V$  —  $I$

**EXAMPLE 24**

Second tonal trajectory of the *Hungarian Folktunes*

**EXAMPLE 25***Hungarian Folk tunes, Allegro, mm. 1–12*

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey &amp; Hawkes, Inc. Reprinted by Permission.

its counterpart in the first movement (*Andante non molto*), prolongs the single tone D in the upper voice, though now it is over an unstable tonic G instead of a dominant pedal D. As these songs are left open, it is up to the last song to achieve tonal closure—an ascending leap in the upper voice from D to G and a full octave descent with harmonic and contrapuntal support.

**Allegro**

Just like its mirroring *perpetuum mobile* piece of the first movement (*Allegro vivace*), the *Allegro* presents a relatively simple texture, with a continuous rhythmical pattern of eighth notes in the piano's left hand (two voices) accompanying an eight-measure tune in the violin (Example 25 reproduces mm. 1–12; a score of the entire song has not been provided for the sake of space). We hear this tune four times—it clearly composes out a descending linear progression from A to D. But despite the obviousness of the descending fifth progression in the tune, it would be facile to interpret this song as derived from a single 5-line *Ursatz*. What is noticeably lacking is any kind of dominant

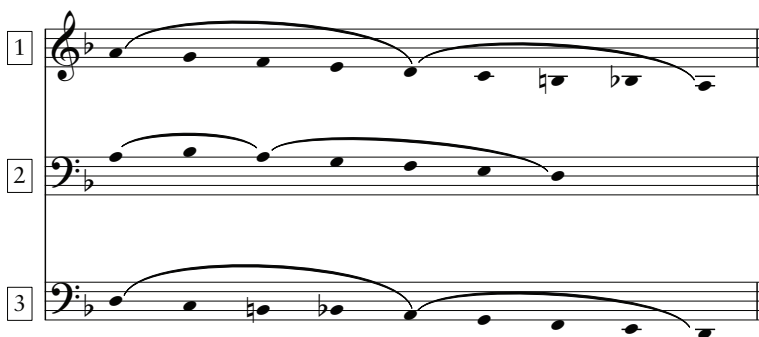
The musical score for Example 26 is presented in three staves: High, Middle, and Low. The key signature is one flat (B-flat). The score is divided into measures by bar lines. Above the staves, measure numbers 1, 20, 29, 36, and 41 are circled. Below the staves, Roman numerals I, IV, III, and I are placed under groups of measures. The stems of the notes are numbered in boxes: 1, 2, and 3. The High staff uses a treble clef, while the Middle and Low staves use bass clefs. The stems are connected by horizontal lines, showing the path of each voice. Below the staves, figured bass notation is provided for the first four measures:  $\begin{smallmatrix} 5 & 6 \\ 3 & 4 \end{smallmatrix}$ ,  $\begin{smallmatrix} 6 & 4 \\ 4 & 3 \end{smallmatrix}$ ,  $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ , and  $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ . Further figures include  $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ ,  $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ , and  $\begin{smallmatrix} \sharp 6 & 6 & \flat 6 & 5 \end{smallmatrix}$ .

**EXAMPLE 26**

Essential three-voice polyphonic analysis of the Allegro

sonority, leading tone, or functional harmonic framework in general. Thus, while the overall sense of D minor and the downward drive from A to D in the upper voice are unmistakable, the specific means by which the piece unfolds is quite unlike any other piece so far in the *Hungarian Folktunes*.

Since a recursive structure is lacking in this piece, it is more fruitful to interpret the Allegro as the gradual composing-out of three essential voices (see Examples 26 and 27). As shown in Example 26, each of the three voices traverses a span of either the fifth or octave between the boundary notes D and A. The registers are divided into “Low,” “Middle,” and “High,” and the boxed numbers represent the essential voices. The stemmed notes on the example both trace the path of each voice and show the underlying contrapuntal progression. Voices 1 and 3 span an octave (Voice 1 from fifth to fifth, Voice 3 from root to root), while Voice 2 spans just a fifth, an incomplete one at that. Additionally, Voices 1 and 3 could be divided into two parts, since each carries the tune at some point. This gives a more immediate sense of spanning the fifth space between A and D, an essential property of the folk tune. Of particular note is the way that, at the change of the only other two *Stufen* (G major and F major), pairs of voices swap registers. The first of these happens across the second and third instances (m. 29) through a simple voice exchange of root and third (Voices 2 and 3); the second occurs at m. 41, through the transferred resolution of a six-four chord to a five-three on the relative major sonority (F). Example 27 normalizes the registers and shows the path of each voice (N.B. they are not counterpointed in Example 27).

**EXAMPLE 27**

Linear trajectory of individual voices in the Allegro (not counterpointed)

Example 26 also shows how the contrapuntal process of the three voices is initiated only at m. 20, the second time we hear the tune. A 5–6 contrapuntal shift between Voices 2 and 3 activates the essential voices, which now gives more structural meaning to the descending notes of the tune. From these three essential voices various contrapuntal combinations result, including parallel six-three chords and passing and neighboring six-four chords. The piece then concludes with a reversal of the 5–6 shift (6–5) and the addition of chromaticism, bringing the song to its resting point.

**Andante**

If the Allegro posed certain analytical challenges for its use of counterpoint, the Andante that follows it reveals an even more obscure use of tonal procedures. Though the piece is inevitably in G minor, its quasi-pentatonic folktune and ambiguous harmonization both contribute to a temporary attenuation of tonal stability. Examples 28 and 29 provide the score and the analysis. The tune is heard twice in full—eight measures in length, it oscillates between G minor and Bb major, requiring the piano harmonization for clarification. But Bartók leaves the matter open in the first half, and all we hear in the piano is a syncopated dyad in ostinato: Bb–D. When the tune concludes for the first time (mm. 7–8) Bartók further enhances the mysterious nature of the music by adding an E natural to the piano's dyad. Together with the final G of the melody, this unfurls a half-diminished seventh chord in first inversion.

With the tune now transferred up an octave, the second half gives a bit more clarity. This includes a brief tonicization of Bb at m. 11 and clearly discernable harmonic motions within the key of G minor: first, a deceptive motion with a foreground linear third progression covering the retained D (m. 12); a prolongation of a predominant  $\text{II}^{\frac{3}{2}}$  chord (mm. 14–15), and a rather unstable V–I cadence at the very end (mm. 16–17). This

**Andante**  
sul Sol

*dolce mp*

*p*

5

*simile*

*pp*

10

*molto espr.*

*flautato*

*calando*

*mp*

**EXAMPLE 28**

*Hungarian Folktones, Andante* (score; cont'd. on next page)

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.

cadential instability is the result not only of the added notes in the piano (B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>) but also of the lack of descending stepwise motion in the tune. That is, the violin's C at the end of m. 16, representing the chordal seventh of the dominant, is left unresolved

15 *molto sostenuto* Re *pp* *ppp* *pp* *pp* *attaca*

EXAMPLE 28  
(cont'd.)

① ⑧ ⑪ ⑫ ⑭ ⑯ ⑰

I?  $o_7^{\flat}$  I  $o_7^{\flat}$  V<sup>7</sup> I V VI (DC) II<sub>3</sub> V I  
III  
unstable cadence

EXAMPLE 29  
Analysis of the Andante

as it leaps directly to the tonic G. And though the tune ends on the tonic pitch, it is the D of the previous measure in the violin that is the prolonged structural note. To make absolutely sure we mentally retain this D, Bartók ends the song with an open G–D fifth in the lower piano part. The D will then make its way up to G for the final descent of the piece.

### Poco vivace

Like the preceding Andante, the Poco vivace also contains two halves, each of which contains the same sixteen-measure folk tune. Example 30 reproduces the score, while Example 31 provides a simplified middleground sketch. The graph shows how this last song in the piece makes use of an entire descending octave progression, which comes

almost exclusively from the notes of the tune. This descent takes place twice, reflecting the A–A' formal scheme. While it may be useful to view each of these halves as containing its own line, Bartók's reharmonization of A' suggests a structural hierarchy between them. Most importantly, Bartók begins the second half not with a return to the tonic, but with an auxiliary progression in B♭ major, a V<sup>9</sup>/V. Globally, this acts as yet another altered subdominant (♭IV). Thus, just like the *Parlando* (the other tight-knit song of the cycle), the *Poco vivace* encompasses a one-part structure subsuming a two-part form.

Though it is not the *Kopftón* to the final song, D remains a structurally-prominent and aurally-salient pitch. In the first half, it divides the octave through a prolongation of the tonic sonority. And in the second half it is deployed as a prominent extended ninth to the V<sup>7</sup>/V sonority. Were it not for the strong descent of the octave progression, a fifth progression would easily be a second likely candidate. One final piece of evidence gives further support to the importance of D, and it even connects us back to a detail of a manuscript alteration mentioned earlier (see Examples 7–8). Bartók first altered Szigeti's arrangement by including a voice exchange between the violin and piano at m. 9 (Example 7), ensuring the proper resolution of E♭ to D (VII<sup>o7</sup>–I) in the uppermost voice. Now the structural consequences of such an alteration can be seen—the D in the right hand of the piano at m. 10 represents the arrival of  $\hat{5}$  in the first half of the song, as part of the middleground octave progression. At the analogous place in the second half (m. 25, Example 8) Bartók again changes Szigeti's arrangement in order to include another voice exchange between the violin and piano, this time with the piano line one octave lower. Since the chord here is a II<sup>6</sup> (as opposed to a VII<sup>o7</sup>), there is no immediate obligation for the E♭ to resolve to D. Furthermore, the arrival of D is delayed through a chromatically altered D♭—delaying the arrival of  $\hat{5}$  until m. 29. It is from this point that the piece makes a rapid descent to the tonic to close the work.

## Conclusion

Implicit at the opening of this paper was a simple question: what was it that attracted Schenker to the Hungarian Folktunes? While it would be far-fetched to claim that Schenker heard all that I have proposed in my analyses, it remains plausible that many of the compositional processes struck him: the motivic expansions; the linear descents; the unfoldings; the elongated contrapuntal lines; and the use of register transfer. Indeed, the Hungarian Folktunes exhibit many of the hallmarks that underlie Schenker's theory as expounded in *Der freie Satz*, a work that was nearing completion by December 1933.<sup>28</sup> And while it can only remain mere speculation, one wonders whether Schenker,

<sup>28</sup> See Drabkin 2010, 80–81.

**A**

8

**A'**

15

**EXAMPLE 30**

*Hungarian Folk tunes, Poco vivace* (score with annotations)

Hungarian Folk Tunes by Bela Bartok; Arranged by Joseph Szigeti

© Copyright 1946 by Boosey & Hawkes, Inc. Reprinted by Permission.



23

*cresc.* *dim.*

30

*f* *cresc.* *f marc.*

36

*fff* *pizz. m.g.* *8va* *8vb*

EXAMPLE 30  
(cont'd.)

**A**

① ⑥ ⑨ ⑩ ⑭ ⑯

I  $V^{\frac{7}{3}}/III$  7  $o^7$  I  $bII$  V I

**A'**

⑱ ⑲ ⑳ ㉑ ㉒ ㉓

$B^{\flat}:$   $V^{\frac{9}{2}}/V$   $I^6$   $V^{\frac{7}{2}}/IV$   $II^6$   $o^7$   $V^{\frac{6}{4}}$   $V^{\frac{7}{6}}$  I  
 $G:$   $IV^{\frac{4}{2}}$

**EXAMPLE 31**

Simplified middleground analysis of the Poco vivace

had he taken the time to analyze the work, would have uncovered similar processes. Indeed, one cannot help but note the temporal proximity of his comment about the use of line with the completion of his magnum opus.

Perhaps a more tangible aspect to explore with regards to Schenker's appreciation of the piece lies in the recording itself. In contrast to the type of aesthetic Bartók hoped to achieve in his piano collection (the "non-romantic beauties" of folk song), Bartók and Szigeti's performance of the Hungarian Folktunes embraces a thoroughly late-Romantic style of playing. As far as Szigeti goes, the violinist was known not as a flashy showman with flawless technique but as a musician with refined musical sensibilities and a keen ear for subtlety and detail—amongst critics it was his performances of Bach, Beethoven, and

Brahms that earned him such high acclaim. And Schenker, as an admirer of subtlety and a detester of showmanship, would have gravitated towards the performance aesthetic of this recording.

Schenker's reference to "Liszt and Brahms" could also have something to do with his admiration of the piece. On the one hand, the mention of these composers could be meant as a reference to their own adaptations of Hungarian folk music, even if the folk material Bartók used differs from that of Liszt and Brahms. The latter pair used urbanized folktunes of Budapest and Vienna, while Bartók used music that came from rural communities that had little to no exposure to such urban environments. On the other hand, Schenker could simply be referring more generally to the compositional styles of Liszt and Brahms.

But regardless what Schenker may have thought about this piece or its rendition, his casual (yet fascinating) comment has provided the impetus for a close study of the Hungarian Folktunes, showing how Bartók, with the help of his friend and colleague Szigeti, could create a complex piece of tonal music from the simplest of means, all of which can be explained using Schenkerian tools. The Hungarian Folktunes demonstrate some of Bartók's most intricate and subtle uses of tonal principles and indeed tonal prolongations. Not only do the history and genesis of this work point towards a strict tonal idiom, but the internal processes themselves reveal a deeply-ingrained sensitivity to local and global procedures of linear and vertical thinking. These procedures can be observed from Bartók's adaptations of the folktunes (themselves containing the seeds of tonality), Szigeti's arrangement of the tunes for violin and piano, and Bartók's rearrangement and refinement of that arrangement. Using the 1926 manuscript, Bartók's correspondence with Universal, and the published score of 1927, this study has uncovered a number of analytical details: the use of key schemes and large-scale tonal trajectories; the recurrence of devices such as register transfers, 5–6 contrapuntal shifts, mixture, and various descending linear progressions; the motivic repetitions; the reharmonizations of melodic material; and even the use of a specific note, D, as the mentally-retained thread that weaves through the entire piece.

This paper makes no broad or sweeping generalizations about Bartók's music. Instead, it seeks to shed light on the uses of tonal prolongations in the context of a single work, at the very least providing a reference point for future work on tonality in Bartók. Though it could be argued that the Hungarian Folktunes are more oriented towards music of the eighteenth and nineteenth centuries, and are therefore conservative in nature, it does a great disservice to the piece and to the composer to claim that it exhibits no novel approach to tonal prolongations. As I see it, we are dealing with nothing less than a masterful handling of harmony, counterpoint, and a deep understanding of

tonality's local and global implications. With a relatively unknown work that reveals Bartók's intrinsic connection to the tonal tradition and Schenker's acute sensitivity to that tradition, we not only continue a rich historical narrative of tonal prolongation but we also add a further layer of meaning to the phrase *semper idem, sed non eodem modo*.

### Works Cited

- Agawu, Kofi. 1984. "Analytical Issues Raised by Bartók's Improvisations for Piano, Op. 20." *Journal of Musicological Research* 5: 131–63.
- Antokoletz, Elliott. 1982. "The Music of Bartók: Some Theoretical Approaches in the USA." *Studia Musicologica Academiae Scientiarum Hungaricae* 24: 67–74.
- . 1984. *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music*. Berkeley: University of California Press.
- Babbitt, Milton. 1952. Review of *Structural Hearing: Tonal Coherence in Music*, by Felix Salzer. *Journal of the American Musicological Society* 5: 260–65.
- Cone, Edward. 1982. "Schubert's Promissory Note: An Exercise in Musical Hermeneutics." *19th-Century Music* 5: 233–41.
- Drabkin, William. 2010. "Hans Weisse in Correspondence with Schenker and His Circle." *Journal of Schenkerian Studies* 4: 69–85.
- Erdely, Stephen. 2001. "Bartók and Folk Music." In *The Cambridge Companion to Bartók*, ed. Amanda Bayley, 24–42. Cambridge: Cambridge University Press.
- Federhofer, Hellmut. 1985. *Heinrich Schenker: nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection, University of California, Riverside*. New York: Georg Olms.
- Fischer, Victoria. 2001. "Piano Music: Teaching Pieces and Folksong Arrangements." In *The Cambridge Companion to Bartók*, ed. Amanda Bayley, 92–103. Cambridge: Cambridge University Press.
- Forte, Allen. 1955. *Contemporary Tone-Structures*. New York: Teachers College, Columbia University.
- Fosler-Lussier, Danielle. 2007. *Music Divided: Bartók's Legacy in Cold War Culture*. Berkeley: University of California Press.
- Frigyesi, Judit. 1998. *Béla Bartók and Turn-of-the-Century Budapest*. Berkeley: University of California Press.
- Katz, Adele. 1945. *Challenge to Musical Tradition: A New Concept of Tonality*. New York: Alfred A. Knopf.
- Lampert, Vera. 2001. "Bartók at the Piano: Lessons from the Composer's Sound Recordings." In *The Cambridge Companion to Bartók*, ed. Amanda Bayley, , 231–42. Cambridge: Cambridge University Press.
- . 2008. *Folk Music in Bartók's Compositions: A Source Catalog; Arab, Hungarian, Romanian, Ruthenian, Serbian, and Slovak Melodies*. Ed. Vera Lampert and László Vikárius. Budapest: Hungarian Heritage House.
- Laufer, Edward. 2004. "An Approach to Linear Analysis of Some Early Twentieth-Century

- Compositions." In *A Composition as a Problem: Proceedings of the Fourth International Conference on Music Theory IV/2*. Tallinn: Eesti Muusikaakadeemia, 89–134.
- Morrison, Charles D. 1991. "Prolongation in the Final Movement of Bartók's String Quartet No. 4." *Music Theory Spectrum* 13: 179–96.
- Parker, Sylvia. 2003. "Bartók at the Crossroads: A Classical Sonatina from Five Rumanian Folk Dances." *College Music Symposium* 43: 126–49.
- Salzer, Felix. 1952. *Structural Hearing: Tonal Coherence in Music*. New York: Charles Boni.
- Schenker, Heinrich. [1910] 1987. *Counterpoint, Volume 1*. Trans. John Rothgeb and Jürgen Thym. Ann Arbor: Musicalia Press.
- . [1921–1923] 2004. *Der Tonwille, Volume I: Issues 1–5*. Ed. William Drabkin. Trans. Ian Bent, et al. Oxford: Oxford University Press.
- . [1925] 1994. *The Masterwork in Music, A Yearbook, Volume I [Das Meisterwerk in der Musik 1]*. Ed. William Drabkin. Trans. Ian Bent, et al. Cambridge: Cambridge University Press.
- . [1926] 1996. *The Masterwork in Music, A Yearbook, Volume 2 [Das Meisterwerk in der Musik 2]*. Ed. William Drabkin. Trans. Ian Bent, et al. Cambridge: Cambridge University Press.
- . [1935] 1979. *Free Composition (Der freie Satz), Volume III of New Musical Theories and Fantasies [Neue Musikalische Theorien und Phantasien: III Der Freie Satz]*. Trans. and ed. Ernst Oster. Hillsdale, NY: Pendragon Press.
- . 2005. "The Decline of the Art of Composition: A Technical-Critical Study." Trans. with introduction by William Drabkin. *Music Analysis* 24: 33–129.
- Siegel, Hedi. 2012. "Schenker's Letters to Felix Salzer: A Nod to the Future." *Essays from the Fourth International Schenker Symposium*, vol. 2, ed. by Poundie Burstein, et al., 73–83. Hildesheim: Georg Olms.
- Somfai, László. 1992. "Bartók and Szigeti." *The New Hungarian Quarterly* 33/128: 157–63.
- . 1996. *Béla Bartók: Composition, Concepts, and Autograph Sources*. Berkeley: University of California Press.
- Stevens, Halsey. 1953. *The Life and Music of Béla Bartók*. New York: Oxford University Press.
- Straus, Joseph. 1987. "The Problem of Prolongation in Post-Tonal Music." *Journal of Music Theory* 31: 1–21.
- Suchoff, Benjamin. 1994. "Fusion of National Styles: Piano Literature, 1908–11." In *The Bartók Companion*, ed. Malcolm Gillies, 124–45. Portland: Amadeus Press.
- . 2004. *Béla Bartók: A Celebration*. Oxford: Scarecrow Press.
- Traut, Donald G. 2000. "Revisiting Stravinsky's Concerto." *Theory and Practice* 25: 65–86.
- Travis, Roy. 1959. "Towards a New Concept of Tonality?" *Journal of Music Theory* 3/1: 257–284.
- . 1970. "Tonal Coherence in the First Movement of Bartók's Fourth String Quartet." In *The Music Forum*, eds. William J. Mitchell and Felix Salzer, 298–371. New York: Columbia University Press.
- Wilson, Paul. 1984. "Concepts of Prolongation and Bartók's Opus 20." *Music Theory Spectrum* 6: 79–89.
- . 1992. *The Music of Béla Bartók*. New Haven: Yale University Press.